

Molavi and Modern World Crises from the Viewpoint of Iqbal Lahori

Seyyed Ali Seraj¹, Sedigheh Elahi²

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Abstract

The concepts used in Iqbal Lahori's poetry indicate that the political, social, and cultural settings of the time had greatly influenced his ideas. Influenced by three sources, namely the philosophy based on spiritual perfection, a kind of pan-Islamic approach to propagate among Muslims, and a political view toward his own country, Iqbal deals with the modern socio-political crises plaguing Muslims and drawing upon guidelines received from Molavi-his master whose ideas can be a great source of inspiration to solve new problems of the Islamic world and the colonized nations-he addressed many of these problems. In Javid Nama, he believes that desperately romantic poets are the hearts of the nations and give the body the life-giving blood. Such poets create liveliness in their nations. Iqbal calls them "the Prophet's heirs", who carry the burden of guiding people. Jalal-e-din Mohammad Balkhi, is the symbol of a committed and passionate poet who is the source of life to his nation and transforms the universe through his burning voice. To Iqbal, he is the pioneer of the lovers, whom he is the guide. In Iqbal's view, Rumi master us a fellow-traveler whose company brings salvation and bliss. He advises the followers of the path of divine love to accompany him so that, through his blessings, they know themselves and do great things inspired by strong belief and reach their eventual goal.

Keywords: Iqbal Lahori; Javid Nama; Molavi; Modern World; Identity Crisis; Self-alienation.

1. Assistant Professor, Department of Persian Language & Literature, Payam-e-Noor University, Iran (PO BOX 19395- 3697 Tehran) ali_dasp (a) yahoo.com

2. MA in Persian Language and Literature

Introduction and Problem Statement

Allamah Mohammad Iqbal Lahori is one of the most prominent and valued poets and thinkers of the present age and the Islamic history. He discourages Muslims against blind imitation and encourages them to think and speculate. He used poetry to awaken the Muslim nations to be united and seek independence from the foreign dominators.

His new attitude in his poems is as remarkable as his comprehensive ideas. Forming a comprehensive and strong bond among poetry, religion, mysticism, philosophy, and theoretical and practical politics, Iqbal developed a novel construct of the bond between poetry and wisdom.

The consideration of self-construction, human will, sensitive spirit, and realizing the real value of human existence contributed to the

creation of sensational poems in his Divan, which demonstrate the highness of his thoughts and spirit (Islami Nodooshan, 1991: 22).

His beautiful poems play significant roles in creating an Islamic human regardless of the western isms. His beautiful plot in the valuable work, JavidNama, has all predicted characters speak with Iqbal's tongue. Especially, his Roman master, Jalal-e-din Mohammad Balkhi, helps him in analyzing the severe conditions of Muslims. He considered the newly established today's religion after the past centuries. The consequences of atheistic education are the root of all problems. Love is the criterion for analyzing situations, which is the shared idea of Iqbal and Molavi. In many cases, Iqbal conforms to new global thoughts and the Islamic world. However, what distinguish him from others are his approaches

in selecting poems, especially Persian poems, taking Sanaei, Attar, Molavi, and Hafiz as role models to introduce the modern problems of the Islamic world and colonized nations (Shariati, 1973: 59).

He had realized that Eastern spirituality and introversion, which had led to strange misunderstandings among them, in the absence of intellect and science, is nothing but retardation. An example of such eastern misunderstanding, which has killed the spirit of striving in them, is the concept of destiny. Improper understanding of this issue makes the easterners consider themselves as dominated and defeated by fate, without the slightest freedom, while in the Islamic thoughts, God not only gives the human the freedom to change his destiny, but also he can determine his destiny on his own, on the condition that he tries in his

course of life (KhosrowShahi, 1991: 112).¹

Pondering upon such concepts, Iqbal viewed Islamic education as the route to eternal salvation in both worlds and although he was familiar with the Western culture, he considered the Western world as lacking in a comprehensive human ideology; conversely, he believed that Muslim are the only nations who possess such ideology, which is why he invited Muslims to learn western science and technology while discouraging them against being enticed by western isms and culture (Motahari, 1977: 51).

