

# Patriotism in Verse: Allama Iqbal's Poetry and the Awakening of National Consciousness in Colonial India

Prof. (Dr.) Md. Yahya Saba

Department of Urdu Kirori Mal College,

University of Delhi, Delhi 110007

**Abstract:** Urdu literature particularly poetry is very rich in traditions of patriotic and nationalistic sentiments, which took root and flourished along India's Struggle for freedom. The later half of the 19<sup>th</sup> century and early 20<sup>th</sup> century saw an impetus in nationalistic and patriotic activities in the movement for freedom drawing people from all walks of life into its fold including men of letters. The strands of progressive movements in Indian literature specially poetry provided fillip to many modern ideas of patriotism, freedom, equality, equity and justice that formed the core of this movement's edifice. Young and budding Indian poets enthusiastically took to expressing their nationalistic ideas in simple and lucid poems. Their writings clearly demonstrate how nationalist ideologies can instrumentalize literature towards its lofty ends, turning patriotic feelings and love for the motherland into a constructive force.

Even so many Indian writers such as Iqbal were swept away by the nationalist frenzy. Allama Iqbal was a pioneering poet of Urdu and a fiery poet of patriotism. Iqbal was the founder of a new school of Urdu poetry, which blossomed, in the first quarter of the 20th century. Iqbal's poetry evolved from nationalism, and he remained a poet of patriotism till the end, although, switching his loyalties to

different levels from being a zealous nationalist in early period of his career to pan-Islamism in later years.

This paper delves into these patriotic motifs within Urdu literature, with particular attention to Allama Iqbal's poetry. His verses, which played a pivotal role in inspiring the national awakening and anti-colonial struggle across the Indian subcontinent, are analyzed in detail. Selected thematic poems and couplets by Iqbal are provided in Roman transliteration, along with English translations to cater to non-Urdu-speaking readers. Through these examples, the paper explores how Iqbal's poetry resonated with and contributed to the subcontinent's movement for independence.

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**Key words:** Patriotic traditions, Indian freedom struggle, Urdu poetry, Allama Iqbal, Poet of the East.

**Introduction:** Literature had been instrumental in all movements for political and social reforms since the 18<sup>th</sup> century and later in movements for unification of nations around the world, from the 19<sup>th</sup> century onwards. The idea of national unity and patriotism was closely linked with the ideals of political rights, economic development and the abolition of all repressive systems. And literature became a potent tool to propound these ideals across nations. The freedom struggle in the Indian sub-continent was also assisted immensely by mass media and literature particularly poetry that wielded greater emotional impact on the masses.

Among the great Urdu poets who sung patriotic compositions Allama Iqbal holds an eminent position. However, his contribution to the stirring of patriotic sentiments among participants in the Indian freedom struggle was watered down due to his support for the idea of Pakistan and pan-Islamism in later years. Few remember today the remarkable contribution of Iqbal to the development of Urdu

literature. The resounding strains of Iqbal's hymn to the nation are in abundance like the well-known Tarana-i-Hindi (Song of India):

Hubbe watan, samaaye, aankhon men noor hokar

Sar men khumaar hokar, dil men suroor hokar.

(May love for the nation pervade all, becoming light of the eyes,

Exhilarating the mind and intoxicating the heart.)

Iqbal devoted himself to write his classical poems on patriotism in light of Islamic traditions, reminding its followers of their past glory and virtues which enabled them to bring about in a short span of 30 years since Prophet's migration to Medina and his four immediate successors (Caliphs), an amazing political and social revolution in the history of mankind.

Iqbal's patriotic fervor found finest expression in his elegies on the deaths of national leaders. He wrote on the death of Mahatma Gandhi. It is hard to imagine an Urdu poet writing with such passion about a leader from different part of India today. But the liberation struggle had brought a burning sense of unity among Indians of those times. Nationalism was only one theme of Iqbal's poetry. It equally drew inspiration from human sensibilities, he worked for most of his life in India, and he recalled his ancestral land with passionate pride.

### **Early Urdu Poetry and glimpses of patriotic tendencies**

The beautiful and delightful expression of human emotions and feelings particularly related to love and various other aesthetic inclinations was considered real poetry in the early period, which was presented with economy of words, felicity and subtlety of expression. Sentiments and feelings of attachments were then highly localized. This is the reason that the concepts of nation and nation-state were not developed during this period in the truest sense of the word remarkable during the 19<sup>th</sup> and 20<sup>th</sup> centuries. Regionalism and Tribal loyalties were considered patriotism and it also included racial and kinship allegiance. This

situation prevailed throughout the world more deeply in the Arab world. Thus we see deep patriotic or loyalist sentiments in the very early epic poems of the Arabic poetry, which were recited by warriors in the battlefield. The same trend is noticed in the Persian poetry also where Iran and its beautiful nature is presented and praised fabulously. Everything beautiful belonging to Iran including its weather is mentioned and praised minutely.

