



**BOTANICAL STUDY OF SIR MUHAMMAD IQBAL’S (ALLAMAH IQBAL’S) WORKS
(PROSE & POETRY): THE LINKS BETWEEN HIS DOCTRINE OF THE SELF
(KHUDI), THE BOTANICAL ELEMENTS & EDUCATIONAL PEDAGOGY**

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By
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Approval of the Thesis

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This Thesis by Muhammad Afzal Rana has been approved by the committee members below, who recommend it be accepted by the faculty of Unicaf University in Zambia in partial fulfillment of requirements for the degree of

[Doctor of Philosophy (Ph.D.) in Education]

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Abstract

BOTANICAL STUDY OF SIR MUHAMMAD IQBAL’S (ALLAMAH IQBAL’S) WORKS (PROSE & POETRY): THE LINKS BETWEEN HIS DOCTRINE OF THE SELF (KHUDI), THE BOTANICAL ELEMENTS & EDUCATIONAL PEDAGOGY

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Allamah Iqbal, the renowned poet-philosopher of the twentieth century, applied his poetry as a tool to express his philosophical, religious, and spiritual ideology (Azhar, 1961). This is particularly reflected in his Philosophy of the Self or “KHUDI” which refers to the divine spark within humans that can be transformed through multiple stages in becoming God conscious (Khan, 2019). Multiple references to natural phenomena are masterfully weaved into his philosophical works (Ahsan, 2000). The author has explored the application and links of the flora used in Allamah Iqbal’s works. Subsequently, the purpose of this project was to understand how flora have been used in Allamah Iqbal’s poetry and prose including how individual plants are linked and connected in his works in expressing his doctrine of *Khudi* (the Self) as well as his concept of education.

The methodology involved the interpretive paradigm where a theoretical qualitative analysis with a 7-step approach was formulated. This was based on a Gadamerian hermeneutics approach for the proper interpretation of Allamah Iqbal’s doctrine within its specific context as intended by the author.

Fundamentally, it was shown that there was a link between Allamah Iqbal’s use of botanical elements and his Philosophy of the *Self*. After a thorough exploration of the texts and poetry of Allamah Iqbal, the author was able to explore more than one hundred botanical elements mentioned in the works of Allamah Iqbal that were directly or indirectly linked to his philosophy

of *Khudi*. The practical implications of the doctrine of *Khudi* are numerous because this is associated with the concept of life. This research study introduced a unique area of Allamah Iqbal's works i.e., a botanical study of his works both prose and poetry and its connection with his doctrine of *Khudi* in developing a comprehensive model of education.

Overall, this research study can be applied to the educational policy of modern times and by combining botanical themes with doctrine of *Khudi* and education, it opens a charming space for exploration, particularly within the context of Allamah Iqbal's philosophical thoughts. The author addressed the knowledge gap that despite extensive scholarship there remains a lack of deep, systematic understanding about how Allamah Iqbal's use of botanical imagery functions as an essential conduit for his doctrine of *Khudi* and his concept of education. The study bridges this gap by providing a comprehensive, context-sensitive interpretive framework for appreciating and applying these richly layered natural symbols. Further, this study has contributed to the cultural psychology of Islam by means of establishing an awareness upon scholars' attitudes toward and sense of connection to the Islamically-rich philosophy of Allamah Iqbal.

The relevance of this study transcends religious boundaries as it incorporates universal aspects of Allamah Iqbal's literature. The natural symbols (eagle, tulip, etc.) resonate with global traditions with significance in both Western and non-Western cultures. The cross-cultural and metaphysical aspects also contribute to comparative literature – non-Islamic scholars can use these findings as a framework of examining poetic complexity in other traditions. Further, the study also expands on elements of human identity, transformation, and growth as related to an educational framework. These universal ideas are relevant to both secular and religious contexts as they are directly intertwined within the broader academic fields of philosophy of education and psychology.

Keywords: Theory, Hermeneutics, Hermeneutic Methodology, Theoretical Framework, Hermeneutical Framework, Botanical Elements, Periods of Iqbal's Poetry, Ego, Mun (I), Social, Psychological, Metaphysical, Ethical, Influence of, Rumi, Ibn-Arabi, Al-Ghazali, Shah Wali Allah, Kant, Hegel, Nietzsche, Fichte, Goethe, Bergson, Superman, True Believer, Ghalib, Mir, Dard, Hasan, Naseem, Religious Thought, Western Philosophy, Eastern Philosophy, Islam, Nature, Lalah, Flowers, Contemporary Poets.

Declaration

I declare that this thesis has been composed solely by myself and that it has not been submitted, in whole or in part, in any previous application for a degree. Except where stated otherwise by reference or acknowledgment, the work presented is entirely my own.

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Dedication

I dedicate my research study to my beloved wife Syeda Fehmida Gilani, whose unwavering support and patience were the bedrock of my research journey. Her insightful advice and constant encouragement propelled me forward, even during challenging moments. This work is as much her as it is mine. With all my love.

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List of Abbreviations

Abbreviations	Explanation
NOA	Number of appearances
RHQ/H	References from the Holy Qur'an and Hadiths
CPK	Connection with Philosophy of Khudi
APEP	Allamah Iqbal's Poetry in Education (Pakistan) R-12 & beyond

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CHAPTER 1: INTRODUCTION

The two things that have been of absolute importance in the world of literature are personality and art. Individuals are highly regarded either due to their multifaceted persona or through the mastery of their craft and often, a combination of both. An individual and their artistry strive for this authenticity – that which transcends spatial, temporal, and geographical boundaries and adorns the cloak of universality. This is applicable to the poet-philosopher, Allamah Iqbal, who maintained that his poetry was a format to meaningfully express his vision and philosophy (Afzaal, 2008).

Hashmi (1986) mentioned that Allamah Iqbal was renowned for his Urdu poetry much earlier than his Persian poetry; however, he is regarded as one of the great poets of the Farsi language alongside Rumi, Saadi, Ferdowsi, Hafez, and Tabrezi. Further, in Urdu, he is ranked as one of the three greatest poets (the others being Mir and Ghalib). He also wrote in English to expand his audience across the world including his well-regarded set of lectures titled as “The Reconstruction of Religious Thought in Islam” published in 1930. Overall, his philosophical ideas have deeper roots within his Persian works compared to those in Urdu and they have a global influence felt well beyond the Subcontinent (Razvi, 2022).

Azhar (1961) demonstrates that Allamah Iqbal used poetry to express his philosophical, religious, and spiritual ideology. A large proportion of his works were relevant to the political and religious issues of his time being directly associated with the leadership of the Subcontinent Muslims and globally (Qazi, 2013). He inspired the Muslims of the Indo-Pak Subcontinent, through his poetry, to discover a way out of the political dilemma under which the British colonial rule had put them within.

In 1911, Iqbal penned a letter to Nancy Arnold, the daughter of his teacher, Sir Thomas Walker Arnold. It has been noted that he stated his desire to return to England to meet his “guru” (Sir Arnold) and to develop a deep familiarity with the flowers that bloom in the picturesque valleys of England. He further remarks, “I still remember the Sweet-Williams, the Blue Bells, the Tulips, so that you see that your pupil has not got a bad memory” (Burny, 1999, p. 220). Through these references, he artistically interprets the landscapes of nature and, according to Ahsan (2000, p. 30), “two tendencies are very clear in the poems that Allamah authored before going to England and began writing regular poems in Persian. On the one hand intense spiritual attachment to nature, and on the other hand unconditional love for his country”. This illustrates the potent bond between natural phenomena and Allamah Iqbal’s poetry.

It is apparent that Allamah Iqbal developed ingenious and inventive ways to express himself including the characterization and enhancement of natural phenomena. The best example of this is his Philosophy of Self or *Khudi*. The word *Khudi* is synonymous to the word *Self*, and it is also synonymous with the Arabic word *Rooh*, mentioned in the Holy Quran (Hashmi, 1986). In broad terms *Khudi* refers to the divine spark present within all humans. Iqbal believed that one could make a great journey of transformation, through multiple stages, in realizing that divine spark thereby becoming as close as possible to the Ultimate, that is, God (Khan, 2019). He argued that *Khudi* was at the root of all existence and its propagation being the key to understanding man’s true nature. Several references to natural phenomena are used in expressing these ideas (Ahsan, 2000). This is particularly true regarding botany which is highly integrated into his conceptual framework. Therefore, it is no surprise that one of his greatest attributes, the ability to use his surroundings to express his inner desires, was instrumental in developing the blueprint of his primary philosophical discourse.

It is no surprise that the central theme of his philosophy was greatly influenced by Islamic elements and propels the reader to intrinsically evaluate themselves. From an external perspective, he emphasized the practical aspects of developing Divine attributes to achieve this notion of self-actualization (Nicholson, 1920). According to Allamah Iqbal's perspective, the individual could be strengthened only if they took part in practice or else it would lead to weakening of one's *Khudi*. He vehemently believed that the value of the *Khudi* was equivalent to the value of life itself. Further, he inspired the Muslims to their origins in cultivating *Khudi* for rebuilding society (Karwani, 1977). The juxtaposition of one's individuality to their social cohesion with their brethren mirrors the idea that the whole is greater than the sum of its parts. This notion will enable this analysis to focus not only upon the personal but universal approach of his philosophy.

1. Statement of the problem

Allamah Iqbal's natural persona was greatly influenced by his upbringing in the small town of Sialkot, Pakistan (Niazi, 1979). His attachment to nature is deeply rooted in his yesteryears and the journey he embarked on abroad throughout his life as described above (Khan, 2019). It is no surprise that the passion for mother nature plays a dominant role in his poetry. This theme is fastidiously and elegantly expressed such that it reflects his botanic wisdom. Further, this research work seeks to understand how flora have been used in Allamah Iqbal's poetry and prose including how individual plants are linked and connected in his works in expressing his doctrine of *Khudi* (Self) and the concept of education.

It cannot be ignored that there is a plethora of academic work conducted on Allamah Iqbal's ideology and other works. As previously alluded to, this is a unique and world-first study as no individual or group has conducted research on Allamah Iqbal's philosophy through this specific thematic approach. To the author's knowledge, there is significant research on Allamah Iqbal's

Philosophy of Self. The common theme is an understanding of *Khudi* in the broader context of his worldview. This is a dynamic process given the changing perspective of Allamah Iqbal's views throughout his life (Zuberi, 1985). Dr Javed Iqbal, son of Allamah Iqbal, examines *Khudi*'s concept to the ego (Iqbal, 2005). There is also a comparison of Maslow's Hierarchy of Needs to the Doctrine of *Khudi* in the literature (Zeb, 2015). Further, there is limited scope and only minor references to botanical elements in relation to *Khudi* in the literature (Gilani, 1998; Razvi, 2016; Samdani, 2017; Khan, 2019). However, across Urdu, English, and Persian works, no comprehensive research work has successfully and thoroughly analysed the direct link between botanical influences and Allamah Iqbal's Philosophy of Self.

2. Purpose of the study

The author endeavours to find out the application and links of the flora used in Allamah Iqbal's works in exploring his philosophical ideas and understanding the message of his doctrine of Self (Philosophy of *Khudi*). Essentially, Allamah Iqbal's works were centered on religious and philosophical content represented in the form of poetry. Fundamentally, the author aims to address these knowledge gaps which include the perceptions related to the core logic behind his message and how he uses his poetry to communicate his philosophical thoughts. Further, this paper will contribute to the cultural psychology of Islam by means of establishing an awareness upon scholars' attitudes toward and sense of connection to the Islamically-rich philosophy of Allamah Iqbal.