It was such ideas which led him to, by presenting the "self" philosophy, remind people of what they have inside them, which is even abale to change the norms of the heaven:

1. This is explicitly stated in the Holy Quran, Surah Ra'd, Verse 11: God does not change a nation unless the change themselves.

“Let’s change destiny and fate. You and I are from Heydar generation (Imam Ali), and so if we change sun direction, it is not strange for us.” (Iqbal, 1964: 336)

Iqbal urged the Eastern nations, to find their identities and drawing upon their "self" or "personality" forces and spirituality, try to reach technological and scientific purposes.

Iqbal's Javid Nama

Iqbal embarked on writing the book in 1929 and finished in 1932 and named it after his son, Javid. It is inspired by Dante's Divine Comedy; and like Dante's journey to heaven guided by Virgil, Iqbal has a spiritual journey with Molavi. During this journey, Iqbal speaks with famous figures in the history and during these talks he demonstrates his most precious poetic concepts (ibid, 49).

Frustrated by the betrayal of his friends, Iqbal sits on the shore, pondering and whispering Molavi's famous verse:

“Speak softly, that I dream it, and show
your face that I have desire to see your
rosary face.”

Suddenly sees the spirit of Molana and talks to him, asking and answering questions. Molavi gives him advice and makes him aware of the greatness of his soul, invites him to a spiritual revolution, which is the poet's ascension. Then, Zarvan, the spirit of time and place, takes the poet to the heaven, where he visits several spirits to whom he has long talks (Iqbal, 2002: Javid Nama: 146).

In his visions, the poet is guided by Molavi to the Moon, Mercury, Mars, Jupiter, and Saturn and eventually to the realm of God. In this book, he presents complicated world problems for which he provides solutions (ibid: 337).

The final section of the book contains talks and guidelines for the young generation. His son, Javid, is the symbol of the youth, specifically the Muslim youth. Iqbal was able to represent philosophical, mystical, and political issues together with Islamic enlightenment.

To some, Javid Nama is a representation of Iqbal's speculation context. Following chants, pondering upon the creation of the world, complaining about solitude, and expressing frustration by the masters, he wished that God guides the youth so that, by grasping Iqbal's advice, they proceed on the path of growth.

“Learn my speeches to young people and make it easy for them.”(Iqbal, 2002, Javid Nama: 276)

The Influence of Molavi on Iqbal's Thinking and Art

The extensive presence of Iranian mystics in the Indian Peninsula and

the appearance of knowledge among the Peninsula's elite all through the long period of the 4th Hijri century could not be forgotten. Among all mystics, Molavi has a special standing in Iqbal's thoughts.

“Rumi (Molavi) who is symbol of love and affection, his poetry is sensational and is derived from monotheism. His poetry makes brushwood to garden and destroys skies. His tone is an evidence for God existence and makes poor mans to be under attention.”(Iqbal, 1982: 200).

He is fellow-traveler whose accompany brings God's blessing:

“Let's Rumi be guidance, till he would fill your heart with calenture. Because Roman man recognizes doctrines and minutes from each other and guide to friend home (God closeness) truly. Everybody learned meanings from him and anybody

who pays attention to his thoughts will reach to cosmos.” (Ibid: 387)

Iqbal is among those who have known love through Molavi.

“He solved this poor man (me) and made me familiar with love and tipsy.” (Ibid: 459)

In dealing with complicacies created by speculating over science and philosophy, he seeks help from the spirit of Rumi, transforms from person who is misguided by intellect into one guided by love and reaches his destination:

“One night, I had lost in philosophy and science problems, the same problems that Niche, Germanic philosopher with all of his scholarship and wisdom was unable to solve them. Suddenly, this divine man inspired me that with mind you can reach to God and for this reason he made me familiar with love until by this means I would reach to God adjacency.” (ibid: 264)

The spirit of Molavi dominates Iqbal's poetry, from Asrar-e-Khudi to JavidNama; what is remarkable is that Iqbal constantly owes himself, in terms of words and methods, to Molavi's thoughts.