Similar sentiments were reverberated in Urdu poetry also since its very beginning because the early Urdu poets were masters of Persian language and literature as well. However, if we have to find and see the real and first signs of patriotism in somewhat modern sense, we have to look at the declining phases of the Mughal rule in India. The British had gradually started to open up their ulterior designs and Indian intellectuals had begun to realize that they would have to even sacrifice their lives in order to reclaim their territorial and political independence.

In the Indian sub-continent the tradition of patriotism, which is the subject of discussion in this paper originated when an aggressive nation began its occupation of India. A peace loving nation and its citizens were seen protesting this aggression and illegitimate occupation. But this hostile nation succeeded in their imperialistic designs all over India because of their modern techniques of warfare and tyrannical aggression. When they became successful in 1857 to bring Lucknow and Delhi under their control, the Indians slipped into shock for a period. But poetry took the lead to cure the Indian community of this shock and began the fight against the aggressors in an organized manner.

**Shahar Ashoob'**- a form of Urdu poetry to mourn the destruction of a city- was in the forefront to revive the patriotic emotion during this period and this kind of poetry penned by pioneering poets like Bahishti, Shakirnaji, Sauda, Mir and Nazir after the massacre and destruction in Delhi in 1857 could be placed in such category. Urdu poetry critics have defined 'Shahar Ashoob' and said that real 'sharAshub' is one,

which reflects conflicts driven by politics and its effects and results. (Siddiqui; 1987, Page no. 113)

The imprints of patriotism, which could be traced in 'Shaher Ashoobs', were of incipient nature and its more pronounced expression could be seen in later poetry. However, it should be conceded that Urdu poetry took a while to adopt patriotism in its pronounced and complete form till the poetry of Allama Iqbal. Patriotic sentiments first began to emerge in Urdu poetry and among Muslims because the Britishers snatched power from Muslims and also targeted them to ensconce their hold.

The Muslims took time to come out of their shock but when they emerged out from this lull, they had with themselves a clearly defined ideology of patriotism. They gathered strength from the Koran and Prophet's sayings to fight the occupation and suppression of the Englishmen. Iqbal is a shining example of this awakening.

Generally people consider Iqbal pitted against the notion of nationalism and they are right to this extent. Iqbal considered national, communal and racial chauvinism as dangerous and believed that if these biases acquire the intensity of patriotism they become highly destructive. The prejudice of considering oneself higher than the entire world and treat others with contempt are one such example. Iqbal developed his version of patriotism after hard research and advanced his thought in the light of teaching of Koran and Hadith.

In order to understand the concept of patriotism in Urdu poetry we should refer here to the views of Abul Kalam Azad, he says:

"I am a Muslim and I do for believe what my Sharia says. Koran says that as selection between matter and forms is natural and the law preserves the real and actual matter, likewise this law also works with regard to beliefs and actions. The ultimate victory is of the action, which is based on truth and reality, and it deserves to be preserved.

Therefore, whenever there is fight between Justice and Injustice, it is ultimately justice, which emerges victorious. Only beneficial things will be preserved on earth and the harmful will be eliminated. For this reason the Koran names the right as truth which is eternal and the evil and false are temporary which are bound to be eliminated." (Azad, 1968 page no. 144, 145,)

In this regard only Maulana talks about rebellion and patriotism and says that:

‘I have been charged with sedition. But let me understand the meaning of rebellion. Is rebellion the name of freedom, which has not been achieved yet? If it is so then I plead guilty but let me remind that it is also called patriotism when it becomes victorious. Till yesterday the armed leaders of Ireland were rebels but today what titles will the Great Britain bestow on leaders like Devilliers and Graefth. Parnell of this Ireland had once said, "Our work is always first rebellion and then the holy war of patriotism.’ (Azad, 1968, page no. 144, 145,)

This is the view of patriotism, which ran in the veins of Urdu poetry, and Iqbal developed his patriotic and nationalistic poetry around this concept. The Urdu poetry has been taken granted to be exponent of love themes. This is true to some extent but it is not entirely true. Urdu poetry has been sensitive to prevailing conditions in every period. The realities of life and views related to it has always been dealt with in Urdu poetry. Outwardly Urdu poetry does not seem to deal much about socio-political issues but it is not true. Urdu poetry has not only taken up these issues and espoused them. But these issues have not been presented distinctly. They have been treated in similes and symbols in every period, and those who appreciate Urdu poetry well, have no problem in identifying those issues covered in allusions.

Let me quote some of these examples here:

Nazim-e-mulk so rahe hain haey

(Oh! the rulers of nation have gone to sleep)

Duniya ka ne zam ho chukka ab

(Mushafi)

(Who will now govern the world?)

