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SHRINES: AN IMPORTANT CREATIVE IMPULSE OF IQBAL'S POETRY

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ABSTRACT

Allama Mohammad Iqbal visited many shrines in his life and wrote poems of appreciation for the personalities buried there. These were great poets, spiritual personalities, military commanders as well as warlords. Iqbal visited many shrines but of Hazrat Mahboob-e-Ilahi, Mirza Ghalib, Dara Shikoh, Napoleon, Mahmood Ghaznavi, Ahmad Shah Abdali, Sanai Ghaznavi, Sheikh Ahmad Sarhandi are prominent. He praised not only their dynamic personalities but also the creative qualities of their leadership. He was great admirer of classical writers of Persian and Urdu. He visited the shrines of Mirza Ghalib and Sanai Ghaznavi and wrote very impressive poems. It can be said that the shrines were creative impulse of Iqbal's poetry.

INTRODUCTION

Iqbal wrote many such poems which have the context of visiting a shrine. In these poems, Iqbal has not only mentioned the personal attributes of the person buried in the mausoleum, but has also praised his philosophical thought and dynamic lifestyle and struggle.

If we look at the creative perspective of Iqbal's poetry, an interesting aspect also comes to light that he visited shrines of certain personalities during his visits to different countries and different cities of India, and along with reciting the

Fatiha, he also expressed his views about the personality of the figure resting in the shrine and his importance. His compositions express the continuation of his devotion to or appreciation for his good actions.

ANALYSIS

In the light of Iqbal's philosophy, death comes only to body, not to the center of existence. In the religious terms, soul may be considered the center, but if this word is seen in a broader sense, then thoughts and good actions of humans are also the center of existence. As long as the thought of man and the continuity of his action of goodness exists in any form, he remains alive.

Before his visit to Europe, Iqbal stayed in Delhi for some time. He visited Delhi many times, but before going to Europe, a visit to Delhi or a stay in Delhi is characterized by the fact that Iqbal visited the shrines of Hazrat Khwaja Nizamuddin Auliya, Mirza Asadullah Khan Ghalib, Humayun and Dara Shikoh. Khawaja Hasan Nizami and Mirniring were also with him when he visited the shrine of the Beloved of God, Hazrat Nizamuddin Auliya. When he entered the shrine's premises, a Qawwali was going on. Iqbal was very impressed by this whole atmosphere. Iqbal (2012, p. 50) has described his feelings in a letter to Maulvi Insha Allah Khan, editor of *Watan* as follows: "Allah Allah, the shrine of Hazrat Mehboob-e-Elahi is also a unique place, just understand that the old society of Delhi is buried at the feet of Hazrat".

Iqbal has described this state in these prose sentences, but his inner feelings are truly reflected in the poem that he wrote for Hazrat Mehboob-e-Elahi. In this poem, Iqbal (2013, p. 122) has expressed his love for him in some stanzas with a little exaggeration:

Farishte Parhte Hain Jis Ko Woh Naam Hai Tera
Bari Janab Teri, Faiz Aam Hai Tera
Sitare Ishq Ke Teri Kashish Se Hain Qaeem
Nizam-e-Mehr Ki Soorat Maqam Hai Tera
Teri Lehad Ki Ziarat Hai Zindagi Dil Ki
Maseeh-o-Khizar Se Uncha Maqam Hai Tera
Nihan Hai Teri Mohabbat Mein Rang-e-Mehboobi
Bari Hai Shaan, Bara Ehtaraam Hai Tera
Agar Siyah Dalam, Dagh-e-Lala Zaar Tou'am
Wagar Kushadah Jabeenam, Gul-e-Bahar Tou'am