In successfully addressing the above problem statement, the author serves to extend the knowledge and understanding of Allamah Iqbal's philosophy in a holistic manner. This research is important because it illuminates how the natural world is used as an active force for human self-realization and growth which are essential to *Khudi*. The interplay between nature, identity, and

philosophical doctrine in Urdu and Persian poetry, encourages a more nuanced perspective of Iqbal. By focusing on how individual plants support his doctrine, this research enriches the comparative perspectives between Eastern and Western literary traditions, revealing unique ways Iqbal connected botany, spirituality, and educational philosophy.

This research will comprise Allamah Iqbal's whole works in Persian and Urdu such as *Asrar-i-Khudi* (Secrets of the Self), *Rumuz-i-Bekhudi* (Mysteries of Selflessness), *Payam-i-Mashriq* (Message from the East), *Javed Nama* (Book of Eternity), *Pas Chih Bayad Kard Aye Aqwam-i-Sharq* (What Should Then Be Done O people of the East), *Zuboor-i-Ajam* (Persian Psalms), *Armaghan-i-Hijaz* (The Gift of the Hijaz), *Bang-i-Dara* (The Call of the Marching Bell), *Baal-i-Gabriel* (Gabriel's Wing), and *Zarb-i-Kaleem* (The Rod of the Moses). Thus, the project will add to the vast work done on the ideas and concepts developed by Allamah Iqbal through a significant, original, and innovative approach.

3. Aims and Objectives of the Research Study

The main aim of this research study is to develop an understanding of the use of botanical elements in Allamah Iqbal's works and how they are linked to his Philosophy of Self (*Khudi*). The author will define, describe, and elaborate the flora used in Allamah Iqbal's poetry and prose as well as their references from the Holy book of Qur'an and Hadiths (The saying of Prophet Muhammad peace be upon him). This will enable the author to explore Allamah Iqbal's Doctrine of Self and its underlying components as per the following objectives:

- Identify the botanical elements throughout the works of Allamah Iqbal.
- Explore the use of flora in Allamah Iqbal's Urdu and Persian poetry regarding his doctrine of individuality (*Khudi*).

- Explain why Allamah Iqbal chose these specific flora to express his philosophy of *Khudi*.
- Discover the use of botanical elements in other poets' works and to compare these with Allamah Iqbal's use of flora to describe his Philosophy of *Khudi*.
- Allamah Iqbal's educational thoughts, their effects on education and the inclusion of his poetical works in education/curriculum.

4. Nature and Significance of the Study

The methodology will involve a theoretical qualitative analysis with a 7-step approach in addressing its objectives. This approach will allow the paper to successfully address the primary and secondary research questions that are mentioned previously. Firstly, Allamah Iqbal's entire collection will be meticulously evaluated for every mention of a plant or plant-related thing. The paper will involve a detailed review of all his poetry books and speeches, including letters which he wrote to different famous literary, religious, and political personalities of his time. A comprehensive list will be compiled and referenced.

Secondly, a secondary review will be undertaken of Allamah Iqbal's literature to formulate a list of poems that mention botanical elements. Thirdly, the list of poems and list of botanical elements will be matched up with one another to formulate an inclusive referenced list. One must note that any given poem may contain multiple botanical references. As such, only a single botanical element will be described under its respective topic. The reader will be guided to the relevant information regarding the other botanical elements that may have been mentioned in that topic. For example, if both "tree branch" and "garden" appear in the same topic, then only one of these e.g., "garden" is described and a reference to the section of the paper containing "tree branch"

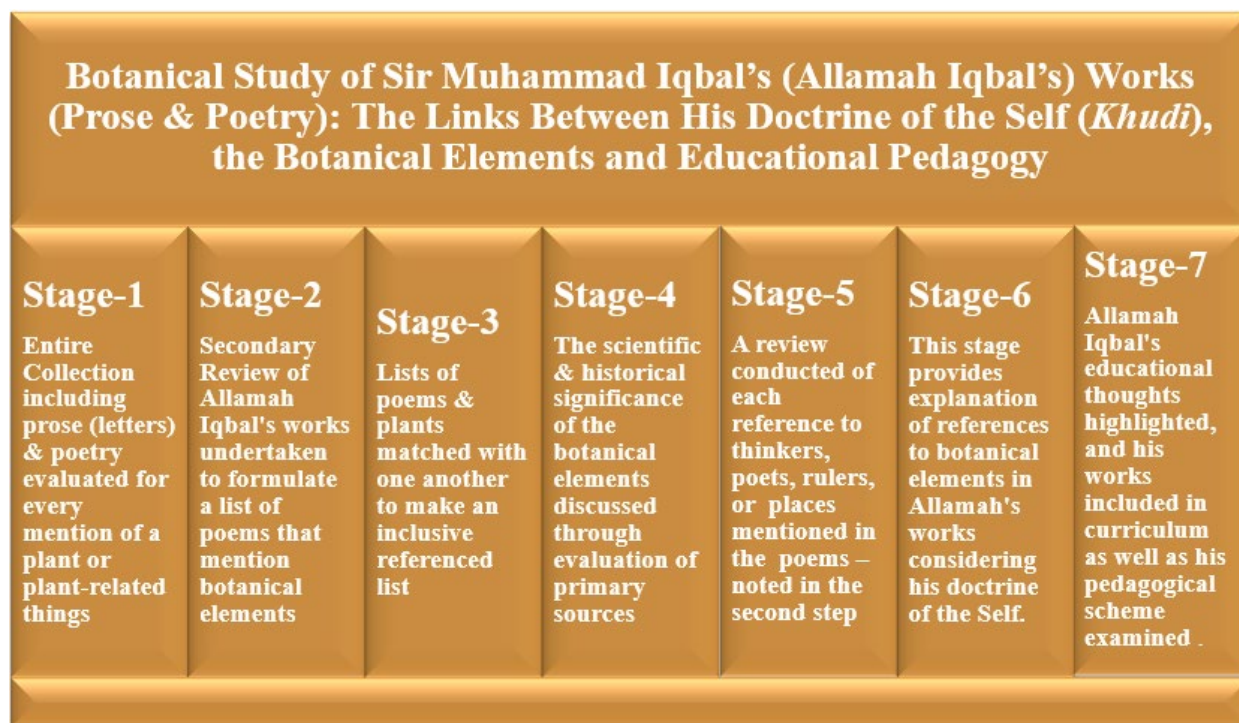
is provided. However, there may be instances whereby to maintain the continuity of the text, multiple elements may be described under one heading.

Fourthly, the scientific and historical significance of these botanical elements with respect to the field of botany will be discussed through evaluation of primary sources. This information will be listed in the margins of the text relative to each plant or plant-related thing. In the fifth stage, a review will be conducted of each reference to philosophers, poets, rulers, or places mentioned in the compiled poems – that were noted in the second step.

The sixth stage involves evaluation of the letters of Allamah Iqbal that were compiled by Syed Muzaffar Hussain Burney containing references to plants or plant-related items. The seventh stage will include a comprehensive review and analysis of the literature regarding Allamah Iqbal's Philosophy of Self. This has been shown in the Figure 1 below.

Figure 1

Author's self-generated 7 steps approach to study



The author intends to further explore these objectives by comparing Allamah Iqbal's works (as listed above) to the works of Western philosophers such as Johann Gottlieb Fichte (19 May 1762 – 29 January 1814), Arthur Schopenhauer (22 February 1788 – 21 September 1860), Friedrich Wilhelm Nietzsche (15 October 1844 – 25 August 1900), William James (11 January 1842 – 26 August 1910), Henri-Louis Bergson (18 October 1859 – 4 January 1941), and Johann Wolfgang von Goethe (28 August 1749 – 22 March 1832), etc. (Encyclopedia Britannica, 2015).

This study will also observe the role of Islamic philosophers in this regard. For instance, Mohiuddin ibn Arabi (1165 – 1240), Jalal ud Din Muhammad Rumi (30 September 1207 – 17 December 1273) and Abu Hamid Muhammad Al-Ghazali (n. d – 1111), etc. (Encyclopedia Britannica, 2015). A list of these sources will be provided in the references section. In the final stage, the paper will attempt to provide a thorough explanation of Allamah Iqbal's references to botanical elements in his works considering his Doctrine of Self.

Furthermore, it is felt that the application of hermeneutics is the most appropriate theory for this project. This refers to a theory of understanding that, in practice, expands on historical elements and methodologies in carefully interpreting texts and their concepts (Barthold, 2016). Philosophically, the theory of hermeneutics is concerned with the meaning of interpretation (Grondin, 1994). This is within the context of fundamental philosophical questions regarding human nature as preserved within arts and literature, historical testimony, and other sources (Risser, 1997). In this regard, the hermeneutics approach will be utilised with concerns to the general principles for the proper interpretation of Allamah Iqbal's doctrine.

As Allamah Iqbal's works are predominantly poetic in nature, the author acknowledges that poetry translation involves certain complexities that are generally difficult to observe through contemporary translational methods. These complexities involve authorial intention, the intended

and rhetorical value of translated works, cultural ideological conflicts, and the metaphysical nature of the final textual product (Zimmerman, 2015). To successfully evaluate the texts with their true meaning, the general points of convergence between hermeneutics and translation will be assessed in developing a comprehensive hermeneutical model for the overall analysis.

It cannot be ignored that there is a plethora of academic work conducted on Allamah Iqbal's ideology and other works. However, this is unique and world-first as no individual or group has conducted research on Allamah Iqbal's philosophy through this specific thematic approach. This is the first in depth study of Allamah Iqbal's doctrine whereby his philosophy of *Khudi* has related to flora he used in his works and links have been identified with the Holy Quran and Saying of the Prophet Muhammad (Peace Be Upon Him). Another significant strength is the fact that this project will involve a thorough and holistic qualitative analyses of Allamah Iqbal's entire collection of works including poetry, lectures, speeches, and papers – whereas other research works are not nearly as extensive. The author serves to extend the knowledge and understanding of Allamah Iqbal's philosophy in a holistic manner. Overall, the author will utilize the above to explore the breadth and depth of Allamah Iqbal's philosophy thereby attending to an area of his research work that has not been previously explored.

5. Research Questions and Hypotheses

Allamah Iqbal, a prominent poet-philosopher of the 20th century utilized his literary expression to transform his vision and philosophy (Afzaal, 2008). Perhaps, there is no better example than his Philosophy of Self or *Khudi*. The purpose of this project is to understand how flora have been used in Allamah Iqbal's poetry and prose including how individual plants are linked and connected in his works in expressing his doctrine of *Khudi* (Self). Basically, it is hypothesized that there is a link between Allamah Iqbal's use of botanical elements and his

Philosophy of Self. The results of the project will aim to address the knowledge gaps which include the perceptions related to the core logic behind his message and how he uses his poetry to communicate his philosophical thoughts. It follows that the central question of this research work being: How has Allamah Iqbal used botanical elements to express his Doctrine of Self (Philosophy of *Khudi*)?

This main question can be broken down into further areas of focus:

1. What is Allamah Iqbal's doctrine of the Self (*Khudi*)?
2. What are the sources of his philosophy of *Khudi*?
3. Why are these elements specifically chosen in view of his philosophy?
4. What are the botanical elements expressed in Allamah Iqbal's works? And how are they connected with his doctrine of *Khudi*?
5. How does the hypothesized link between botanical elements and philosophical perspectives relate to the works of contemporary scholars?
6. What is the connection of his concept of *Khudi* with his philosophy of education? To what extent do Allamah Iqbal's educational thoughts affect the education system of Pakistan?