Dar se hun sayyad ke khamosh mein rahen hamsafir

(I have been silent fearing the hunter in company)

Kya qafas mein yaad ham ko ab chaman aata nahin

(I no longer remember the garden in the cage)

(Jur'rat)

Tabl-e-I'lm bhi paas hai apne na mulk-o-maal

(Neither the drum of knowledge nor wealth and property is with me anymore)

Ham se khelaf ho ke karega zamana kya

(What harm can world inflict on me)

(Aatish)

Dil mulk-e-Angrez mein jeene se tang hai

(I am weary of living under English rule)

Rahna badan mein rooh ka qaid-e-firang hai

(Nasikh)

(Living under The English domination is like forceful imprisonment)

Bal-o-par bhi gaey bahar ke saath

(The wings were also blown away with spring)

Ab tawaq'o nahi rehae ki

(Wazir)

(Now there is no hope of freedom- (flying))

Bik gaey hain Aah to ghairon ke hath

(Even Grieving has been bought by strangers)

Bandah parwar ab ghulam azad ho (Saba)

(O my lord! now this slave is worthy of liberty)

Mar ke chuntegen qafas se ud ke jaengen kahan

(Where will we fly to being free after death?)

Qabil-e-parwaz ab apne nahin sayyad par (Rind)

(Now our ability (freedom) of flight will not be dependent on the hunter's will)

And this feeling of helplessness was so stifling and people thought that there was no hope of this darkness getting over. This feeling of resistance naturally led to the emergence of patriotic feelings. Urdu poetry became the medium to vent this feeling:

Hawa-e-dahr gar insaaf par aee to sun lena

(Take note, if the wind of time is conducive to justice)

Gul-o-bulbul chaman mein hongen bahar baghban hoga (Aatish)

(The flower and nightingale will be in garden, guarded by the watchman outside)

Gar jang se gurez kare koi badshah

(If a king avoids war)

Taj-e-kharoos khub hai uski kulah (Nasekh)

(Then a Cock's crown will suit as his cap)

Jo a'du-e-bagh ho barbad ho

(Whosoever is enemy of garden should be destroyed)

Koi ho gulchin ho ya sayyad ho (Saba)

(Be in favour of garden whether as flower-pluckier or hunter or whatever)

Hasool kuch nahi bulbul dehai dene se

(There is no use sympathizing with the Nightingale)

Sunega baghlon ko gul chin na baghban faryad (Rind)

(Neither the flower-pluckier nor the gardeners lend ear to the grief of bystanders)

This is the period when Urdu speakers had felt the need to promote patriotism in order to get rid of English dominance. As the English increased their hostility the general masses turned against them, which led to promotion of patriotism among them. A need for unity was felt among people because they realized that the English were succeeding in their designs by sowing division among Indians and destroying the amity and brotherhood between communities. The emotion of patriotism, which was being promoted, needed the unity among Hindus and Muslims desperately and none other than the first great Urdu poet Mir emphasized this point. He says:

Wajh-e-begangi nahi ma'loom

(I fail to comprehend the reason for this unfamiliarity)

Tum jahan ke ho wahan ke ham bhi hain

(Mir Taqi Mir)

(I too hail from the same place as you do)

And later on when Urdu poetry attempted to turn this unfamiliarity into harmonization then Saba Akbarabadi says:

Kufr-o-Islam ke jhagre ko chuka do sahib

(Your sir, let us bury this quarrels of Islam and kufr)

Jang aapas mein Karen sheikh-o-brahman kab tak

(How long will the Sheikh and Brahman fight)

The tradition of this patriotism in Urdu poetry is quite long. I have just indicated only few examples of this in the above lines.

### **Traditions of Patriotism in Allama Iqbal's Poetry**

As far as Iqbal is concerned, his poetry itself began with the emotional theme of patriotism and the environment, which Iqbal lived in, was immersed in a specific form of patriotism. The Urdu poetry was warming up to discard its desolate themes.

The Ghazal was being disapproved of because of narrowed space. Above all, a poet like Ghalib had taken the ghazal to such a zenith that no aspect of ghazal was hardly left to be improved upon. In this situation Maulan Muhammad Husain Azad and Altaf Husain Hali, under the influence of Sir Syed Ahmad's prose movement, set out to free the Urdu poetry from the clutches of ghazal and dedicated themselves to popularize poems in Urdu poetry again. Hali rendered distinguished service in this regard, which was vehemently carried forward by Allama Iqbal and people were taken by surprise. Iqbal was writing poetry with a high ideal. He had a deep understanding of world politics and was well acquainted with the philosophies of all religions. He had penetrative knowledge of the English imperialism as well. He had good appreciation of the past, was striving to make the present action-oriented and was laying down grounds for a bright future.