After the shrine of Hazrat Khwaja Nizamuddin Auliya, Iqbal went to the shrine of Mirza Asadullah Khan Ghalib. The signs of Iqbal's admiration for Ghalib can be seen in various ways in his poetry and prose. When Iqbal reached his shrine in Delhi, a boy named Wilayat was singing Ghalib's ghazals. When Iqbal reached there, he recited Ghalib, the first stanza of which is "Dil se teri nighah jiggar tak utar gai." Iqbal (2012, p. 51) writes about his melodious voice in a letter:

"Sang something with such ecstasy that everyone's mood was affected, especially when he recited this verse:

‘Wo bada-e-shabana ki sarmastian kahan
Uthiey bas ab keh lazzat-e-khab-e-sahar gai’

So I could not control myself, my eyes became full of tears and after kissing the gravestone, I left this sad place. This memory is still in the mind and when it is remembered, the heart aches".

After visiting these shrines, according to Iqbal, he also went to the shrines of Humayun and Dara Shikoh and Iqbal had a special situation at the shrine of Dara Shikoh. Iqbal was a great admirer of Aurangzeb Alamgir, but he was also influenced by the dervish spirit and mysticism of Dara Shikoh. It is worth mentioning here that the relics of Dara Shikoh's shrine have disappeared. It is not known where he was buried and the official search for traces of his tomb continues on the surface even today.

Iqbal visited Aligarh Muslim University on November 24, 1928. There he met the teachers and students as well. He was elected a life member of Aligarh Muslim University Students' Union. In this visit, Iqbal also visited the shrine of Sir Syed Ahmad Khan as he was his great admirer. In this regard, Iqbal (2012, p. 84) wrote a poem on Sir Syed Ahmad Khan. To his dismay, after reading this poem, it seems as if he has created this poem as the character of Sir Syed Ahmad Khan. In this poem, Sir Syed Ahmad Khan is presenting his educational thoughts and urging his nation to avoid sectarianism:

Ae Ke Tera Murgh-e-Jaan Taar-e-Nafas Mein Hai Aseer
Ae Ke Teri Rooh Ka Ta'er Qafas Mein Hai Aseer
Iss Chaman Ke Naghma Pairaon Ki Azadi to Dekh
Sheher Jo Ujra Huwa Tha, Uss Ki Abadi to Dekh
Fikr Rehti Thi Mujhe Jis Ki Woh Mehfil Hai Yehi
Sabr-o-Istiqlaal Ki Khaiti Ka Hasil Hai Yehi
Sang-e-Turbat Hai Mera Gervida-e-Taqreer Dekh
Chashm-e-Batin Se Zara Iss Loh Ki Tehreer Dekh
Muddua Tera Agar Dunya Mein Hai Taleem-e-Deen
Tark-e-Dunya Qoum Ko Apni Na Sikhlana Kahin
Wa Na Karna Firqa Bandi Ke Liye Apni Zuban
Chup Ke Hai Baitha Huwa Hangama-e-Mehshar Yahan
Wasl Ke Asbab Paida Hon Teri Tehreer Se
Dekh! Koi Dil Na Dukh Jaye Teri Taqreer Se
Mehfil-e-Nau Mein Purani Dastanon Ko Na Chhair
Rang Par Jo Ab Na Ayen Un fсанon Ko Na Chhair
Tu Agar Koi Mudabbar Hai To Sun Meri Sada
Hai Dalairi Dast-e-Arab-e-Siasat Ka Asa
Arz-e-Matlab Se Jhijhak Jana Nahin Zaiba Tujhe
Naik Hai Niyyat Agar Teri to Kya Parwa Tujhe
Banda-e-Momin Ka Dil Beem-o-Raja Se Paak Hai
Quvvat-e-Farman-Rava Ke Samne Bebaak Hai
Ho Agar Hathon Mein Tere Khana-e-Maujiz Raqam
Sheesha-e-Dil ho Agar Tera Misal-e-Jaam-o-Jam
Paak Rakh Apni Zuban, Talmeez-e-Rehmani Hai Tu
Ho Na Jaye Dekhna Teri Sada Be-Abru!