“Hey Instrumentalist, sing a stanza of Rome preceptor (Molavi) by me, perhaps with its assistant would be a sensation.” (Ibid: 250)

“Molavi's spirit is full of love and knowledge and I, before him, am a flame (fire flame). That spiritual master showed me the true way that by it I could find science secrets.” (Iqbal: 2002: Asrar-e-Khudi: 8)

“Rumi, the man who is the leader of love convoy and his place is higher than moon and sun and his heart is full of Quran light and through that he would know all of the secrets so that Jamshid mythical cup versus Molavi interior mirror is negligible.” (Iqbal, 2002, Divan: 338)

Surprisingly, Molavi was present in all Iqbal's works, especially in the valuable work of JavidNama, it is a master like Molavi who take Iqbal to Ascension. In such a presence, he gives him signs of wisdom although all of these Molavi's statements are stated from Iqbal's tongue.

“Know his pleasure sermon, and awake for understanding his speech.” (Iqbal, 2002, Asrar-e-Khudi: 9)

“Hey! Except you, one who know all of the Farang (Europe) secrets, nobody could find their secrets.” (Iqbal, 2002, So, What Should Be Done? P: 389)

“You are like a fire that would bright world's banquet, burn others by your ardour (they who are not deserve knowledge).”

(Iqbal, 2002, Asrar-e-Khudi: 9)

On the shore, confronted with Molavi's spirit, Iqbal compares him to the bright sun, shining body, chanter of the secrets of existence,

and the mirror of truth (Iqbal, 2002, JavidNama: 280).

Modern World's Crises from the Viewpoint of Iqbal

In addition to the influence of the past people, Iqbal's personal experiences of the West and Western culture made him pessimistic toward the Western civilization. He dwelled in Europe in early 1900's, when the industrial Europe was thriving but the war was also going on. Such conditions along with his own studies and observations led him to realize the human instability and weakness of the western civilization. Nevertheless, Iqbal believes that the European civilization is the dominating one which spreads its domination throughout the globe by wars, industry and economy; the attraction toward the West is obvious everywhere, especially in the East (Islami Nodooshan, 1991: 26).

Iqbal believes that the Islamic civilization is also defeated by this charm of the Western civilization, without being aware of its cores. In his visionary ascension, Iqbal deals with a number of modern crises in each celestial body and having passed 6 celestial bodies – Moon, Mercury, Venus, Mars, Saturn, and Jupiter- he present pieces of advice and solutions to the problems of today's man and advises the youth to, in dealing with modern crises and paradoxes, turn to the Quran, piety, and pondering upon Molavi's thoughts. The most important modern crises dealt with by Iqbal in celestial bodies and to which the solutions are provided through the tongue of Molavi include:

The Moon: Ethnic and National Prejudice

Iqbal sets the Moon as his first step of intellectual ascension and drawing

upon Rumi's guidance, heedless of the problems and of how the universe is captured by human beings, he proceeds in his journey.

With the help of a representative from the ignorance age, the poet deals with such issues as ethnic and national prejudice, racism, and sexual and racial discrimination, which human beings are facing in the present age.

These issues are the stem from vanity and ignoring the soul, which is still plaguing humans. Islam addressed all such issues quite simply, free of any complication and based on human nature (Jamal-e-din, 2010: 106).

The central issue addressed by Iqbal in the Moon is the difference between the attitude of Mohammad's mission and those of other philosophical religions toward human. Mohammad's mission does not have a metaphysical attitude

toward human because it has no reality in human's life, as we can see in other religions. Rather, the attitude is a realistic one which is in accordance with the human nature and views human beings based on the role that man must play in the world (Iqbal, 2002: Javid Nama, 278-301).