Iqbal wrote poems like 'Himalaya' to awaken his countrymen to the fact that their past was so bright and tried to instigate their patriotic tendencies. He always tried to free the Indian masses from their sense of inferiority. The kind of patriotism Iqbal tried to awaken was so successful that it turned the Independence movement into Jihad for Indian Muslims and they joined the freedom struggle in hoards. Iqbal's poetry proved very crucial for the international integration of Muslims and Hindu-Muslim unity in India. When Iqbal emerged on the horizon of Urdu poetry, the literary atmosphere was quite bright. Literary luminaries like Hali, Shibli and Nazir Ahmad were alive but Iqbal fascinated people with his individualistic style.

Iqbal was an epoch in himself and to evaluate his views and beliefs cursorily would be an injustice to him and his period. Prof. Jamil Ahmad Anjum says about Iqbal:

‘Nobody can deny that Iqbal brought revolution in Urdu poetry by his modern thought and style of expression. Since very beginning his style of poetry became so popular that his contemporaries penned

poems in imitation of his style. He is the founder of a new era. The aspect of Iqbal's poetry, which impacted the Urdu poetry most, was his revolutionary poetry. The revolutionary thought of Iqbal was a natural outcome of the social upheavals and the humanity caught in the tentacles of capitalism. The efforts of Iqbal led to emergence of new trend in modern Urdu poetry. The theme of Iqbal like 'Fazilat-e-Adam' (The superiority of human beings) is also found distinctively in the great poet of this period Josh and later on in the poetry of Ahmad Nadim Qasemi. Iqbal did not only influence his contemporary poets but his later generations were also compelled to adopt his thought and style.' (Prof. Anjum, 2007, P. 18).

The revolutionary instinct found in the Iqbal's poetry was really a great change in the Urdu poetry. It strengthened the revolutionary struggles in the country. Iqbal did not use the language of philosophy in his poetry but, even today, his verses solve problems of philosophy, which are considered insurmountable. And this is because of Iqbal's vast studies:

'The intellectual and philosophical sources of Iqbal ranged from Koran to a lot of eastern and western philosophers. One of the spiritual guides of Iqbal was Maulana Rum whose poetic secrets are well known to the world. His Mathnavi, apart from being a collection of poetry and wisdom, is also a source of religious secrets and knowledge of Koran. Iqbal got acquaintance with Turks and Turkish civilization and character in the very beginning. This fact cannot be refuted that Kamal Atatürk played key role in the political success of the Turks. By writing the poem 'An Address to Mustafa Kamal Pasha' Iqbal expressed his emotional solidarity to the Turks. This emotional

and sentimental solidarity of Iqbal towards Ataturk and the Turks reflects fully his Islamic camaraderie.' (Ahsan, April 2007, P. 30-33).

The type of patriotism, which Iqbal promoted in light of the teachings of Koran led to confidence building among Muslims and this notion was strengthened that Islam does not create any hindrance in the way of unity among different communities. In fact, the knowledge of Koran provides strength to humanism and faith. It was Iqbal who called the English and their imperialism a deadly poison and said:

Na samjho ge to mit jaoge aey Hindustan walo  
(O! Indians awaken! Or you will perish)

Tumahri dastan tak bhi na hogi dastano mein  
(And there will no account of yours left in history)

Dr. Muhammad Iqbal (1876-1938) was one of the greatest poets of modern India. He deeply influenced the philosophical and religious thoughts of new-generation Indians. Like Swami Vivekananda, Iqbal also emphasized the need for continuous change and constant action. He condemned being in silent inertia and recommended a vibrant and active worldview, which could change the world. He was basically a humanist. He declared human action as a good and positive quality. He was of the opinion that man should neither surrender to the nature nor to any powerful authority on earth. He should try to conquer these forces constantly. He considered any kind of compromise the biggest sin. He always condemned sticking to traditions and customs. Perhaps because he was a votary of constant action and change, he later supported the partition movement of Muslims despite his initial patriotism towards India.

In the beginning of his poetic career Iqbal wrote poems like 'Himalaya', 'Bacche ki dua'(the prayer of a Child), 'Sada-e-Dard'(The echo of Pain), 'Tasvir-e-Dard' (The Imagery of Pain), 'Tarana-e-Hindi' (The Indian Song), 'Hindustani Bachon ka qaumi geet' (The national song of Indian children), and 'Naya Shewala' (The New

Temple) etc. in which he taught patriotism in very effective and affable way. Prior to Iqbal Poets like Hali and Azad wrote poems on patriotism but their concept of patriotism was not as reinforced as in Iqbal's poems. Iqbal was the first Urdu poet to present the concept of patriotism in Urdu poetry in its pure social context. The first poem of his first collection of poetry was 'Himalalya' in which he has put Himalaya on a higher pedestal than the mountain of 'Sina' (where the Moses was granted just a glimpse of God and fainted) because of patriotism. He says:

Aey Himalaya aey fasil kishwar-e-hindustan

Chumta hai teri peshani ko jhuk kar aasman

(O! Himalaya O! The wall of India, The sky pays tribute (kissing you forehead) bending towards your end)