Sone Walon Ko Jaga De Shair Ke Ejaz Se
Khirman-e-Batil Jala De Shola-e-Awaz Se

Some critics see Sir Syed Ahmad Khan and Iqbal in two different streams and there is no doubt that there are differences in some intellectual matters, but the fact cannot be denied that Iqbal was not only a great admirer of Sir Syed but also of his personality. It is also a cause of ideological absorption for Iqbal. If we look at the creative context of Iqbal's Masnavi "*Pas Cheh Bayad Kard*", the personality of Mr. Sir Syed cannot be excluded.

On June 11, 1929, Allama Iqbal visited Mysore, where he visited Tipu Sultan's shrine. Ali Jan, a court singer from Mysore, was also with him. When he entered the premises of the shrine, he recited this verse of the Holy Quran:

وَلَا تَقُولُوا لِمَنْ يُقْتَلُ فِي سَبِيلِ اللَّهِ أَمْوَاتٌ بَلْ أَحْيَاءٌ وَلَكِنْ لَا تَشْعُرُونَ

"Do not call those who were martyred in the way of Allah dead, they are alive, but you are not aware of their being alive."

Iqbal stayed there for a long time and when Ali Khan sang a Qawwali, a special feeling came over Iqbal and Iqbal wept profusely. Seeing this condition of Iqbal that Qawwal became silent for some time, then Iqbal said to him, "Why have you become silent?" Keep singing." This condition of Iqbal at the shrine shows how much devotion he had to Tipu Sultan. In this regard, Iqbal (2012, p. 556) wrote a poem entitled "Tipu Sultan's Will":

Tu Reh N'vard-e-Shauq Hai, Manzil Na Kar Qabool
Laila Bhi Hum-Nasheen Ho To Mehmil Na Kar Qabool
Ae Joo'e Aab Barh Ke Ho Darya-e-Tund-o-Taiz
Sahil Tujhe Atta Ho to Sahil Na Kar Qabool
Khoya Na Ja Sanamkada-e-Kainat Mein
Mehfil Gudaz! Garmi-e-Mehfil Na Kar Qabool
Subah-e-Azal Ye Mujh Se Kaha Jibraeel Ne
Jo Aqal Ka Ghulam Ho, Woh Dil Na Kar Qabool
Batil Dooi Pasand Hai, Haq La-Shareek Hai
Shirkat Mayana-e-Haq-o-Batil Na Kar Qabool

In January 1933, Iqbal visited France. There he also visited the Mausoleum of the famous French leader Napoleon in Paris. Iqbal's friend Sardar Umrao Singh Majithia and Syed Amjad Ali were also with him on the visit to this shrine. After visiting the tomb of Napoleon, Syed Amjad Ali (2009, p. 38) wrote that:

"We thought that Iqbal would be very excited to see this shrine, but when he came out of the shrine, there was no special expression on his face and we were very surprised. At that time, Iqbal did not have any special expression on his face. But Iqbal created a poem "Napoleon ke mazar par"[On Napoleon's Tomb]. If we look at this poem, the meaning of Iqbal's silence becomes a little clearer. In this poem, Iqbal mainly talks about character, desire and turmoil in life and said that this life is basically the name of the passion that awakens in man. But it is sad that this longing lasts for a couple of breaths, human life is limited

anyway. There comes a time when all that commotion and all that excitement goes to the grave. Iqbal (2012, p. 79) wrote:

Raaz Hai, Raaz Hai Taqdeer-e-Jahan-e-Tag-o-Taaz
 Josh-e-Kirdar Se Khul Jate Hain Taqdeer Ke Raaz
 Joshe-e-Kirdar Se Shamsheer-e-Sikandar Ka Tulu
 Koh-e-Alwand Huwa Js Ki Harart Se Gudaz
 Josh-e-Kirdar Se Taimoor Ka Sail-e-Hamageer
 Sail Ke Samne Kya Shay Hai Nashaib Aur Faraz
 Sifat-e-Jangah Mein Mardan-e-Khuda Ki Takbeer
 Josh-e-Kirdar Se Banti Hai Khuda Ki Awaz
 Hai Magar Fursat-e-Kirdar Nafas Ya Do Nafas
 Ivaz-e-Yak Do Nafs Qabar Ki Shab Haye Daraz
 "Aqibat Manzil e- Ma Wadi-e-Khamoshan Ast
 Haliya Galghala Dar Gunbad-e-Aflak Andaz"

From October 23, 1933 to November 3, 1933, Iqbal visited Afghanistan at the invitation of the king Nadir Shah. In this visit, Iqbal participated in various events and met various personalities. He also visited the tombs of great personalities buried in Afghanistan, among them Zahiruddin Babar, Mahmood Ghaznavi, Hakeem Sanai Ghaznavi, Ahmad Shah Abdali and Data Ganj Bakhsh's father Syed Usman Jalabi is also included. Regarding the visit to the shrine of Hakim Sanai Ghaznavi, Syed Sulaiman Nadvi, who visited Afghanistan with Iqbal, writes (1987, Page 99):

"The poet Iqbal was most eager to see the mausoleum of Hakeem poet Sanai. This mausoleum is located in the general Muslim cemetery, away from the population towards the back of the current population, leaving the road of the common highway for a furlong. It is written on the inscription of a tomb that this tomb is the tomb of a special servant of Hakim Sanai, then there is the building of the mausoleum of Hakim himself. There is a dome on top and a solid tomb below. There is a door to enter the mausoleum. The tomb is made of concrete and there are stones on top of which the date of death of Hakim is engraved in Arabic script".

In relation to Hakim Sanai Ghaznavi, it is worth mentioning that there is a special series of ghazals in the second part of "*Bal-e-Jibreel*" and before that Iqbal (2012, p. 359) has written some poems in the style of Hazrat Hakim Sanai Ghaznavi:

Sama Sakta Nahin Pehna'ay Fitrat Mein Mera Soda
 Galat Tha Ae Junoon Shaid Tera Andaza'ay Sehra
 Khudi Se Is T'lism-e-Rang-o-Boo Ko Torh Sakte Hain
 Yehi Touheed Thi Jis Ko Na Tu Samjha Na Mein Samjha
 Nigah Payda Kar Ae Ghafil Tajali Aen-e-Fitrat Hai
 Ke Apni Mouj Se Begana Reh Sakta Nahin Darya
 Raqabat Ilm-o-Irfan Mein Galat Beeni Hai Mimbar Ki
 Ke Woh Hallaj Ki Sooli Ko Samjha Hai Raqeeb Apna
 Khuda Ke Pak Bandon Ko Hukoomat Mein, Ghulami Mein
 Zirah Koi Agar Mehfooz Rakhti Hai To Istaghna

Na Kar Taqleed Ae Jibreel Mere Jazb-o-Masti Ki
 Tan Asan Arshiyon Ko Zikr-o-Tasbeeh-o-Taawaf Aola
 Bohat Dekhe Hain Main Ne Mashriq-o-Maghrib Ke May Khane
 Yahan Saqi Nahin Payda, Wahan Be-Zauq Hai Sehba
 Na Iran Main Rahe Baqi, Na Tooran Mein Rahe Baqi
 Woh Banday Faqr Tha Jin Ka Halaak-e-Qaisar-o-Kisra
 Yehi Sheikh-e-Haram Hai Jo Chura Kar Baich Khata Hai
 Galeem-e-Bu Zar (R.A.)-o-Dalaq-e-Awais -o-Chadar-e-Zahra
 Huzoor-e-Haq Mein Israfeel Ne Meri Shikayat Ki
 Ye Banda Waqt Se Pehle Qayamat Kar Na De Barpa
 Nida Ayi Ke Ashob-e-Qayamat Se Ye Kya Kam Hai
 ‘Garaftah Cheeniyān Ahram-o-Makki Khufta Dar Batha’

During the visit of Afghanistan, he also went to the tomb of Zahiruddin Babur, the founder of the Mughal Empire, and the famous general Mahmood Ghaznavi. On one side of the tomb of Zahiruddin Babur, there were also the tombs of Hindal Mirza and Humayun's brother Hakeem Marā II and the daughter of Alamgir Mirza II, Gohar-u-Nisa Begum. Jahangir carved inscriptions on these tombs.