Mercury: Identity Crisis and Self-Alienation

The second stage is in Mercury, where the poet and his guide descend on and face two great reformers, Jamal-e-din Afghani (AsadAbadi) and Saied Halim Pasha, the great Turkish politician. Molavi (Rumi) introduces Iqbal to the two reformers by the name of "Zendeh Rood". Seyed Jamal-e-din asks him about the Islamic worlds, which he answers complainingly and speaks of disunion and schism among Muslims and their lack of self-

confidence as well as their disbelief of their religion and spread of colonialism and communism. Seyed Jamal-e-din speaks of Islam's spirit and the dangers of nationalism, which appears to be imported from the West. He tells Zendeh Rood (Iqbal) (ibid, 107):

“Western, that is full of deception, propagated national biases among religious people. If you have wisdom and intellect, you should pass from directions and boundaries to reach knowledge (you should travel to other countries). One, who is trying to know God, should leave material bounds and biases.” (Iqbal, 1991, Divan: 304)

Because believers let go of this - worldly interests and do not live mouse lives in holes; rather, they fly in the heaven like hawks and know no boundaries.

At the end of the stage, Seyed Jamal-e-din sends a letter to the

Russians and explains the similarities and differences between Islam and communism. Then he invites them to believe in God and cries for Muslims together with Molana. He asks Iqbal to compose a poem and whispers a beautiful poem which longs for the Muslim world's liberation of difficulties through believing in the Quran and reinvestigating it. At this time, he opens his eyes to a new world which deserves to be revived by humans.

Venus: Materialism and the Originality of the Material World

Iqbal and his guide proceed to Venus, where they see signs of idol-worshipping. They visit a strange place where ancient idols and Gods are kept and people dance for the happiness of the decline of Islam and the Muslim's turning away from God and turning to idolism. One of the gods considers this irreligion the

fruit of the orientalist and colonists who planted the seeds of doubt and hopelessness in the Islamic world, which resulted in irreligion created by broken unities and the birth of modern ignorance in the world. Molana composes a poem which makes all gods kneel down.

"Rumi (Molavi), one who is lord of knowledge, said: "stand up!", and "Don't think about past and future. " "One, who is lover, spares times and ignores happiness and malady of the world. If you want to reach God, first you should sacrifice yourself and your dreams". "I (Iqbal) told him that I have entangled in material and material idol". He said: "destroy this pagoda." (Ibid: 322)

In a chain of metaphors, allegories, and allusions, the poet talks from the tongue of Mehdi Soodani about the emergence of a savior who liberates the nation of calamities and the mire of

materialism and makes them walk in the path of God. The poet constantly invites himself to chant to blow a new soul into the body of the nation; he is afraid that the ego (camel) is plagued with material interests and slows than the cameleer in reaching his beloved in Yasreb.

Mars: Surrender Crisis

The poet is constantly hoping that a savior will come and guides the nation toward their eventual destiny. He arouses the epic will of the nation so that they can overcome obstacles and establish a new world. The poet takes us to a symbolic world where Islamic rules are completely observed and the human possesses all characteristics of the Holy Prophet. Iqbal depicts such a world in Mars.

As soon as Zende Rood and Molana reach Mars, they see an observatory on a high hill and an old

man with snow white beard comes out of it with a look full of knowledge and insights. The story of Barkhia, depicts the great ancestor of the Martians and how he managed to get rid of the diabolic temptations of "Faramarz" in Paradise and God forgiveness him for the sake of his nation and this symbolic world. Then the Martian takes them on a tour of a Martian city call "Margharin", which he describes as:

“Marghadin is a city that has tall buildings with residents who are mellifluous, well-tempered, and simple. Its residents are seeking science and art, and nobody is thinking about material and money. Unlike material world, there is no machine smoke; campaign and war, and everybody is good to each other.” (Ibid: 329)

Following that, Mars is free of any corruption, media, and propaganda:

“In Marghadin city, there is no lie and falsity. Anybody is doing a work, and there is no idleness. You couldn’t find beggar in this city.” (Ibid: 330)

It is clear that in this city, there is no sign of retardation pertaining to the Islamic world. It is empty of the European civilization and its calamities which plague humanity. There is no doubt that Iqbal wants to make it clear that the Islamic government, which intends to enforce Islamic rules, deserves establish a kind of life which is comparable to living in heaven.