Tujh mein kuch paida nahi derina rozi ke nishan

Tu jawan hai gardish sham-o-sahr ke darmeyan

(There is no sign of antiquity visible in you; you are still young despite the passage of time)

Ek jalwah tha kalim-e-tur-e-sina ke liye

Tu tajalli hai sarapa chashm-e-bina ke liye

(The mountain of Tur-e-Sina was just a reflection for Moses; but you the Himalaya are a manifestation for every healthy eye)

Imtehan didah-e-zahir mein kohistan hai tu

Pasban apna hai tu diwar-e-hindustan hai tu

(Looking simply at you, you appear just a mountain; but in reality you are a protector, the wall of India)

Matla'-e-awwal falak jiska ho who diwan hai tu

Su-e-khalwatgah-e-dil damankash-e-insan hai tu

(You are the first structure under the sky to receive the sun rays; you are shelter of heart and refuge of man)

Barf ne bandhi hai dastar-e-fazilat tere sar

Khandahzan hai jo kulah-e-mehr-e-a'lam tab par

(Snow has tied the turban of honour on your head; you are the shining cap of the world-illuminating sun)

Teri umr rafta ki ek aan hai a'hd-e-kuhan

Wadion mein hai teri kali ghatain khemazan

(The old age is glory of you past life; your black clouds are roaming in the valleys)

Chotiyen teri suraiya se hain sargarm-e-sukhn

Tu zameen par aur pahnaey falak tera watan

(Your peaks are in conversation with the stars; you are on earth but the skies are your home)

Chashma-e-daman tera aina-e-sayal hai

Daman-e-mauj-e-hawa jiske liye rumal hai

(The springs of your foothills are the flowing mirrors; the waves of winds seek refuge in your valleys)

Abr ke hathon mein rahwar-e-hawa ke wastey

Tazyana de diya barq-e-sar-e-kohisar ne

(Your peaks have given the clouds fierce lightening to pave the way for winds)

Aey himala koi bazigah hai tu bhi jise

Dast-e-qudrat ne banaya hai a'nasir ke liye

(O! Himalaya you are also a playground; which has been created by nature for elements)

.....

Aati hai nadi faraz-e-kuh se gati hui

Kausar-o-tasnim ki maujon ko sharmati hui

(The river flows down singing from atop the mountain; putting the waves of breezes to shame)

Lail-e-shab kholti hai aa ke jab zulf-e-rasa

Daman-e-dil khichit hai aabsharon ki sada

(When the night unfolds its grown-up locks of hair; the heart pulls the sounds of the waterfalls)

Woh khamoshi sham ki jis par takallum ho feda

Woh darakhton par tafakkur ka saman chhaya hua

(The chants sacrifice themselves for the silence of the evening; and all trees get immersed in thoughts)

.....

Aey himala! Dastan us waqt ki koi suna

Maskan-e-aabay-e-insan jab bana daman tera

(O! Himalaya tell me a story of the time; when your valleys were inhabited by humans)

Kuchh bata us sidhi sadi zindagi ka majra

Dagh jis par ghaza-e-rang-e-takalluf

(Tell something about that simple and straight life; on which there was no blot of artificiality and roughness)

Ha dekha de aey tasawwur! Phir who subh-o-sham tu

Daur phichhe ki taraf aey gardish-e-ayyam tu

(O imagination! show us that morning and evening; run backwards in the past O time!)

This is accepted by all that Iqbal commenced a new era in Urdu poetry and there is no poet today who is left untouched by his influence with regards to his style of

expression. This is another matter that as very few could achieve the style of Mir; only a handful of poets could also imitate the style of Iqbal successfully. The poet addresses the Himalaya and says that the mountain is like citadel and city fortress for India and it is so high that even the sky bends down to pay its tribute to it. The mountain exists from the creation of this world but it is still young. There is no sign of weakness in it. Only Moses could see manifestation of God on the mountain of 'Tur' but the Himalaya is a complete reflection of God for eyes of the wise. In other words the Himalaya is witness to the absolute power of God. You are just a mountain to the naked eye but in reality you (the Himalaya), have been appointed the guard of India by God. The peaks of Himalaya are always covered with snows, which are in fact the turban of honour.

Iqbal's poem 'The prayer of a child' which is still sung by kids in primary schools is a patriotic poem. In this poem Iqbal has attempted to mould children's thinking towards nation building:

Lab pe aati hai dua ban ke tamanna meri

Zindagi shama' ki surat ho khudaya meri

(My wish comes to my lips in the prayer; that O God! my life should be like a candle)

Dur duniya ka mere dam se andhera ho jaey

Har jagah mere chamakne se ujala ho jaey

(The darkness of this world be undone by me; every place is illuminated by my sparkle)

Ho mere dam se yunhi mere watan ki zinat

Jis tarah phul se hoti hai chaman ki zinat

(May I be the reason for the shining of my nation; like the flower makes the garden beautiful)

Zindagi ho meri parvane ki surat ya rab

I'Im ki shama' se ho mujh ko muhabbat ya rab

(May my life be like a moth O God! May I be in love with the candle of knowledge!)