Iqbal mourns the fall of the Mughal Empire and the invasion of India at the tomb of Zahiruddin Babur. Although Kabul is not equal to Delhi, what is less is that Kabul is a free city while Delhi is a slave region. Iqbal's presence at Babur's shrine shows the pain of the nation. Iqbal (1990, p. 734) wrote:

Biya ke saz e farang az nawa bar uftadast
 Daroon e parda e oo naghma neest faryadast
 Zamana kuhna butaan ra hazar bar aaraast
 Man az Haram naguzashtam ke pukhta bunyad ast
 Derafsh e millat e usmaniyān dobara boland
 Che goyamat ke be Teimoorian che uftadast
 Khusha naseeb ke khak e to aarameed eenja
 Ke een zameen z talism e farang aazad ast
 Hezar mataba kabul niko tar az Dillieest
 Ke aan ajooza aroose hazar damad ast
 Daroon e deeda nigah daram ashke khooneen ra
 Ke man fagheeram o een dolat e khuda dadast
 Agarcheh peer e Haram vird e La Elah darad
 Kuja nigah ke burrandeh tar z poolad ast

Iqbal's poetry is replete with love for Muslim rulers especially those kings whose empire included India. In this context, the personality of Sultan Mahmud Ghaznavi was the center of great devotion for Iqbal. In his visit to Afghanistan, Iqbal has composed his feelings about the tomb of Mahmud Ghaznavi in a very impressive way. He (1990, p. 734) wrote:

Kheezad az dil nala ha bi ikhtyar
 Aah, aan shahray ke eenja bood paar
 Aan deyar o kakh o koo weerana eest
 Aan shikooh o faal o farr afsana eest

Gunbaday, dar tauf e oo charkh e bareen
 Turbat e Sultan Mehmood ast een
 Aanke choon koodak lab az kausar beshist
 Guft dar gehwara naam e oo nakhist
 Barq e sozan tegh e be zinhar oo
 Dasht o dar larzindeh az yalghaar e oo
 Zer e gardoon aayatullah raayatash
 Qudsian quran sara bar turbatash
 Shokhi e fikram mara az man rabood
 Taa naboodam dar jahaan e deer o zood
 Rukh namood az sina'am aan aftab
 Pardagiha az foroghash bey hijab
 Mehr e gardoon az jalalash dar rakoo
 Az shua'ash dosh migardad toloo

At the mausoleum of Mahmud Ghaznavi, where Iqbal praised Mahmud Ghaznavi, his personality and military achievements, a cry is heard even over the dilapidated condition of this mausoleum. After visiting the shrine of Mahmud Ghaznavi, he visited the shrine of Ahmad Shah Abdali, the founder of independent and sovereign Afghanistan, and composed a poem (1990, p. 744):

Turbat e Aan Khusrawe Roshan Zameer,
 Az Zamirash Millat e Soorat Pazeer
 Gunbad e oo Ra Haram Danad Sipehar,
 Ba Farogh az Tauf e oo Sima e Mehar
 Misl e Fateh Aan Ameer e Saf Shikan,
 Sikka e Zad Hum be Aqleem e Sukhan
 Millat e ra Daad Zauq e Justuju,
 Qudsiyan Tasbeeh Khwan bar Khaak oo
 Az Dil o Dast e Guhar Raizay ke Daasht,
 Saltanat ha Burd o Be Parwa Guzaasht
 Nukta Sanj o Aarif o Shamsheer Zan,
 Rooh Paakash Ba Man Aamad dar Sukhan
 Guft mi Danam Muqam e Tu Kujaast,
 Naghma e Tu Khakiyan ra Kimiyaast