CHAPTER 2: LITERATURE

The author endeavours to find out the application and links of the flora used in Allamah Iqbal's works in exploring his philosophical ideas and understanding the message of his doctrine of Self (Philosophy of *Khudi*) as well as the concept of education. Essentially, Allamah Iqbal's works were centered on religious and philosophical content represented in the form of poetry. Fundamentally, the author aims to address these knowledge gaps which include the perceptions related to the core logic behind his message and how he uses his poetry to communicate his philosophical thoughts. Further, this paper contributes to the cultural psychology of Islam by means of establishing an awareness upon scholars' attitudes toward and sense of connection to the Islamically-rich philosophy of Allamah Iqbal. Thus, the project adds to the vast work done on the ideas and concepts –doctrine of *Khudi* and philosophy of education – developed by Allamah Iqbal through a significant, original, and innovative approach.

Literary databases such as Google Scholar, Academia, Phil Papers, and BASE were used in this review. The following key words were used in conducting the review: theory, hermeneutical theory, hermeneutics, hermeneutic methodology, theoretical framework, hermeneutical framework, self, *Khudi*, botanical elements, period of poetry, ego, Mun (I), social, psychological, metaphysical, ethical, Muhammad Iqbal, Allama Iqbal, Rumi, Ibn-Arabi, influence, Al-Ghazali, Shah Wali Allah, metaphysical, Kant, Hegel, Nietzsche, Fichte, Goethe, Bergson, superman, Ghalib, Mir, Dard, Hasan, Naseem, religious thought, nature, etc. The literature sources included peer-reviewed articles, journals, letters, and books of scholarly origin. The time period for the research collected ranges from 1914-2022.

1. Hermeneutical Framework

1.1 Introduction

Current research explores that the word *theory* is not new, and it has been in use since the ancient times. Western scholars from Plato and Aristotle, through to the modern era have conducted theory in one or more forms (Cuddon, 2013). Contemporary research also shows that the word *theory* is one of the most significant words in the vocabulary of modern-day sociology. However, despite its acceptance and relevance across multiple disciplines, its definition remains disputed amongst researchers and academics. This discussion leads one to the contents of theory and the possible theoretical frameworks that can be generated from it. The chosen project involving an analysis of botanical references within Allamah Iqbal's literary works and their relevance to his philosophy can be explored using the theoretical framework known as hermeneutics. This is broadly the theory of interpretation which has its roots embedded in the contextual approach to religious and historical texts. It is also applied in literature, humanities, and social sciences. The application of hermeneutics to the author's chosen topic and the rationale for this will be explored. This is of particular importance given that the focus of the author's area of research is poetry inquisition and the interpretation of its underlying message.

1.2 The Meaning of Theory

Theory is one of the most vital, fundamental, and significant words in the dictionary of contemporary sociology (Abend, 2014). Oxford English Dictionary (2021, p. 822) defines theory as, "a supposition or a system of ideas intended to explain something, especially one based on general principles independent of the thing to be explained". However, due to the precise nature of theory it involves a dynamic debate among social scientists, theorists, academics as well as business professionals. In this regard, research scholars offer a range of definitions that are driven

from diverse angles. For instance, Kerlinger (1973) postulates theory as a collection of interconnected concepts and suggestions that provide a structured perspective on phenomena, establishing relationships among variables to explain and predict them. In the same vein, Thomas (2017) considers theory as an interplay between an occurrence and its variables that are used to attempt to express or predict. On the other hand, Wacker (2008) suggests that theory should be comprised of four components i.e., definitions, domain, relationships, and predictive claims.

Based on the complexity of the modern era, the theories are not static but dynamic constructs that are evolving with the change in knowledge and understanding (Bendassolli, 2014). Therefore, theory must guide a research process so that the new study can be admired and acknowledged (Abend, 2014). Additionally, Kivunja (2018) proposes some characteristics of theory e.g., it is comprised of principles, themes, concepts, and constructs.

No doubt, theory plays central and significant role in research process. It refines the entire process and transform the study into a statement and make it understandable by using transferable applications to other settings, contexts and possibly in time intervals (Saldana and Omasta, 2018). According to Glesne (2011), Jaccard and Jacoby (2010), and Anfara and Maertz (2015) respectively as cited in Collins and Stockton (2018), there are three primary applications of theory viz: (i) Theory of research paradigm and methods, (ii) Theory development as an outcome of data collection, and (iii) Theory as a framework to guiding the study.

Among the above mentioned three primary applications, the last is vital because it is relevant to the framework. There are numerus theories which are used in research studies, these have been shown in Figure 1.

Figure 1

Author's Self Developed Model of Common Theories Involved in Research Studies



1.3 Hermeneutical Theory – Historical Background and Application

According to experts the theoretical framework plays fundamental role in the selected research study. It is imperative to mention that the identification and preparation of the theoretical framework without a doubt, is one of the most challenging parts of any research study (Grant & Osanloo, 2014; Kivunja, 2018). Agreeing with the views, Iqbal (2007) emphasizes that theoretical framework is one of the most difficult but not impossible element of the research work. This view is further strengthened by Swanson (2013) when he declares that the theoretical framework is the

structure that can uphold or reinforce a research study's theory. It means theoretical framework is a blueprint of the entire investigation or inquiry undertaken in a dissertation. Therefore, theoretical framework is a formation or a data mining lens that makes sense of the data in the research study project by drawing on information from the earlier investigations in the same field of research (Kivunja 2018).

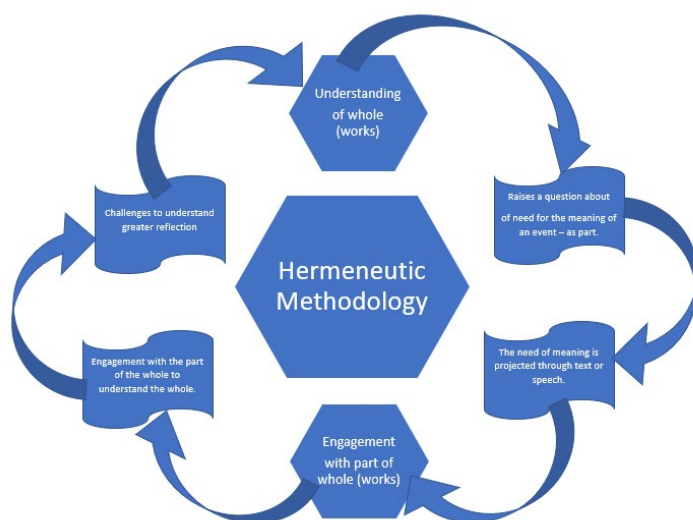
Philosophically, the theory of hermeneutics is concerned with the meaning of interpretation (Grondin, 1994). This is within the context of fundamental philosophical questions about human nature as preserved within the sciences, theology, historical testimony, as well as deep historical roots in education and literature (Risser, 1997). In fact, the Ancient Greeks gave the analysis of poetry a central place in their educational practice, as indicated by Dilthey: "systematic exegesis (*hermeneia*) of the poets developed out of the demands of the educational system." (Dilthey 1900). As far as the author's topic (*Botanical Study of Sir Muhammad Iqbal (Allamah Iqbal's) Works (Prose & Poetry): The Links Between his Doctrine of The Self (Khudi), The Botanical Elements & Educational Pedagogy*) is concerned, it is understood that the application of hermeneutics is the most appropriate theory for this project. In this regard, the hermeneutics approach will be utilised with concerns to the general principles for the proper interpretation of Allamah Iqbal's doctrine.

Modern hermeneutics originated with Schleiermacher developing it from a group of different disciplines that can be universally applicable (Zimmerman, 2015). He focused on both the grammatical and technical interpretation of a particular text as to address both an author's language and intention, respectively. Hermeneutics is further expanded into its philosophical elements through the works of Martin Heidegger, Hans-Georg Gadamer, Wilhelm Dilthey, Paul Ricoeur and many others (Zimmerman, 2015). They proposed an approach to understanding that focuses on the underlying conditions necessary for understanding to take place. This led to the

development of the hermeneutic circle (as shown in Figure 2) which applies to both grammatical and technical interpretation (Grondin, 1994). One starts with a basic understanding of the entire text as a guide to its individual components. It is essential to approach a text as a specific type and in doing so develop an initial understanding of its parts as elements contributing to the tribute it forms.

Figure 2

Circle of Hermeneutic Methodology Adapted from Errendal, S. (2019)



The contemporary viewpoint of hermeneutic scholars was that the purpose of interpretation is seen as revealing the singular, unified meaning of something (Grondin, 1994). Heidegger's philosophy was based on the fact that self-understanding comes from the self-interpretation of human existence, i.e., an ontological property. Ricoeur, by contrast, stresses the plurality of meanings needs to be considered when interpreting a text or speech (Ricoeur, 1965). It is no surprise then that Ricoeur developed an affinity to understanding on aspects of linguistics such as symbolism, metaphor, and narrative. These linguistic innovations enable us to analyse aspects of

reality for that words would otherwise fail to express. This is particularly important in the interpretation of poetry.

Further, Gadamer's view was that the experience of truth is reliant on language as it is the medium of communication. This interrelationship is broadly expressed by Gadamer when he says "being that can be understood is language" i.e., the hermeneutical conversation (Schmidt, 2006). With regards to poetry, Gadamer says, they "[...] are the ones who make use of the flexibility of the linguistic gamut beyond rules, beyond conventions, and who know how to bring the unsaid to speak within the possibilities that language itself offers" (Schmidt, 2006, p. 12). Poetry captures the very distinct way in which the nature of human understanding occurs in speech and unlike Heidegger, Gadamer places the figure of the poet at the centre of his philosophy (Gadamer, 1960). As such the poetic word becomes essential to grasping one's relationship to critical thinking and modern social life because hermeneutics regards the state of sociology and one's experience of modern life simultaneously.

The key controversies related to hermeneutics are based on Critical Theory and Deconstruction. In terms of Critical Theory, scholars raise concerns whether hermeneutics offers a critique of this ideology. Habermas states that hermeneutics does not offer a critique of ideologies due to historically transmitted prejudices on which one's experiences are reliant upon (Habermas, 1977). Gadamer's argument to this is that interpretive experience remains critical as truth is experienced by questioning the validity of one's prejudices. Gadamer's notion of successful understanding relies upon the reliability of one's own experience, where one feels they have genuinely grasped something clear enough to make a claim of truth. The deconstruction theory of Derrida (1978) suggests that language, in relation to truth and justice, is complex and challenging to define precisely Gadamer acknowledges that a definite claim of truth is open to interpretation,

and he postulates that the hermeneutical experience of a determine claim of truth is subject to interpretation, and he argues that the hermeneutical experience of such a claim is inherently tied to the differences in interpretive experiences that unfold through conversation or text (Lawlor, 2019).

The hermeneutical framework can be helpful and useful in identifying the kinds of truth found in literary texts (works) and in understanding as well as explaining the meanings that are personally relevant. This is relevant to the research question posed which is: How has Allamah Iqbal used botanical elements to express his Doctrine of The Self (Philosophy of *Khudi*)? This is further divided into the following: What is Allamah Iqbal's doctrine of Self (*Khudi*)? What are the sources of his philosophy of *Khudi*? What are the botanical elements expressed in Allamah Iqbal's works? Why are these elements specifically chosen in view of his philosophy? How does the hypothesized link between botanical elements and philosophical perspectives relate to the works of contemporary scholars?