Ho mera kam ghribon ki hemayat karna

Dardmandon se zaefonse muhabbat karna

(My aim should be to support the downtrodden; and to be compassionate towards the weak and the oppressed)

Mere Allah burai se bachana mujh ko

Nek jo rah ho us rah pe chalana mujh ko

(O my God! Save me from wrong-doing; show me the right path)

The biggest pain which troubled Iqbal was that the atmosphere of unity and harmony had vitiated in India and its citizens were becoming strangers to each other. Iqbal says in his poem "The Voice of Pain":

Jal raha hun kal nahin padti kisi pahlu mujhe

Han dubo de aey muhit aab-e-ganga mein mujhe

(I am burning and do not find respite anyhow; yes! O fellows! Immerse me in the water of the Ganga)

Sarzameen apni qayamat ki nafaq angez hai

Wasl kaisa yan to ek qaribferaq amez hai

(Our land is filled with disaffection like it will happen on the Judgment's Day; how can people get together when there is discord among the acquaintances)

Badle yakrangi ke ye na aashnaee hai ghazab

Ek hi khirman ke danon mein judaee ghazab

(How strange is the changed colour of this unity into otherness; the separation in the seeds of the same field is very strange)

Jis ke phulon mein ukhwat ki hawa aaee nahi

Us chaman mein koi lutf-e-naghma pairaee nahi

(The flower which is not touched by the air of fraternity; that garden is devoid of any melodious elegance)

.....

Kab zaban kholi hamari lazzat-e-guftar ne

Phuk dala jab chaman ko aatish paikar ne

(When did my pleasing speech open its tongue; when the fire of battle destroyed the garden)

This poem of Iqbal vividly portrays the events of Indian history between 1905 and 1945. Iqbal considered Hindu and Muslims the seeds of the same harvest. He borrowed this concept from Sir Syed Ahmad Khan who had said in a speech that India is like a bride and Hindu-Muslims are its two eyes and the beauty of the bride depends on the safety of its both eyes and if it loses its one eye it will look ugly.

Iqbal severely felt the pain of India's enslavement and this feeling is amply depicted in his poem 'the Imagery of Pain' in which he has expressed his sentiments vehemently and effectively. In this poem he has expressed the weaknesses of his countrymen, which are an impediment in the national integration of India and its freedom and progress. Iqbal understood well that communalism and disunity among Hindus and Muslims is on the rise, which will one day destroy the concept of nationalism and Indian national integration. He says:

Nahi minat kash tab-e-shanidan dastan meri

Khamoshi guftagu hai bezabani hai zaban meri

(My story is not worth listening; silence is my talking and my language)

Ye dastur-e-zaban bandi hai kaisa teri mahfil mein

Yahan toa baat karne ki tarasti hai zaban meri

(How is this prohibitions on talking in your party; my tongue is dying to speak out here)

.....

Ujada hai tamiz-e-millat-o-aaeen ne qaumon ko

Mere ahle watan ke dil mein kuch fikr-e-watan bhi hai

(The consideration of the nation and laws has destroyed communities; have my countrymen some consideration for their nation in their heart)

Sakoot amooz tul-e-dastan-e-dard hai warna

Zaban bhi hai hamare munh mein aur tab-e-sukhan bhi hai

(The narration of the story of pain counsels silence; otherwise we have tongue in our mouth and urge to speak out too)

This is the time when Iqbal was under the influence of nationalism and patriotism. In this poem Iqbal emerges as a nationalist and exhibits the same patriotic fervor of his poems like Naya Shewala, Tarana-e-Hind and Himalaya. He has openly lamented the divisive tendencies and behavior of his countrymen and warned them that if they do not mend their ways and get united they will be lost in history. He laments the dark future of his country and this poem reflects the wounded soul of a true patriotic citizen. He laments the deteriorating condition of his country in these words:

Rulata hai tera nazarah aey Hindustan mujh ko

Ke l'brat khez hai tera afsana sab fasano me

(Your condition makes me despondent O Hindustan! That your story is the most didactic of all stories)

This stanza is the best specimen of Iqbal's patriotic sentiments. Another famous poem of Iqbal is "Tarana-e-Hind" which presents his patriotic sentiments more emphatically:

Sare Jahan se achcha Hindustan hamara

Ham bulbulen hai is ki ye gulistan hamara

(Our Hindustan is the best in this world; we are the nightingales of our garden-India)

Ghurbat mein hon agar ham rahta hai dil watan mein

Samjho wahin hame bhi dil ho jahan hamara

(Even if we are abroad our heart lies in our nation; consider us being there where our heart resides)