One of the most important poems of Iqbal regarding his visit to the shrines is titled "Punjab ke peerzadon se khitab". This poem was composed by him in 1934 after his visit to the shrine of Sheikh Ahmad Sarhindi. Javed Iqbal (2000, p. 258) writes about this visit:

Chaudhry Muhammad Hussain, Hakeem Tahiruddin, Ali Bakhsh and I were with him. His old friend Ghulam Bhik Nirang arrived in Sarhind from Anbala and attended the shrine with Iqbal. I entered the dome's thirteen and the dignified atmosphere had an awe-inspiring look on it. Iqbal sat down on the floor near Turbat and took Rakim to sit next to him, then he opened a page of the Holy Quran and continued reciting it for a long time. In the silent and dark atmosphere, his muffled voice echoed. Rakim saw that tears had come from his eyes and rolled down his cheeks. What happened that he did not attend the bargah with him? Regarding the second reason, he wrote to Nazir Niazi in his

letter dated June 29, 1934. After a few days of Morning Prayer, someone gave me the following message in a dream: The leader of the United Nations of Islamia and the great claimant of the revival of Islam) had sent him to Sirhind. It is not known who the messenger is, because of this dream attendance is necessary”.

This poem represents social and philosophical thoughts of Iqbal in relation to the local monastic system, in which the reflection of his compassion is also prominent. Iqbal (2012, Page 428) wrote:

Hazir Huwa Main Sheikh-e-Mujadid Ki Lehad Par
 Woh Khak Ke Hai Zair-e-Falak Matla-e-Anwar
 Iss Khak Ke Zarron Se Hain Sharminda Sitare
 Iss Khak Main Poshida Hai Woh Sahib-e-Asrar
 Gardan Na Jhuki Jis Ki Jhangeer Ke Agay
 Jis Ke Nafs-e-Garam Se Hai Garmi-e-Arhar
 Woh Hind Mein Sarmaya-e-Millat Ka Negheban
 Allah Ne Barwaqt Kiya Jis Ko Khabardar
 Ki Arz Ye Man Ne Ke Atta Faqr Ho Mujh Ko
 Ankhai Meri Beena Hain, Walekin Nahi Baidar!
 Ayi Ye Sada Silsila-e-Faqr Huwa Band
 Hain Ahl-e-Nazar Kishwar-e-Punjab Se Bezar
 Arif Ka Thikana Nahin Woh Khitta Ke Jis Mein
 Paida Kulah-e-Faqr Se Ho Turra-e-Dastar
 Baqi Kula-e-Faqr Se Tha Walwala-e-Haq
 Turron ne charhaya Nasha-e-‘Khidmat-e-Sarkar’!

CONCLUSION

Iqbal visited shrines of great national and international personalities. Among them are great poets, spiritual personalities, military commanders as well as warlords. The kind of feelings that Iqbal faced when he went to the shrines or what we see later in his poems, it is known that Iqbal did not just focus on some religious rituals in relation to the shrines, but he also paid homage to the persons buried in the shrines. If we look at the contemporary atmosphere of the shrines, these premises have become the center of activities of a dormant spirituality. Some cultural activities are also seen at the shrines but the persons who are buried in these shrines are symbols of a continuous good action and dynamism. There was a continuous struggle and constant effort in their lives. Iqbal has praised these personalities in his poetry. These poems are a manifestation of the fact that creative and dynamic people never die. It is the duty of their descendants to appreciate their creative attitudes and movements in such a way that their creativity is blessed with such a continuity in which our good deeds are not limited only to us but also transfer to future generations.

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