There are examples in the literature of authors' utilizing this theoretical framework for similar projects. For example, Qazi (2022) examines Allamah Iqbal's political assertions in his philosophical works using a hermeneutic approach. Alavi (2019) attempted to describe symbolic imagery in ghazals by the Urdu poetess Shadab Hashmi considering modern hermeneutics. On the other hand, Tariq (2020) conducted a hermeneutical study on the works of Ahmad Faraz, a renowned Urdu poet. Lidinillah (2017) explores Allamah Iqbal's conception about religion and self-using a hermeneutic model. Therefore, this theoretical framework offers a way of looking at innovation as a process of interpreting and envisioning Urdu poetry and prose. As Allamah Iqbal's works are predominantly poetic in nature, the author acknowledges that poetry translation involves certain complexities that are generally difficult to observe through contemporary translational

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graph TD
    II[Initial Ideas] --> S[Searching]
    S --> So[Sorting]
    So --> Se[Selecting]
    Se --> A[Acquiring]
    A --> R[Reading]
    R --> I[Identifying]
    I --> Re[Refining]
    Re --> S
    R --> MC[Mapping and classifying]
    MC --> CA[Critical Assessment]
    CA --> AD[Argument Development]
    AD --> LR[Literature Review]
    AD -.-> S
    AD -.-> So
    AD -.-> Se
  
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Search and acquisition

Analysis & Interpretation

2. Field/ Industry Description

The field of this research study is Iqbal Studies (*Iqbaliyat*) and Allamah Iqbal's educational thoughts which revolve around the philosophy of Allamah Iqbal who was the renowned poet-philosopher of the 20th century. He applied his poetry as a tool to express his philosophical, religious, and spiritual ideology (Azhar, 1961). This is particularly reflected in his Philosophy of the Self or *Khudi* which refers to the divine spark within humans that can be transformed through multiple stages in becoming as close as possible to the Ultimate, that is, God (Khan, 2019). The author has explored the application and links of the flora used in Allamah Iqbal's works. Subsequently, the purpose of this project was to understand how flora have been used in Allamah Iqbal's poetry and prose including how individual plants are linked and connected in his works in expressing his doctrine of *Khudi* (Self).

The main topic of the study has been divided further into the following six sub-topics and these have also been shown in Figure 4.

1. Allamah Iqbal's Concept of The Self (*Khudi*)
2. The Sources of Concept of The Self (*Khudi*)
3. The Concept of *Khudi* and the Influence of the Islamic Philosophers
4. The Concept of *Khudi* and the Influence of the Western Philosophers
5. The Concept of *Khudi* and the Use of Botanical Elements in Other Poets
6. The Concept of *Self* and the Use of Botanical Elements in Allama Iqbal's Works

Figure 4

Author's self-developed model to show a sequential process that relates to the central theme of the study.



2.1 Allamah Iqbal's Concept of The Self (*Khudi*)

2.1.1 Introduction

Allamah Iqbal was born on November 9, 1877, in Sialkot, a small city of the Indo-Pak Subcontinent and he lived there for the first eighteen years (1877-1895) of his life where he got his early education to the successful completion of his Faculty of Arts examination (Iqbal, 1979). Then, he moved to Lahore for further studies at Government College and was awarded a Degree in Philosophy (Hasan, 1982). He stayed in Lahore for most of his life and made multiple visits to Europe to study law in Trinity College, London and completed his Ph. D in Philosophy at the University of Munich in Germany (Iqbal, 1979). In 1908, he established a law practice upon his return to Lahore while he wrote on several topics including philosophy, economics, history, and religion (Iqbal, 1979).

His adulthood coincided with the replacement of the Persian language in the Subcontinent by the English language (Hasan, 1982). Prior to this, the Persian language had been the official language of Muslim rule in the Indo-Pak Subcontinent for almost a thousand years (Hasan, 1982). However, it continued to be the language of culture among the majority alongside the Urdu language which had also become the lingua franca within the Subcontinent (Hasan, 1982). The Urdu language was historically adopted by the lower courts and lower echelons of the administration, a language that borrows a significant proportion of Persian and Arabic words.

Allamah Iqbal, after gaining knowledge of the East and the West, concluded that the only way to get the Muslim Ummah out of its state of decline is to make them aware of their standing and stature in order to motivate them to act and awaken their sense of pride. He chose poetry as the most effective means of expression for this purpose. According to him, the poet is a key figure

in society because caravans leave on the call of their marching bell and continue their journey on the note of their voice (Razvi, 2017).

Allamah Iqbal, the poet of the East (1877-1938), is considered one of the greatest poets and philosophers whose ideology was behind the creation of Pakistan – a new Islamic state on the globe (Hashmi, 2008). Allamah Iqbal attempted to explore the reasons of the Muslims' downfall in the Subcontinent as well as globally (Razvi, 2017). He concluded that due to their disconnection with the Islamic principles and beliefs, they have fallen into misery having lost their integrity, respect, and value (Iqbal, 2005). He had sympathies for the Muslims across the globe and wanted to bring them out of this depressing situation (Khan, 2019). After a thoughtful study, he suggested that the Muslims are in this condition due to their inadequacy and inaction (Qazi, 2013).

2.1.2 Allamah Iqbal's Doctrine of The Self (*Khudi*)

Allamah Iqbal had recognised that the Muslim Ummah possessed a distinct identity, setting it apart from other nations. Consequently, its challenges, needs, and solutions would also be unique, requiring the collective effort and cooperation of the entire Ummah. Committed to serving Islam and the Muslim community both in the Indo-Pak Subcontinent and globally, he dedicated himself entirely to this cause (Hashmi, 2008). Supporting Hashmi's perspective, Razvi (2017) asserts that Allamah Iqbal understood that an ideological transformation of the Ummah could only be achieved by formulating a doctrine that would inspire them to fulfill their responsibilities. As a result, he emancipated a doctrine that he called *Khudi* (The Self) – a living principle of the universe and the foundation of all human endeavour as well as accomplishment (Khan, 2019). Khalil (1997) posits that it is equally significant to look at Allamah Iqbal's periods of poetry to understand his doctrine of *Khudi*, which are: (I) Period 1 (beginning to 1905), (II) Period 2 (from 1905 to 1908), (III) Period 3 (from 1908 to 1924), and (IV) Period 4 (from 1924 to 1938).

I) *Period 1 (from beginning to 1905)*

Allamah Iqbal began composing poetry around the age of sixteen and continued throughout his life. His early works consisted of classical ghazals influenced by renowned Urdu poets like *Mir*, *Ghalib* and *Daagh*. In addition to these, he wrote several poems for children, which are included at the beginning of the first part of *Bang-i-Dara* (Call of Marching Bell). However, some of these poems, such as *Parinday Ki Faryad* (The Bird's Complaint) and *Jugnu* (The Firefly) are intellectually profound and may be difficult for young minds to grasp. As noted by Khalil (1997), even in this early phase traces of *Khudi* (The Self), can be found in some of his poetry, for instance *Insan Aur Bazm-i-Qudrat* (Man and Nature's Assembly) where he explores these themes.

<p>میرے بگڑے ہوئے کاموں کو بنایا تو نے بار جو مجھ سے نہ اٹھا، وہ اٹھایا تو نے [Iqbal, 1977, p.55]</p>	<p><i>You mended my ruined affairs The load that clung to me, You lifted from my shoulders</i> [Translated by the author]</p>
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In the above couplet he mentioned the verse 72 of Surah al-Ahzab of Holy Quran i.e.,

Indeed, we offered the Trust to the heavens and the earth and the mountains, and they declined to bear it and feared it; but man [under took] bear it. Indeed, he was unjust and ignorant” (Al-Qur'an, 72:33).

The above verse relates to Allamah Iqbal's doctrine of *Khudi* as he asserts that the man whose *Khudi* is fully developed can be a man of faith to bear the burden mentioned in the above quoted verse. Maududi (2015) postulates that in order to ascertain how crucial and heavy this *trust* (amanat) is, Allah (God) says that despite the glory and greatness, the heavens and earth as well as the mountains in spite of their size and density, could not have the courage and strength to bear this trust. However, man has taken this heavy load on his tiny self (Ansari, 2016).

II) *Period 2 (from 1905 to 1908)*

Qadir (1924) describes this as the shortest phase of Allamah Iqbal's poetic journey, during this which he was deeply engrossed in his education. As a result, his literary output during this time was minimal. This phase of his poetry spanned from 1905 to 1908, a period he spent in Europe. Initially, Allamah Iqbal considered giving up poetry altogether, but upon the advice of his mentor Thomas Walker Arnold – his professor at Government College Lahore – he chose to continue writing.

In his early poetry, Allamah Iqbal's focus was primarily on the people of the Subcontinent. However, his time in Europe broadened his perspective, leading him to reflect on global issues, particularly those concerning Muslims and Islam. This exposure made him realise that the fundamental challenges faced by Muslims worldwide were both unique and interconnected, necessitating collective efforts for their resolution (Hassan, 1976).

During this period, Allamah Iqbal introduced the concept of *Khudi* (The Self) in his poetry, while also making references to *Bekhudi* (The Selflessness). His poem *Tulaba-e-Aligarh College Ke Nam* contains notable example of these ideas. Some of the verses hold the following message: The message conveyed by others is not the same as mine. The way someone expresses themselves when they are in love, is also distinct. You may have already heard the sorrowful cries of a bird trapped in a net, but now, take a moment to listen to the sorrow of a bird perched on the rooftops as its lament is entirely different (Iqbal, 1924)

III) *Period 3 (from 1908 to 1924)*

Qadir (1924) refers to the most extended and highly productive phase of Allamah Iqbal's literary career, spanning sixteen years. During this period, he authored three books in Persian – *Asrar-e-Khudi* (1915) [The Secrets of the Self], *Rumuz-e-Bekhudi* (1918) [The Mysteries of

Selflessness], and *Payam-e-Mashriq* (1923) [The Message from the East] – along with one in Urdu, *Bang-e-Dara* (1924) [The Call of the Marching Bell]. In his first two books, Allamah Iqbal elaborated on Philosophy of *Khudi* (The Self) and Philosophy of *Bekhudi* (Selflessness). As highlighted by Saiyidain (1996), he conveyed his powerful message through his poetry such as, you are a manifestation of divine power and the voice of the Eternal God. However, you have been overcome with doubt, therefore, you must restore your faith in your purpose because a Muslim's true destiny is beyond the vast expanse of the skies. Thus, your journey is very significant, leaving behind a trail that even the stars follow. For you, it is essential to relearn the values of truth, justice, and bravery, for the responsibility of leading the world rests upon your shoulders.

IV) Period 4 (from 1924 to 1938)

This marks the final phase of Allamah Iqbal's literary career, during which he authored several significant works, including *Zubur-e-Ajam* (Persian Psalm) – 1927, *The Reconstruction of Religious Thought in Islam* – 1930, *Javed Nama* (The Eternal Pilgrimage) – 1932, *Baal-e-Jibreel* (Gabriel's Wing) – 1935, *Zarb-e-Kalim* (The Rod of Moses) – 1936, and his last work, *Armaghan-e-Hijaz* (The Gift of Hijaz) – 1938, which was published posthumously.

During this period, Allamah Iqbal found deep intellectual and spiritual fulfilment, allowing him to further elaborate on the doctrine of *Khudi* and *Bekhudi*, along with their key principles. His devotion to God, the Holy Prophet (PBUH), and the sacred land of Hijaz reached its pinnacle. Additionally, he critically analyzed the flaws of Western secular nationalism, while advocating for the concept of ideological nationhood and the establishment of an Islamic State. *Baal-e-Jibreel* (Gabriel's Wing), the first Urdu poetic collection of this period, is particularly rich in the message of *Khudi* (Qadir, 1924; Hassan, 1976; Khan, 2019; Razvi, 2017; Hashmi, 2008).