Parbat woh sab se uncha hamsaya aasman ka

Woh santari hamara woh pasban hamara

(Here is the highest mountain, the companion of the sky; it is our guard, it is our watchman)

Godi mein khelti hai e ski hazar nadiya

Gulshan hai jin ke dam se rashk-e-jina hamara

(Thousands of rivers play in its lap; our garden is blooming because of it, the envy of Jennies')

Aey aab-erood-Ganga! Who din hain yaad tujhko

Utra tere kinare jab karwan hamara

(O! the water of Ganges! Do you remember that day; when our caravan descended on your banks)

Mazhab nahi sikhata aapas mein bair rakhna

Hindi hain ham, watan hai Hindustan hamara

(Religion does not teach discord among own fellows; we are Indians and Hindustan is our homeland)

Yunnan-o-Misr-o-Ruma sab mit gaye jahan se

Ab tak magar hai baqi nam-o-nishan hamara

(The Greeks, Egyptians and Romans all vanished from this world; but our footprint and name is still there)

Kuch baat hai ke hasti mit-ti nahi hamari

Sadion raha hai dushman daur-e-zaman hamara

(There is something, which does not destroy our existence; or the time has been our enemy for centuries)

Iqbal! Koi mahram apna nahi jahan mein

Ma'loom kya kisi ko dard-e-nehlan hamara

(O Iqbal! There is no confidant of our own in this world; does any one know our hidden pain)

India is a country of many religions & cultures and Iqbal believed that this religious diversity gives colorfulness to Indian civilization rather than disturbing its unity. He has expressed this view in his poem 'the national song of children':

Chishti ne jis zameen par paigham-e- haq sunaya

Nanak ne jis chaman mein wahdat ka geet gaya

(The Chishti (Moinuddin Ajmeri) who gave the message of truth on this land; The Nanak who sang the song of unity in this garden)

Tatarion ne jis ko apna watan banaya

Jis ne Hajazion se dasht-e-Arab charaya

(The Tatars who made this land their home; the Hajazis who left Arab for this land)

Mera watan wahi hai mera watan wahi hai

Yunanion ko jis ne hairan kar diya tha

(This is my country, this is my country; the country which had bewildered the Greeks)

Sara jahan ko jis ne I'lm-o-hunar diya tha

Mitti ko jis ki haq ne zar ka asar diya tha

(The country, which gave science and art to the entire world; the earth, which was given the effect of gold by God)

Turkon ka jis ne daman hiron se bhar diya tha

Mera watan wahi hai mera watan wahi hai

(The country, which had filled the Turks with, diamonds; this is my country, this is my country)

Tute the jo sitare Faras ki aasman se

Phir tab de ke jis ne chamkaye kahkashan se

(The stars which had broken away from the sky of Persia; this land again gave them light to shine in the galaxies)

Wahadat ki laey suni thi duniya ne jis makan se

Mir-e-Arab ko aaye thandi hawa jahan se

(The place from where the world had heard the rhyme of unity; the place from where the Amir of Arab had received the cool breeze)

Mera watan wahi hai, mera watan wahi hai

Bande kalim jis ke parbat jahan ke sina

(That is my country that is my country; the country whose mountains are like Sina)

....

Janat ki zindagi hai jis ke feza mein jina

Mera watan wahi hai mera watan wahi hai

(Living life in the environment of this land is like living life in the heaven; that is my country that is my country)

The most zealous and powerful sentiment of Iqbal's patriotic poetry is unity and harmony. He firmly believed that without harmony and unity our country couldn't be freed from the chains of enslavement. His best and beautiful poem on this subject is 'Naya Shewala'. Iqbal has employed a very enthusiastic, sincere and unique mode of expression in this poem. In view of the Hindu-Muslim unity Iqbal has used Hindi words beautifully in this poem. He says:

Sach kah dun aye Brahman gar tu bura na mane

(I will tell you the truth O! Brahman if you do not mind)

Tere sanamkadon ke but ho gaye purane

(The idols of your temple have turned old)

Apnon se bair rakhna tu ne buton se sikha

(The idols have thought you nursing enmity towards own people)

Jang-o-jadal sikhaye waiz ko bhi khuda ne

(The gods have even thought the preacher fighting)

Pathron ki muraton mein samjha hai tu khuda hai

(You have seen God in the idols of stones)

Khak-e-watan ka mujh ko har zarah devta hai

(But every particle of our nation's land is a God for me)

Aa ghairaton ke parde ek bar phir mita dein

(Come on! Let us once again lift the veil of unfamiliarity)

Bichron ko phir mila dein naksh-e-doe mita dein

(Let us bring the separated together and discard the notion of otherness)

Duniya ke tirathon mein uncha ho apna tirath

(May our temple be the tallest of all holy shrines of the world?)