The discussions in Mars contain two important points: the importance on material love and child-raising as well as destiny and its beautiful interpretation which states that states each person's destiny is equal to his value and nobody is doomed to pre-determined destiny. If one considers his destiny bad, he can ask God for

another destiny provided that he makes himself capable of accepting such destiny.

Jupiter: Irreligion

In this celestial body, Iqbal and Molana face with the souls of three people accused of irreligion, namely Hussien Ibn Mansoor Hallaj, Mirza Asadollah Khan Ghaleb - an Indian poet, and Khatam Ghoratolain, an Iranian poet. In the beginning, Iqbal listens to a poem which is recited by these three. He comes up with questions which he asks them. In fact most questions regard Hallaj. During the conversation, he turns out to intend to project a new image of Hallaj: what Hallaj said -I am the God- is the manifestation of God in human beings. After a long conversation with Hallaj, Satan appears and complains to God from a modern man who cannot be his real enemy anymore:

"O God of goodness and badness! I have spoiled himself through human company. Human, always follow me, and doesn't respect to himself. Release me from this prison, and forgive me because of yester obedience. Human is slave of lust, while I was full of ambition. Shame on me, shame...

Human nature is half-baked, and his will is weak, and couldn't bear in front of me. What is humanity? A pocketful of dust and dirt, that in front of flame by me, is disappeared (I dominate them, easily)." (Iqbal Lahori, 2002, *Divan*: 326)

And his ancient enmity and contempt toward humans (you created me of fire, but him of soil) is revealed during this complaint:

(Satan says):

" I have tired of these victories." "I want servant who I could battle with him, would be powerful, and from his solemnity, I would horror." " O God! Introduce a deist to me, perhaps by his

defeating I would enjoy, not these latter humans who easily submit me." (Ibid: 347)

Saturn: Injustice

Saturn is inhabited by vile spirits which have betrayed their nations. Molavi advises Iqbal against going to a planet which is constantly the target of God's wrath and punishment:

"There is an universe whose residents are cast away. There are traitors in it who have killed the soul of a nation." (ibid: 348)

Molavi tells Iqbal that two Indian traitors by the names of Jafar Bengali and Sadegh Dakkani are in Jupiter. Influenced by these traitors, Iqbal composes a poem which turns into a proverb in the Indian Peninsula.

The poet depicts them on a boat in a bloody and stormy sea with pythons flying like crocodiles in sky and panther-sounding waves. These

two traitors are in the boat, naked, with pale faces and unruly hair.

“Whatever I saw is undiscrivable. I have found an ebullient sea of blood. Serpents were flying in sky and I saw thunder storm waves as tiger roaring, and both these traitors were among these waves.” (ibid: 349)

One of them starts shouting and moaning and portray the difficulties after their deaths. Molavi and Iqbal, who are watching them from above, hear them.

“Nobody pay attention to us. As long as we have come to this world, they have taken us to the hill door; but hill refused us and said: “dust and dirt are better than these two, and I pity to flame these two.” We suddenly went by death, perhaps would take our soul; but it didn't accept and said:” your soul is so worthless. “(ibid: 351)

At this time, Iqbal views the scene from above and hears a horrible voice that tears through the desert and the sea.

“Suddenly it was heard a very terrible voice and desert and sea were collapsed, mountains and skies and earth were drowned in sea and Judgment was set.” (ibid: 351-352)

Beyond Heavens: Reform of Society

Together with Molavi, Iqbal passes the heavens and goes beyond. Between these two, he visits Niche, the German philosopher.