2.1.3 Defining *Khudi*

It is imperative to note that Allamah Iqbal is known in the East and the West due to his philosophy of *Khudi* which is a Persian word, and it has two meanings in ancient lexicons; one is *consciousness*, and the other is *selfishness* which is called arrogance and pride. But Allamah Iqbal used this word as a philosophical term (Razvi, 2017). He argues in the preface of the first edition of *Asrar-i-Khudi* that *Khudi* is the brightest point of a unified intuition, or consciousness, from which all human imaginations, emotions, and desires are illuminated. It is an eternal reality that is bounded by the scattered and unbounded states of human nature (Mangalori, 1985). He further expresses that it is crucial to inform the readers about the word *Khudi* that this word is not used in *Asrar-i-Khudi* with the meaning of pride as it is commonly used in Urdu and Persian. Its meaning is simply self-realisation or self-determination (Mangalori, 1985). In addition, according to Khan (2003), Allamah Iqbal calls it a mysterious thing that defines the scattered and unlimited states of human nature, *Khudi* or *Ego* or *mun* (I) which is manifest by its action and implicit by its reality, which is the creator of all observations but whose tenderness cannot withstand the warm gaze of observation. What is it? Is it the eternal reality or has life merely temporarily manifested itself in this form of illusion or expedient lie for the sake of achieving its immediate practical purposes? Morally, the behaviour of individuals and nations depends on the answer to this very important question, and this is the reason why there will not be any nation in the world whose philosophers and scholars have not tried to find out the answer to this question. (Mangalori, 2012; Razak, 2015).

Furthermore, Samdani (2017) asserts that Allamah Iqbal through the miracle and luminous spark of his poetry and prose gave a message of hope for liberty, love for action, and resilience for constant struggle. This is because *Khudi* is everything and it is the centre of life and the measure

of all things (Garcia, 2016; Razak (2015). Allamah Iqbal wanted to inculcate the spirit of self-reliance in the nation and eradicated the germs of helplessness, hopelessness, poverty, and hypocrisy. Consequently, he was not only looking for a unique cure for these chronic ailments but also wanted to find all the causes and reasons which are the motives of the sickness of the vital force (soul) because he considered soul and *Khudi* as synonyms. Thus, he believed that if the soul is weak, the Self inevitably weakens (Samdani, 2017). Tahir (2020) asserts that Allamah Iqbal's *Khudi* and Husserl's Transcendental Subjectivity are one and the same entities. He further elaborates that the individuality is the same which has been named as *Khudi*. Khan (1977) endorses Tahir's view by adding that metaphysically the word *Khudi* is used in the sense of the indescribable sense of self that is the basis of each individual's uniqueness.

Razak (2015) postulates that Allamah Iqbal emphatically claimed that *Khudi* is a reality, and it is not an illusion as it has been mentioned in some pantheistic philosophies. Razvi (2017) asserts that by giving more scope to his doctrine of *Khudi*, Allamah Iqbal divides *Khudi* into different stages and primarily teaches self-affirmation. The moral and religious ideal of man is not the negation of the *Self*, but the affirmation of the *Self*. Everything that strengthens the *Self* is good and whatever weakens it, is evil (Wahid, 2018). However, in relation to Self-negation, Allamah Iqbal seems to disagree with the famous doctrine of Wahdat-ul-Wujud of Sufis. According to the belief of Sufis, the example of God is like the ocean and man is a drop of this ocean; therefore, it is Self-negation for a drop to annihilate itself in the ocean. Accordingly, the fact is that after drowning, the question of Self does not arise because the ocean is infinite, and the drop is an inferior thing compared to it and the drop's merging and annihilation in the ocean destroys the concept of *Self*. In reference to this philosophy, man's life is complete when he annihilates his being. Allamah Iqbal's doctrine is contrary to Sufis' philosophy in that he argues that God's nature

is like an ocean and man is a drop of it. But whatever man is, he has his individuality. Thus, the Sufis' doctrine that the merging of an entity with a higher entity is erased and annihilated. For example, a drop in an ocean or a ray in the Sun apparently loses its *Khudi*; but in reality, it completes its *Khudi*. By doing so the *Khudi* does not perish but reaches the pinnacle of perfection (Razvi, 2017; Khan, 2019; Hashmi, 2008).

So, according to the Sufi belief, the negation of the *Self* or the obliteration of the *Self* is the cause of nearness to God, but according to Allamah Iqbal *self-preserving, self-creating, and self-sustaining* are the means of nearness to God and to conquest the universe (Razvi, 2017). Iqbal (2005), Samdani and Razvi (2017) take the view that Allamah Iqbal strongly believed that self-negation is the real reason for the downfall of the Muslims and wants to reject this faith with his doctrine of Self-affirmation. In connection with the Self-affirmation and Self-negation, Hussain (1947), Razvi (2017), and Iqbal (2005) posit that desire, love for Allah and his prophet, faith, and belief, faqr, and destitution play a fundamental role to stabilize *Khudi* whereas fear, begging, slavery, venality, discipleship, and pedigree are the elements which cause the *Khudi* to weaken. Qaisar (2003) asserts that the *Self* is the centre of light within us which encourages us to use our hidden potential from the beginning to the end, both logically and metaphysically. *Khudi* provides us with a force to act because according to Iqbal, *Khudi* is itself an act of God and a divine *amr* (direction). It is the *Self* that directs the man to move on and takes the initiative to do something with responsibility in a world which is unjust and very oppressive. Factually, Allamah Iqbal presented the concept of *Khudi* at first through *Asrar-i-Khudi*, but it was communicated completely in his work *The Reconstruction of Religious Thought in Islam* (Qazi, 2013).

3. The Sources of the Concept of *Khudi*

3.1 Introduction

The global situation for Muslims was dire when Allamah Iqbal emerged on the intellectual arena of the world. The Western nations were progressing in science, and technology whereas Muslims were lacking in all areas including their religious predisposition (Khan, 2019). Islamic mysticism (Sufism) had embraced the influence of other theologies. According to Hasan (2014), although the perception of Greek thought helped to broaden the perspectives of Muslim philosophers, Allamah Iqbal observed that the influence of Neoplatonism on Muslim thinkers like Al-Farabi and Ibn Arabi was negative. Therefore, he rejected the Neoplatonism, although this rejection was against the Mysticism of dispossession which originates through monistic notions from Greek thought and sees including humans as a metaphor for the Ultimate. The idea that nothing exists but the *Oneness of Being*, and the existence of all beings is metaphorical or borrowed from the Ultimate, is known as *Wahdat-ul-Wujud*. Allamah Iqbal was disappointed with the philosophy that was enslaving Muslims and making them inactive (Hillier and Koshal, 2015).

Razvi (2017) asserts that there were obvious factors which contributed to the weak state of the Muslims and one of the factors was to follow the doctrine of *Wahdat-ul-Wujud* without its original concept. Allamah Iqbal asserted, because the *Khudi* of the Muslims has been paralyzed because of their misguided view of the doctrine of selfhood, therefore, it is vital to highlight their identity so that they can come out of deprivation and live a free life. Furthermore, Allamah Iqbal realised that Muslims across the world and specifically in the Indo-Pak Subcontinent needed guidance and reforms to improve their conditions. In this scenario, he constituted his doctrine of *Khudi* to rejuvenate Muslims' self-realisation, self-esteem, and self-respect (Razak, 2015).

This paper explores the sources of Allamah Iqbal's doctrine of *Khudi*, the unique philosophy, through which he spread a wave of life into the disappointed Muslims of the Indo-Pak Subcontinent and among the Muslims of the entire world. In this regard, the Holy Qur'anic orders, the Hadiths of the Prophet ﷺ and the publications of Rumi as well as other scholars will also be investigated. Furthermore, the aspects of the doctrine of *Khudi* will also be studied.

3.2 Aspects of Allamah Iqbal's Doctrine of *Khudi*

In the twenty-first century, the number of true scientific facts in every field of knowledge has grown so much that when researchers try to furnish the inner notions of Allamah Iqbal's concept of *Khudi* with a rational or logical order the number and the length of the gaps and spaces are reduced, and the work becomes more consistent with the existing developed content of true scientific facts. Since some significant facts have been included in the philosophy of *Khudi* as noted by Saeed (2012), the place of *Khudi* rests in the heart of a person while referring to his own letter to Allamah Iqbal in which he asked him from where did he get the concept of *Khudi*? The reply was very precise and simple comprising one sentence on the corner of the same letter that was written to Allamah Iqbal:

خودی را در خود تلاش باید کرد

Khudi Ra Dar Khud Talash Bayad Kard

[*The place of Khudi is within the human itself*]

Keeping in view the above statement, it is equally important to discuss the aspects of Allamah Iqbal's doctrine of *Khudi* prior to searching the sources of his philosophy of the *Self*. According to Hillier and Koshul (2015), the concept of *Khudi* (The Self) is the centre point of Allamah Iqbal's philosophical thoughts. Hashmi (2007) postulates that he did not only convey this doctrine to the people of Indo-Pak Subcontinent but to the entire world. Hashmi (2007), Haqqi (2012) and Razvi

(2017) argue that the concept of *Khudi* is a comprehensive philosophy that has several aspects viz: (1) Metaphysical, (2) Social, (3) Psychological, and (4) Ethical.

The metaphysical aspect of the *Self* is related to the reality of the world and the real life. Philosophers have always been searching for a fundamental principle that can be considered as the key to the reality of the universe. And in every philosophy that basic principle is annihilation and existence as the hidden form of its positive, solid, and permanent reality. The second aspect of the philosophy of the *Self* is psychological which deals with the construction of personality and the possibilities inherent in individual existence. The third aspect is social which is related to collective psychology, history, and the rise and fall of nations. Last but not least is moral aspect which may be considered abstract of all other aspects because the most substantial issue of human life is the issue of ethics. Thus, a stable, metaphysical foundation is essential for a theory of ethics (Hashmi, 2007; Haqqi, 2012; Razvi, 2017). Now keeping in mind, the above aspects of the doctrine of *Khudi*, in the paragraphs below, the sources of *Khudi* have been highlighted.

3.3 The Sources of Doctrine of *Khudi*

The term *Khudi* has already been explained previously. Allamah Iqbal elucidated the drives of writing the *Secrets of the Self* (Asrar-i-Khudi) in a letter to Maharaja Kishan Parshad written on April 14, 1916 (Burney, 1999, p. 487).

This Masnavi, which is called "Secrets of the Self", has been written with a purpose in mind. The radical and natural inclination of my nature is towards overindulgence and ecstasy, but I swear by the only God in Whose power is my life, wealth, and reputation. I did not write this Masnavi, but I have been directed and guided to it, and I wonder why I was chosen to write such an article, until the second part of this Masnavi is finished, my Soul (Rooh) will not be satisfied. (Translated from Urdu by the author).