Daman-e-Aasman se uska kalas mila dein

(Let us take its pinnacle up to the skies)

Har subh uth ke gain mantar woh mithe mithe

(Let us wake up and sing those sweet chants (mantras) every morning)

Sare pujarion ko mai meit ki pela dein

(Let us make all priests drink the wine of love and friendship)

Shakti bhi shanti bhi bhakton ke geet mein hai

(There is peace as well as power in the songs of the devotees)

Dharti ke basiyon ki mukti preet mein hai

(The salvation of the humans lies in love)

Though the relevance of certain poems may have faded over time, Allama Iqbal's poetry remains a quintessential example of patriotic verse in Urdu literature, celebrated for its powerful and evocative expression. His poetic genius effectively conveyed the greatness of the nation, using patriotism as a core theme, while simultaneously addressing the deeper philosophical and existential issues facing society. While contemporaries like Chakbast confined their nationalist vision to a political scope, Iqbal transcended such boundaries, making nationalism and patriotism a gateway to larger discussions about life's fundamental challenges.

Both Iqbal and Chakbast integrated nationalistic and patriotic themes into Urdu poetry, creating an environment that facilitated discourse on the political, social, economic, and cultural challenges of their time. This shift, particularly evident around the First World War, reflected the growing importance of independence and resistance to colonial rule in the national consciousness. Political and social issues began to take precedence over the purely emotional expressions of patriotism, as poets began to address broader societal concerns.

In this context of political upheaval, Iqbal's poetry stood out as a transformative force. According to Urdu critic Dr. Khushhal Zaidi, Iqbal's work was a "painful chapter" in the nation's literary and political history, driven by his deep respect for the nation's greatness and his desire for its rejuvenation. Iqbal's poetic vision merged patriotism, humanism, and national pride, which he viewed as central to the country's rebirth. However, his commitment to nationalism was always tempered by a higher regard for religion, culture, and tradition, which he saw as the ultimate values worth living and dying for.

Unlike many of his contemporaries, Iqbal did not limit his poetic concerns to India alone, addressing global issues without religious prejudice. His nationalistic and patriotic poetry gained international recognition, broadening the scope of Urdu literature. While he began his career writing traditional ghazals, the political and

social challenges facing India compelled him to shift toward poetry that addressed the plight of his community and country, filled with calls for national awakening.

In an era marked by fear and defeatism, Iqbal, alongside other poets like Azad, Hali, Saroor, and Chakbast, played a pivotal role in awakening the masses. Iqbal's innovative approach broke with traditional literary conventions, making patriotism and national solidarity the central focus of his work. At a time when Indians had long forgotten the meaning of freedom and patriotism, Iqbal's poetry served not just a literary purpose, but a prophetic one—reviving a sense of national pride and encouraging unity.

Through his verses, Iqbal reminded his countrymen of their glorious past, invoking the memory of great warriors, Sufis, and emperors who exemplified courage, humanity, and brotherhood. His body of work is rich with nationalistic sentiments, often highlighting Hindu-Muslim unity and the shared history of the nation. He also wrote patriotic poems for children, awakening their love for the homeland through vivid imagery of India's natural beauty—its blossoming trees, flowing rivers, and diverse seasons. Iqbal's profound love for his country is evident in every line, as he celebrates its every particle, making his work an enduring testament to the spirit of patriotism.

Iqbal also wrote patriotic poems for children to awaken them to nationalist sentiments from the beginning. In these poems Iqbal mentions the blossoming leaves, flowers and fruits of the garden (India). He loved his country, therefore, sometimes he praises its weather, and at times it rainy season and then he seems to be overwhelmed by the waves of Ganges and Yamuna. In short he loved his country in its every bit and particle:

Pathron ki muraton mein samjha hai tu khuda hai

(You have seen God in the idols of stones)

Khak-e-watan ka mujh ko har zarah devta hai

(But every particle of our nation's land is a God for me)

Iqbal loved his country deeply. His nation and its small and big things formed the core of his poetry. He did not look beyond his country like other poets for selecting themes of poetry. He sang praise of trees, plants, flowers, birds, rivers and mountains. He did not leave anything.

The Ghazals of Iqbal also propagates national consciousness and national integrity. His ghazals espouse humanism and brotherhood. Apart from flowers and nightingales he takes up issues and problems of the nation and country in his ghazals. The study of his ghazals shows that he brought out ghazal from romantic atmosphere and infused it with realism.

#### **Conclusion:**

This overview of patriotism in Urdu poetry demonstrates that the genre extends far beyond themes of love and beauty. Urdu poetry has also addressed pressing political, social, and moral issues, evolving in response to the changing circumstances of its time. During India's struggle against colonialism and foreign domination, Urdu poetry became a powerful vehicle for patriotic expression, wholeheartedly embracing the cause of freedom. The tradition of patriotism in Urdu poetry, exemplified by poets like Allama Iqbal, elevated the genre, intertwining it with the ideals of national pride and resistance to oppression.

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