“I said to Molavi: "who is this wise man?"” he said: “this Germanic wise man.”

The poet explains the success of the German philosopher in grasping the divine aspect of the human soul by going beyond heavens toward the spiritual world in dreams and poems.

However, shortly after, he falls into doubt and fails in primary steps.

“He is seeking Kebria dignity (spiritual word), but this position wouldn't be earned through thought and wisdom. Achieving to objectives with reason and human knowledge is possible; but, savant dignity is beyond this and thereof he became hopeless and couldn't reach verity and objective.” (ibid: 354)

Halfway through the path to heaven, Iqbal starts portraying the Paradise. The first signs they see is a castle made with pearls shining in a way that the sun envies. According to Molavi, the castle is called "Sharafonesa". Sharfonesa is an Indian devotee who loved the sword and the Holy Quran together. They go to the castle of three oriental monarchs. They visit Nader Shah, the Iranian monarch and criticize the nationalistic attitudes plaguing the Islamic world and speak of the

Pahlavi Iranians, who favor the mirage of nationalism, forget their Islamic backgrounds, are fond of Rostam, the ancient Iranian mythological figure, and forget Ali, the holy Imam.

“Iranian people who affected by Farang and have been entangled in national-oriented ideology and have released Muslims and Islam, should know when pure soul is separated from body, these issues wouldn't benefit him, and he would responsible in judgment day.” (Ibid: 380)

After that they visit Ahmad Abdali, the founder of Afghanistan, who did not like and hammered the Muslims' following of the western culture. Then they go to Tapoo, the Indian monarch, known as the Martyred Sultan, among Indians and tell him:

“Human was created from a bunch of mud and have many dreams;

when he comes to this world, he must release this world empty hand and without company and go. Patience glass was broke and. Roman master said: "stand up!" (Ibid: 371)

Then he gives Iqbal a letter to give to the Muslims in his country. In the letter, he speaks of the realities of life and death and martyrdom.

After the conversation with three oriental monarchs is finished, it is time for Iqbal to part with Molavi, who tells him to get up. The poet asks God questions which are answered in writing by the divine pen. Iqbal hears a voice say:

"All of these nations with all differences is one being; but you should see this world with respect, and you should know that all of us should be united and should keep away from animosities and separateness till we can see justice clearly." (Ibid: 390)

Suddenly, the divine expression falls on Iqbal and universe is lightened up. He is awakened by a strong voice telling him to turn back to the earth. And at this time, the ascension is ended:

"Suddenly, I saw my real world that is drowned in light. Because of this expression, I was drunk and unconscious. I saw all of curtains were removed and secrets became apparent, and from the top world, came a plaintive voice that: "pass east and don't believe this world that it is permanent." (ibid: 379)

From Iqbal's point of view, reaching such a high status is not only personal pleasure but also a provision which the poet has brought to invite humans to the path of God and elevation of soul. His mission is like that of the Holy Prophet. This invitation is clear in the end of Javid Nama, as he speaks to his son. He ends Javid Nama with this speech.

Iqbal's speech to his son and the new generation involves precious educational theories containing the concept of monotheism and its consequences. He speaks of the contemporary Muslims' poverty and bankruptcy. He also hammers down Muslim youth and advises them to turn to God and discourages them against the hopelessness that dominates the Muslim world and suggests that they seek complete guidance, which he says it exists, but since we are dominated by materialism, we cannot identify it. In the end, he advises them that if they do not find the guide, they should turn to "Mathnavi", the book written by Molavi, who is the one healing the souls and revealing the secret of Mohammad's religion. With these words, Javid Nama ends (Jamal-e-din, 2010: 128).