Thus, the prior studies of Iqbaliyat (Parwez, 1996; Iqbal, 2005; Hashmi, 2008; Haqqi, 2012) draw attention of researchers towards the sources of the doctrine of *Khudi*. It has been noted that *Khudi* is also known as *Soul* or *Rooh*. Therefore, *Khudi* is immortal because the physical body dies but *Soul* or *Rooh* does not die. Razvi (2017), Qasim and Zeb (2015) observe that if Allamah Iqbal's *Khudi* and *Soul* or *Rooh* are synonym of one another then *Khudi* shall be deemed immortal. Moharir (2014) endorses the fact that *soul* is immortal, and it does not die even if the person dies but it comes back to the universe, however, no one can observe this. Allamah Iqbal says:

زندگانی ہے صدف، قطرہ نیساں ہے خودی
وہ صدف کیا کہ جو قطرے کو گہر کر نہ سکے
ہو اگر خود نگر و خود گر و خود گیر خودی
یہ بھی ممکن ہے کہ تو موت سے بھی مر نہ سکے
[Iqbal, 1977, p. 493]

*Life is a shell, and the self is a drop of dew;
What worth is the shell if it cannot turn the drop into a
pearl?
If the self becomes self-aware, self-creating, and self-
sustaining,
Then it is possible that even death may not overcome you.*
[Translated by the author]

According to Akhtar (1986), Aazami (2001), and Razvi (2017), the Holy Qur'an is the most significant source of Allamah Iqbal's philosophy of *Khudi*. Qadri (2019) asserts that there is more than one source that inspired him to compose the *Secrets of the Self*. Munawwar (1985), Hashmi (2008), Khan (2019) and Razvi (2017) assert that the following are sources of Allamah Iqbal's doctrine of *Khudi*: (a) The Holy Qur'an and the Doctrine of *Khudi*, (b) Ahadith (Sayings of the Prophet ﷺ) and the concept of *Khudi*, and (c) Sufis/Saints and the Philosophy of *Khudi*.

a) The Holy Qur'an and the Doctrine of Khudi

The discussion on the sources of Allamah Iqbal's philosophy of *Khudi* has been there for years (Khan, 2003; Samdani, 2017; Qasim and Zeb, 2015). Some scholars refer it to verse nineteen of Surah Al-Hashr whereas some go beyond this reference and present other verses as well from the Holy Qur'an to explain his philosophy of *Khudi*. On the other hand, some critics suggest it was

obtained from the Western philosophers for example Nietzsche and Fichte etc. Furthermore, Parwez (1996), Razvi (2017), and Khan (2019) posit that while discussing Allamah Iqbal's philosophy of the Self (*Khudi*), one thing that must be clarified is the sources of this significant and unique doctrine. Hakim (1992) asserts that Allamah Iqbal was influenced by Nietzsche during the period of his poetry in which *Asrar-i-Khudi* was composed. He further elaborates that all it is Fichte's philosophy of ego and as far as Allamah Iqbal's thoughts are concerned, he is more influenced by Nietzsche than Fichte (this will be further discussed in subtopic 3). Munawwar (1985) observes that critics have tried to compare his philosophy of various Western philosophers, but his philosophy is exclusively taken from Islamic traditions. Niazi (1995) proclaims that when Allamah Iqbal was once asked about the sources of his philosophy of *Khudi*, he simply referred to the Verse 19 of Surah Al-Hashr, chapter 59 of the Holy Qur'an:

وَلَا تَكُونُوا كَالَّذِينَ نَسُوا اللَّهَ فَأَنْسَاهُمْ أَنْفُسَهُمْ أُولَٰئِكَ هُمُ الْفَاسِقُونَ
 “And be ye not like Those who forgot God; And He made them forget Their own souls. Such are the rebellious transgressors!” (Al-Qur'an, 59:19)

It is worth noting here that the significance of anything is largely associated with its source or sources for the purpose of its existence. Allamah Iqbal has presented adequate testimonies in his *The Reconstruction of Religious Thoughts in Islam* on his doctrine of *Khudi* which are very closely and strongly connected to the message of Almighty Allah. Thus, the Holy Qur'an in its simple and eloquent style emphasizes the individuality and unanimity of man. The more a man is separated from God, the more his individuality (*Khudi*) becomes weaker and weaker. Only by being close to God, man can hold on to his own *Khudi*. However, it does not mean at all that man absorbs himself in God, but by becoming aware of himself, he absorbs God in himself, and this happens only through *Khudi* (Parwez, 1996; Razvi, 2017; Hashmi, 2008, Khan, 2019; Qadri, 2019). According to Maududi (2015), forgetting God always results in forgetting one's own *Khudi*.

He further asserts that man certainly develops a false perception of his place in the world when he forgets that he is the Almighty's slave, thus his entire existence suffers because of this fundamental mistake. Razvi (2017) proclaims that there are three things in relation to *Khudi* which clearly come before us from the Holy Qur'an viz: (1) that man is the chosen servant of Almighty Allah, (2) despites his faults, he is the successor of Allah, (3) he possesses a personality which he has accepted at his own peril. He further argues that in the literature of Iqbaliyat, *Khudi* and *Soul* or *Rooh* are considered the same in meaning, thus, other than the Verse 19 of Surah Al-Hashr, Allamah Iqbal derived his concept of *Khudi* from the Verse 85 of the Surah Al-Isra, where Allah says:

They ask you [O Muhammad], about the soul. Say, "The Soul is of the affair [i.e., concern] of my Lord. And you [i.e., mankind] have not been given of knowledge except a little" (Al-Qur'an, 17:85).

And the word soul has also been mentioned in Chapter 15 and 38. Also, Verse 9 of chapter 32 (Surah As-Sajdah) and Verse 72 of chapter 38 (Surah Saad) indicate the same subject.

Khan (2019), Zeb (2015), Razvi (2017) and Gilani (2019) observe that several contemporary scholars such as Ahmad Raza Brelvi, Ashraf Ali Thanvi, Dr. Tahir -ul-Qadri, Karm Shah Bhervi, Ahmad Yar Naeemi, Arshad-u-Qadri, Dr Israr Ahmad, Suleman Nadvi, and Abu Ala-Maududi etc. have the same point of view that Allamah Iqbal's *Khudi* and Soul or Rooh are synonymous, and their point of view is endorsed by the above quoted verses from the Holy Quran.

b) Hadiths (Sayings of the Prophet ﷺ) and the concept of Khudi

A majority of scholars of Iqbaliyat posit that Allamah Iqbal derived his doctrine of *Khudi* from the saying of the Prophet ﷺ (Hadiths) other than the Holy Qur'an (Munawwar, 1985; Razvi,

2017, Hashmi, 2008; Azami, 2001). According to Razvi (2017), the following Ahadith of the Prophet ﷺ can be quoted to support the argument:

The Prophet ﷺ said, “*The wise is the one who knows himself and acts for the Hereafter and the weak is the one who exhausts his soul after desire and then seeks from Allah the fulfilment of his vain desires.*” [Al-Tirmidhi]

In other words, those who recognise their soul or self, they are the ones who recognise God - the Creator. It means the second solid source of Allamah Iqbal’s doctrine is the saying of the Prophet ﷺ (Parwez, 1996; Hashmi, 2008; Razvi, 2017). This teaching can be seen in the very beginning of the Prophet’s ﷺ mission. Allamah Iqbal uses the parable of lions living in the herd of sheep that had forgotten their identity (*Khudi*) which reinforces the teaching of self-realisation in the light of the Prophet’s ﷺ guidance to finding God - the real purpose of human life (Parwez, 1996; Razvi, 2017).

c) *Sufis/Saints and the Philosophy of Khudi*

Another source of Allamah Iqbal’s philosophy of *Khudi* is the thoughts and observations of Sufis, which he himself admits. He says: “The philosophy of *the Secrets of the Self* has been partially derived from the thoughts and observations of Muslim Sufis and scholars, and the notion of time is not a new thing for our Sufis (Burney, 1999, p.236).” The Sufi whom Allamah Iqbal seems to be most influenced by; is Maulana Jalaluddin Rumi. He considers Rumi as his preceptor and is grateful for his grace and guidance. He pays tribute to Rumi in a short poem titled, *A letter from Europe* (Razvi, 2017; Sadeed, 2004).

Hum Khogar Mahsoos Hain Sahil Ke Khriedar
Ek Behr-i- Pur Ashaob o Purasrar hey Rumi
Tu Bhi hey Isee Qafla Shauq Main Iqbal
Jis Qafla Shauq Ka Salaar hey Rumi
[Iqbal, 1977, p. 440]

*We are sensitive buyers of the shore
But Rumi is a tumultuous and mysterious sea
You too are part of the caravan of desire, Iqbal
Of which the leader is Rumi.*
[Translated by the author]

Ali (2008) asserts that Allamah Iqbal calls Rumi his mentor and says in *the Secrets of the Self*:

*The master of Rum transmuted my earth to gold
And clothed my barren dust with beauty*

[Nicholson, 2018]

Allamah Iqbal acknowledged Rumi's guidance elsewhere.

*Make Rumi your guide on the path,
That God may grant you ardour and compassion*

[A. J. Arberry; B. A. Dar]

According to Khan (2019) and Razvi (2017), Allamah Iqbal again pays tribute to Rumi in the following couplets:

<p>علاج آتش رومی کے سوز میں ہے ترا تری خرد پہ ہے غالب فرنگیوں کا فسوں اُسی کے فیض سے میری نگاہ ہے روشن اُسی کے فیض سے میرے سُبُومیں ہے جیحوں [Iqbal, 1977, p. 320]</p>	<p><i>The West hath cast a spell on yours heart and mind In Rumi's burning flame a cure for yourself find Through his bounty great my vision shines and glows And mighty oxus too in my pitcher flows [Translated by N. Siddiqi]</i></p>
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According to Akhtar (2015), Rumi's influence on Iqbal has been well documented in the pages of history. Allamah Iqbal's own statements are evident of this influence and remind the reader of a variety of Rumi's philosophical thoughts. Another renowned scholar of Iqbaliyat, Annmarie Schimmel, observes that Allamah Iqbal derived the word *Khudi* from Maulana Rumi from his prose work published titled *Fihi Ma Fihi (Discourses of Rumi)*. She asserts that "it is important to see that Rumi had used the term *Khudi* in the sense of the spiritual, unperishable Self of the human being." (Schimmel, 1989, p. XIII). However, Akhtar (2002) proclaims that similar ideas do exist in Sufism literature. In fact, he suggests most of the common ideas of Allamah and Rumi are found separately in the works of Sufis as well as other philosophers. And according to

Parwez (1996), Razvi (2017), Khan (2019), Wahid (2018), and Akhtar (2002) it is evident that in addition to Maulana Rumi, Allamah Iqbal was also influenced by other personalities, including Imam Abu Hamid bin Muhammad bin Ahmad Al-Ghazali, Abdul Karim Al-Jaili, Sheikh Akbar Muhyiddin Ibn Arabi, Bu Ali Senna, and Sheikh Ahmad Sarhindi. Subsequently, there is the possibility of the influence of Western philosophers as well, but to claim that he derived his philosophy of *Khudi* from predominantly Western thinkers is completely baseless (Khan, 2019). According to Sir Thomas Arnold as cited in Wahid (1974), Sir Muhammad Iqbal, despite his extensive knowledge and vast reading, is not merely a reflection of others' ideas but stands out as a truly original thinker. Alavi (2020) asserts that Allamah Iqbal composed *Secrets of the Self* with a clear understanding, and he believed that writing this Masnavi was the purpose of his life.

4. The Concept of *Khudi* and the Influence of the Islamic Philosophers

4.1 Introduction

Allamah Iqbal was one of the greatest Muslim philosophers who used his poetic wisdom to motivate Muslims to achieve their goals and dispose of the conditions of pessimism (Hashmi, 2007). A detailed review of Muslim philosophers and scholars enabled Allamah Iqbal to address the issues and problems not only faced by the Muslims of his time but also those beyond his era (Aqeel, 2007). This paper highlights the impact of Islamic philosophers on Allamah Iqbal's perspectives. The list of Muslim thinkers that have mentioned in the works of Allamah Iqbal is considerably large and some of them have been mentioned frequently whereas some have appeared briefly. For example, Ibn-Arabi, Rumi, Al-Ghazali, Sheikh Ahmad Sirhindi, Shah Wali Allah, Ibn Taimiyyah, Ibn Khaldun, Avicenna, Jami, Hafiz, Jamal ud din Afghani, Ibn Hazm, Ashaari, Razi, Al-Biruni, Al-Kindi, Ibn Rushd, and Al-Farabi, etc. Prior to any analysis, it is vital to look at what Islamic philosophy represents. It discusses and clarifies the fundamental issues and problems faced

by the world related to thoughts, soul, reality, divine, ultimate, existence, universe, and knowledge etc. These issues inevitably lead to questions for example: What is this universe? What is a human being? What is life? What is death? What is after death? What is the Eternal Lord? What is light (Noor)? What is “Illah”? What is knowledge? What is divine reality? and what is existence? etc. Consequently, the above questions demand answers from philosophers in a philosophical stance. As mentioned previously, Allamah Iqbal’s thoughts go back to his doctrine of *Khudi*, therefore in the following pages, the author intends to present examples from literature to support their viewpoint of understanding Allamah Iqbal’s doctrine of *Khudi*.

4.2 The Concept of *Khudi* and the influence of Islamic Philosophers

Allamah Iqbal was an unwavering advocate of rich heritage and glorious past of Islamic religion, traditions, as well as customs. Although his major sources of inspiration were the Holy Qur’an, the Prophetic ﷺ Hadith and Maulana Rumi; he also benefited from the knowledge and acquaintance of several other Muslim scholars and philosophers. In the following lines, influence of certain Muslim philosophers has been presented from the literature of Iqbaliyat.

4.2.1 The Influence of Rumi (1207 – 1273) on Allamah Iqbal

There is no doubt that the impact of Maulana Rumi on Allamah Iqbal’s philosophical thoughts is extensive, profound, and substantial. As mentioned previously, Rumi was one of the main sources of his doctrine of *Khudi*. Allamah Iqbal was such a great admirer of Maulana Rumi that he opens his *Asrar-i-Khudi* with the notion that a Shaykh was wondering through the city with a lamp, searching for a true and noble man. Disillusioned by mere shadows of humanity, he longs for a figure of strength and valor like Rustam or Hyder. Despite being told that such man no longer exists, he persists in his search, unwilling to accept their absence. The poem highlights the rarity of true greatness and virtue in the modern world (Haider, 1967; Razvi, 2017).

Khan (2019) postulates that by looking at the above quoted lines, the question arises, what did Allamah Iqbal take from Rumi? Then he asserts, to answer this question, we must understand the similarities between the two renowned philosophers – Maulana Rumi and Allamah Iqbal.

Amidst his exploration, Allamah Iqbal came across the 13th Century great spiritual scholar Maulana Rumi and adopted him as his Spiritual Mentor (*Murshid*). He started to study his famous collection of spiritual poetry in the shape of *Rubaiyat*. The English translation of the same has been widely recited in the West for centuries (Hashmi, 2008; Khan, 2019; Qadri, 2019; Samdani, 2017; Sadeed, 2004; Razvi, 2017). In the same vein, Hasan (2008) asserts Allamah Iqbal already revealed that the base of this spiritual power is the obedience and love of the Almighty God as well as the love of the Prophet ﷺ. According to Sabri (2016), Rumi was not only his mentor but also his guide. Qaiser (2004) claims that Allamah Iqbal acknowledges his guidance proudly in his various books. For example, in *Asrar-i-Khudi*, he says, inspired by the brilliance of Rumi, I delve into the hidden wisdom of sacred knowledge. His teachings transformed my being, elevating me like base metal turned to gold, and adorned my once barren existence with beauty and meaning. And then he mentions in *Payam-i-Mashriq* as, the revered sage of Rum, may he be blessed, has concisely explained the reasons behind the rise and fall of nations.

Ahsan (200) asserts that this state of devotion is maintained in *Zubur-i-Ajam*. In many sections of this book, glimpses of Rumi's joy and fun can easily be seen. Allamah Iqbal has expressed Rumi's deep and high thoughts in his collections - *Gulshan-i-Raz-i-Jadeed* and *Bandagi Nama*. Samdani (2017) posits that at the end of *Gulshan-i-Raz-i-Jadeed*, the poet is inviting one to listen to his burning heart on the grounds that his heart is also rich in sorrow like Rumi's heart. Allamah Iqbal continues to praise Rumi in his *Javed Nama* where Rumi's soul appears to guide him (Ahsan, 2000):

*And like the Sun was his clear countenance
 And age, in him, did scintillate like youth
 His figure gleamed with godly light that lent
 Him bliss and grace. The secrets of his life
 The words he spoke were crystal clear
 With learning full and inward light*

[A. J. Arberry; B. A. Dar, 2014]

Rumi's influence on Allamah Iqbal can also be noticed in *Bal-i-Jabril* (Gabriel's Wing), *Pas Cheh Bayad Kard Aye Aqwam-i Sharq* (What Should then be Done O People of the East), *Zarb-i-Kaleem* (The Rod of Moses), and *Armghan-i-Hijaz* (A Gift from Hijaz) respectively. Hashmi (2008) asserts that Allamah Iqbal quotes Rumi's lines in his poem titled *Peer-o-Mureed* in reply to the questions of *Mureed-i-Hindi* (Hindi follower). This clearly demonstrates Allamah Iqbal's massive trust in Rumi's guidance. And then again in, *A letter from Europe*, he says:

Es Asr ko Bhi Diya hey Koyi Paigaam
 Kehte Hain Charag Rah i Ahrar hey Rumi
 [Iqbal, 1977, p. 440]

*Has he given any message to this age too
 Rumi, they say is the light of freedom
 [Translated by the Author]*

Khan (2019) alludes that apart from other books, this high-level respect and conformity to Rumi has also been reflected in *Pas Cheh Bayad Kard Aye Aqwam-i Sharq* where Allamah Iqbal expresses deep inspiration from Rumi, having absorbed his wisdom and been spiritually transformed by his writings (Iqbal, 1938).

This influence is also apparent in *Zarb-i-Kaleem* in a poem titled *Rumi* where he tries to trace the causes of deterioration of *Khudi*, he says:

*That the string of your Khudi's instrument is Snapped
 Because you are unfamiliar of Rumi's lyrics Yet*

[Translated by Razvi, 2017]

And in *Armaghan-i-Hijaz* he commends his influence by stating that whatever respect he has earned is because of Rumi. It might be observed that Allamah Iqbal's above-mentioned books were all published after his return from Europe. Thus, Qadri (2019) argues that Allamah Iqbal was

in a profound position to understand Islam and it is therefore, he went on to Islamic philosophers and he chose Rumi as his teacher, a guide, or Peer or Murshid. He further adds that there were four major reasons to choose Rumi as his guide viz: (1) Rumi's love and understanding for the Qur'an and Prophet ﷺ, (2) Rumi's supremacy as a philosopher (3) Rumi's position as a spiritual poet, and (4) Rumi's position as a vital religious scholar (Qadri, 2019).

i) *Rumi's love and understanding for the Qur'an and Prophet ﷺ*

Allamah Iqbal studied Rumi and concluded that he was a true interpreter of the Holy book of Almighty God. Thus, he calls out in the introduction of, *What Should then be Done O People of the East* that Rumi holds the hidden light of the Qur'an within him and even Jam's legendary cup pales before the clarity of his insight (Iqbal. 1938).

Noor-i- Qur'an Darmiyan seena ast	<i>The light of the Qur'an is in the middle of the chest</i>
Jaam-i-Jam Sharminah az Aaeenah ash	<i>The cup is ashamed of its mirror</i>
[Iqbal, 1972, p. 524	[Translated by the Author]

According to Qaiser (2004), the level of Rumi's inspiration is very high in Allamah Iqbal's philosophical thought. He was so impressed with his poetry that he commends his Masnavi as Qur'an written in Persian.

Hashmi (2008) postulates that both Allamah Iqbal and Rumi's belief in Qur'an and love for Prophet ﷺ is deep-rooted. Rumi says in Masnavi, "although the Qur'an is dictated from the lips of the Prophet ﷺ, but if somebody says Allah did not speak it, he is a disbeliever".

گرچه قرآن از لب پیغمبر است
هر که گوید حق نگفت او کافر است

And he says about the Prophet ﷺ, "if Ahmad should display that glorious pinion (his spiritual nature), Gabriel would remain dumbfounded unto everlasting" (Nicholson, 2007).

احمد ار بگشاید آن پر جلیل
تا ابد بیهوش ماند جبرئیل

Qaiser, (2004) asserts that because of these affections, Allamah Iqbal had a spiritual and idealistic relationship with Rumi. Sadeed (2004) observes that Allamah Iqbal considered the love of Allah and his Prophet ﷺ as a roadmap to achieve the destiny of *Khudi* in this world and the hereafter, as Allah says in the Holy Qur'an (2:165):

And for the believers, no one's love is equal to the love of Allah (Kanz-ul-Iman)

The above quoted verse from the Holy Qur'an is translated poetically by Allamah Iqbal as:

مومن از عشق است و عشق از مومن است

Momin Az Ishq Ast-o-Ishq Az Momin Ast

True believer is from love, love is from true believer

ii) *Rumi's supremacy as a philosopher*

Hakim (1992) notes that Rumi is regarded as religious scholar, and he has been honoured with the title of Maulvi-i-Man'avi (doctor of meaning) who is fully capable of philosophising the meaning of physical as well as spiritual experiences and one can see the reality behind the veil through his philosophical approach. Khan (2019) asserts that Rumi's philosophy is unique because it connects to the human soul and most importantly, it does not just touch but penetrates the heart. Hakim (1992) posits since Rumi's place among the Muslim scholars is highly regarded, the influence of his philosophy on Allamah Iqbal is clearly visible and Allamah Iqbal seems to observe Rumi whenever he faces any difficulties to express his thought. Rumi believed that all life originates from God and the tendency of all life is to return to God because the basic principle of existence is that everything returns to its origin. Thus, following in Rumi's footsteps, Allamah Iqbal conveys that in the favour of his spiritual pursuit, even the angel Gabriel appears to be a modest target. He summons his inner courage and strength to aspire for an even greater connection – to reach toward God Himself (Hussain, 2014).

iii) *Rumi's position as a spiritual poet*

Qadri (2019) argues that the position of Rumi as a spiritual and mystic poet is fundamental in the history of mystical poetry. He is not only honoured by Muslims scholars but also by the Western thinkers. According to Johnson (2017), Rumi is well known as a great saint and spiritual poet among all nations across the globe. Razvi (2017) observes Rumi also wrote some prose, but his mystic poetry made him renown all over the world. Farooqi (2014) endorses that Rumi was aware of his high ranking among the mystic poets of his era and he was optimistic for the future as well. The dance and the singing are fundamental parts of his whole poetry as Farooqi (2014) notes that he was conscious of harmonic movements.

iv) *Rumi's position as a vital religious scholar*

Rumi's position as religious scholar cannot be ignored as his spiritual poetry has been inspiring Muslims all over the world since his time to date (Razvi, 2017). This point of view is endorsed by Iqbal (2005) when he adds that Rumi's thought integrates spiritual pluralism and voluntarism, the modern ideas which remind us of Nietzsche, Bergson, Morgan, Schopenhauer, Ward, and James in the post Kantian era. Thus, Allamah Iqbal commends him in the following verses:

نہ اٹھا پھر کوئی رومی عجم کے لالہ زاروں سے	<i>No Rumi rose again from the tulip fields of Persia;</i>
وہی آب و گل ایران وہی تبریز ہے ساقی	<i>The same soil and water of Iran, the same Tabriz</i>
[Iqbal, 1977, p. 303]	<i>remains, O cupbearer. [Translated by the author]</i>

Throughout the 13th century and beyond, Rumi influenced many people including Muslims and non-Muslims through his spiritual poetic message. His poetry is renowned amongst a variety of individuals from farmers to businessmen, politicians to religious leaders, and tradesmen to musicians.