Conclusion

Allamah Iqbal Lahori sets out an imaginary journey in Javid Nama. He has Molavi as his guide, and in each heaven he deals with a crisis that plagues modern man, especially Muslims. He gives solutions to these problems from Molavi's tongue, by doing which he tries to indicate that many problems could be solved by pondering upon Molavi's works since they are rooted in the Holy Quran. He believes that any nation is able to perform great deeds by drawing upon the forces of faith and passion. Accordingly, he invites oriental Muslims, from any nationality, to know their power and using this power, try to create new dynamics in the society. According to Iqbal, this is realized through believing in Islam, working with simplicity, humbleness, self-esteem and contentment. He enumerates the modern world's crises in six heavens:

in the Moon, he talks of national and ethnic prejudice; in Mercury, disunion and lack of self-confidence among Muslims; in Venus, materialism and self-alienation due to the domination of the industry and technology; in Mars, he believes that the Islamic thought and Molavi's attitude are warm and dynamic and that he loathes indolence and sloth and that any change to the society based on religion and mysticism starts from self; in Jupiter, he holds that the leading problem of the modern man is irreligion which has made the western civilization an earthly one with no ideals and spiritualities. In Saturn, he speaks of injustice which results from the indulgence of modern man in materialistic ideas. At the end of his ascension and visionary journey, Iqbal believes that the solution to all these problems is to turn to God and he advises the Muslims to seek

complete guidance, which he says it exists but since they are dominated by materialism, they do not recognize it. In the end, he suggests that they turn to Molavi's Mathnavi if they do not find such guidance. He is the one who heals the souls and reveals the secret of Mohammad's religion; and with these words JavidNama ends.

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مفاهیم به کار رفته در اشعار اقبال لاهوری نشان می‌دهد که شرایط سیاسی، اجتماعی و فرهنگی، بر شکل‌گیری افکار و اندیشه‌های وی تأثیر فراوانی داشته است. اقبال با تأثیرپذیری از سه منبع، یکی فلسفه‌ای مبنی بر کمال روحانی و دیگری از نوعی عقیده اتحاد اسلامی برای تبلیغ در میان مسلمانان و سومی عقیده سیاسی نسبت به مملکت خود، به بحران‌های سیاسی اجتماعی جهان امروز که مسلمانان به آن دچار شده‌اند. پرداخته است و با رهنمودهایی که از مولوی - به عنوان مرشد و پیری که با تأمل در اندیشه‌هایش بسیاری از مسائل جدید دنیای اسلام و ملت‌های استعمار زده حل شدنی است - گرفته، به بسیاری از این بحران‌ها پاسخ داده است. اقبال در جاویدنامه، معتقد است شاعران اهل سوز و گداز عاشقانه، قلب‌تپنده‌ای هستند، که در سینه ملت جای گرفته و خون حیات بخش را در رگهای ملت جریان می‌دهند. چنین شاعرانی باعث ایجاد تحرک و تکاپو در ملت می‌شوند. اقبال این دسته از شاعران را «وارث پیغمبر» می‌خواند که رسالت هدایت مردم را بر دوش خود احساس می‌کنند. جلال‌الدین محمد بلخی، سمبل یک شاعر متعهد و عاشق است که در کالبد مردم، روح حیات می‌دمد و با نوای آتشین خود در عالم تحول ایجاد می‌کند. اقبال او را سرخیل عاشقان می‌داد که راهنمای ایشان، به سلسبیل مقصود است. پیر رومی از نگاه اقبال، همسفری است که همراه شدن با او موجب رحمت و بهره‌مندی از الطاف خداوندی است. او با سالکان طریق عشق الهی توصیه می‌کند که با او همراه و همدل شوند تا به برکت این خضر، خود را بشناسند و به نیروی ایمان منشأ کردارهای بزرگ گردند و به سر منزل مقصود ره یابند.

واژگان کلیدی: اقبال لاهوری، جاویدنامه، مولوی، جهان مدرن، بحران هویت و ازخودبیگانگی.

۱. استادیار، زبان و ادبیات فارسی دانشگاه پیام نور.

۲. دانش‌آموخته کارشناسی ارشد، زبان و ادبیات فارسی.