4.2.2 The Influence of Ibn-Arabi (1165 – 1240) on Allamah Iqbal

Umar (1993) asserts that together with Rumi, Ibn Arabi was the only other religious and mystic scholar towards which Allamah Iqbal adhered to closely. Therefore, before considering the influence of Mohiuddin Ibn Arabi on Allamah Iqbal, it is appropriate to know about Ibn Arabi first. Who was Ibn Arabi? What was his philosophy? What is the importance of his philosophical thoughts? How did his philosophy affect Muslims and others in general? And most importantly, was Allamah Iqbal really influenced by his philosophy? According to Samdani (2017), Ibn Arabi was a genius of the Twelfth century and a great philosopher, thinker, and researcher. He is one of the most important intellectuals amongst the Sufis in the history of Islam. He is the author of hundreds of books. His most famous books are *Al-Futuhāt Al-Makiyya* and *Fusus-ul-Hikam*. He was given the title of Sheikh Al-Akbar by the Sufis. Some scholars assert that the philosophical thoughts of Ibn Arabi are scattered in his books which reflects that there is no technical order in his metaphysical thoughts and concepts. This is the reason his philosophy seems so difficult to understand without careful consideration. In fact, confounding accounts can be observed in his *Fusus-ul-Hikam* and *Al-Futuhāt Al-Makiyya*, the latter was written in his last age (Nasr, 1972/2009; Thanvi, 1999; Shibli, 2010). According to Nasr (1972/2009), Ibn Arabi presented a well-structured spiritual, metaphysical, psychological, and cosmological system. His understanding of Sufism is widely associated with *Wahdat-ul-Wujud* (the Unity of Being). According to Ibn Arabi, God is the Absolute Reality, and the universe is the manifestation of his essence. While the world and existence are not separate from God themselves – their true nature, however, is inseparable from his reality. His doctrine was not only embraced by Muslims but also by other nations. His doctrine of the universal man is of basic significance in Sufi tradition (Nasr, 1972/2009; Sabri, 2016). As far as influence of Ibn Arabi on Allamah Iqbal is concerned, he had an evolving viewpoint which

differed in different periods of his life. Khalil (1997) noted during the first and second period of his philosophical journey (beginning to 1905) and (1905 to 1908), to some extent he was convinced of Ibn Arabi's philosophy of *Wahdat-ul-Wujud*. Shareef (1999) and Sabri (2016) maintain that Allamah Iqbal had the view that God is described as Eternal Beauty, whose existence is before every particle and despite being free from every particle illuminates in everything. God is present in the heights of the sky and the settlements of the earth, the moon, the stars, the falling drops of dew, the sea, the flame, and the fire, the frozen things and the plants, the birds and the animals and the song of the rivers (Shareef, 1999; Sabri, 2016). This idea can be observed in some of the poems of *Bang-i-Dara*. He says:

<p>حسن ازل کی پیدا ہر چیز میں جھلک ہے انسان میں وہ سخن ہے، غنچے میں جو چٹک ہے [Iqbal, 1977, p. 84]</p>	<p><i>The beauty of eternity is reflected in everything In man, it is speech; in the bud, it is bloom. [Translated by the author]</i></p>
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Jalalpuri (1972) postulates that Allamah Iqbal inherited the idea of the unity of existence from two sources – firstly, he was of Brahmin origin and the idea of *Wahdat-ul-Wujud* had penetrated in the minds of his ancestors for centuries, and secondly, his father was himself a Sufi. In 1905, he went to Europe where he completed his PhD and submitted his dissertation on *The Development of Metaphysics in Persia* in which he admitted that there are some verses in the Holy Qur'an from which the belief in unity of existence can be derived. Munawwar (1985) posits that Allamah Iqbal describes *Khudi* as a particle of light which is included in the existence of human beings. This particle of light becomes self-aware, dominates, and expels man from materialistic life and expands the space boundless and influent, his vision becomes insight, intellect becomes institution, and distances shrink.

On the other hand, Khan (2017) observes that Ibn Arabi's *Wahdat-ul-Wujud* (Unity of Being) onto-cosmological teaching and the philosophical viewpoint of Allamah Iqbal appear to be at odds with one another. Allamah Iqbal's doctrine of *Khudi* is a potent indictment of the legendary Ibn Arabi. The disagreement is mostly centered on *Wahdat-ul-Wujud* denial of the value of individuality. It is also postulated that Allamah Iqbal was against the philosophy of Ibn Arabi and that he referred to his *Fusus-ul-Hikam* as a collection of blasphemy and atheism. Allamah Iqbal strongly believed that the decline of Muslims was caused by the immigration of Platonic and Neo-Platonic ideas. There is a consensus that Allamah Iqbal believed in *Wahdat-ul-Wujud* up until at least 1908 (Razvi, 2017). Khan (2017) argues that in the doctoral dissertation, the respect that Allamah Iqbal paid to Ibn Arabi was not the outcome of his doctoral research rather it was a by-product of philosophical outlook he absorbed from his father and his early teachers. Razvi (2016) asserts that a letter to Khawaja Hasan Nizami dated 30 December 1915, Allamah Iqbal explains his position:

You are quite familiar with my family. By nature, and heredity, I am associated with Sufism and after studying the European philosophy this connection has become even stronger because, European philosophy is deeply rooted in the concept of *Wahdat-ul-Wujud*. However, after pondering over the Qur'an and studying the history of Islam carefully, I have realized my mistake. I have given up my old concept just for the sake of Qur'an (Burney, 2010, p.448-449).

Razvi (2016) argues that Allamah Iqbal was curious to explore the truth about Sufism as well as its connection with Islam, thus he asked Khwaja Hasan Nizami in a letter dated November 18, 1905:

If you have to prove that the concept of Unity of Being (*Wahdat-ul-Wujud*), the basis of Sufism is in accordance with Islam then which verse of the Qur'an you will quote in support of your answer? What would be its exposition? Can you prove historically relationship between Islam and Sufism? Was Imam Ali given esoteric knowledge? (Burney, 2010, p. 108).

Umar (1993) maintains the fact that during the second decade of the Twentieth Century, the composition of *Asrar-i-Khudi* became the cause of the point of view of Allamah Iqbal. However, according to Hashmi (2008), it is evident that Allamah Iqbal although had intellectual differences with Ibn Arabi but as far as his greatness and respect are concerned, Allamah Iqbal acknowledged it in his several letters and writings. For example, he mentions in his seventh lecture titled *Is Religion Possible* that the renowned Muslim Sufi philosopher, Muhyiddin Ibn al-Arabi of Spain, insightfully observed that “God is a percept; the world is a concept” (Iqbal, 2010, p.230). this highlights his belief that God is a direct, experiential reality, whereas the world is a construct of the mind – an idea shaped by human perception.

Razvi (2016) postulates that Allamah Iqbal began to admire Ibn Arabi’s teachings in his latter age. In letters to Syed Sulaiman Nadvi and Pir Mehr Ali Shah Golarvi dated 8 August 1933, he inquired about Ibn Arabi’s views on time and space which verified that he was not against him rather was influenced of his works. Umar (1993) endorsed that the same year Allamah Iqbal visited Spain and delivered a lecture under the chairmanship of Asin Palacio on *The intellectual world of Islam and Spain*. In his presidential address Palacio highlighted the resemblance between Ibn Arabi and Allamah Iqbal. Khan (2019) proposes that this resemblance shows high level influence of Ibn Arabi on the doctrine of *Khudi*.

4.2.3 The Influence of Al-Ghazali (1058-1111) on Allamah Iqbal

Abu Hamid Muhammad Al-Ghazali is another prominent Muslim scholar other than Rumi and Ibn Arabi who deeply impacted Allamah Iqbal. He was born in 1058 at Tous, Iran (Kalbi & Basharat, 2020). According to Khan (2011), Al-Ghazali was one of the greatest Muslim scholars who is respected across the Muslim sects, and he is considered one of the Imams of philosophy, logic, and theology.

Khan (2011) proclaims that contribution of Al-Ghazali can be seen in Allamah Iqbal's philosophy of *Khudi*. He further asserts that Al-Ghazali believes that consciousness cannot be analysed because it is the luminous point whose name is the Self, and it is the similar viewpoint that Allamah Iqbal has elaborated in his doctrine of *Khudi*. According to Razvi (2016), Ghazali's impact on Allamah Iqbal's thought is obvious and this is reflected in one of the stanzas of his famous poem *Jawab-i-Shikwah*:

*The ritual of Adhan has persisted, the spirit of Bilal is gone
Philosophy has persisted, the teaching of Ghazali is gone* (Translated by Khalil, 1997)

Allamah Iqbal's thinking process continues, and he admits the value of Junaid, Ghazali, and Raazi in the following verses of *Armaghan-i-Hijaz*:

*I no longer see in other schools' of thought,
But heart of Junaid, and insight of Gazali and Razi* (Translated by the author)

Kalbi and Basharat (2020) postulate that the reflection of Ghazali's discussion of the *Nafs* (*Self*) can be seen in Allamah Iqbal's doctrine of *Khudi*. Ghazali describes three types of *Nafs* viz: (I) al-nafs al-ammarah النفس الأماره (the commanding soul/self), (II) al-nafs al-lawwamah النفس اللوامة (the blaming soul/self), and (III) al-nafs al-mutmainnah النفس المطمئنه (the reassuring soul/self); while Allamah Iqbal proposes three stages of *Khudi* viz: (I) Obedience اطاعت, (II) Self-Control ضبط نفس, and (III) Divine Vicegerency نيايت الهی. In the same vein, Razvi (2016) asserts that there are glimpses of Ghazali's educational philosophy in Allamah Iqbal's concept of education and considers Ghazali the chief exponent of the Muslim school of theology. Hashmi (2008) endorses that Ghazali's famous book *Ahya-ul-Uloom* largely inspired Allamah Iqbal that he mentioned him in his sermon 1 and 4 of *The Reconstruction of Religious Thought in Islam*. According to Awan (2008), when Muslim thinkers were under the deep influence of Greek philosophy, it was Imam

Ghazali who dissolved this environment, which Allamah Iqbal acclaims in his first lecture that he draws a parallel between transformative roles of both thinkers in their respective cultures, highlighting the profound influence Ghazali had on the Islamic world, similar to Kant's impact on Western philosophy (Iqbal, 1930). Razvi (2016) posits that according to Allamah Iqbal Al-Ghazali's reforming role against rationalism was exactly the same in terms of its significance and nature as Kant of Germany. In short, Allamah Iqbal was impressed with Al-Ghazali's philosophical approach to Islam (Razvi, 2016). He praises him in his PhD thesis *The Development of Metaphysics in Persia* as, "Any account of the Ash'arite metaphysics would be incomplete without a notice of the work of Al-Ghazali." Allamah Iqbal's understanding of Al-Ghazali's works is profound; thus, he proclaims that Al-Ghazali was "though misunderstood by many orthodox theologians [but he] will always be looked upon as one of the greatest personalities of Islam" (Iqbal, 2018, p. 58).

4.2.4 The influence of Shaykh Ahmad Sirhindi (1564-1624) on Allamah Iqbal

Shaykh Ahmad of Sirhind (Also known as Mujaddid Alf Sani- the reformer of the second millennium) was one of the greatest personalities who played their prominent role for the renaissance of the Muslims of Indo-Pak Subcontinent (Ahmad, 2015). He further asserts that Allamah Iqbal considers Sufism as sincerity in action that no Muslim can object to it, however, when Sufism tries to become a philosophy due to external influences then it is not acceptable and therefore, Allamah Iqbal revolts against it. Khan (2019) observes, Shaikh Ahmad Sirhindi also defines Sufism in the same manner, therefore, according to Bisati (2001), Allamah Iqbal was greatly influenced by the thoughts and ideas of Mujaddid Alf Sani. Bhat (2004) asserts that the Twentieth Century Allamah Iqbal and Seventeenth Century Shaikh Ahmad Sirhindi are considered two influential personalities of the Indo-Pak Subcontinent. Both had an excellent understanding of

the crises of the Muslims of their times and offered their remedies to resolve their problems their own way using their Islamic knowledge. In the times of Sirhindi's Muslims' rule seemed stable but the religious situation was declining especially under Akbar's innovation of Din-i-Illahi, and this was inherited by his successor, Jahangir (Ahmad, 2015; Khan, 2019). They propose that Shaykh Ahmad Sirhindi, however, played his vital role to bring positive change in the society through his passionate and constant efforts. Razvi (2019) posits that Allamah Iqbal was inspired of Sirhindi's efforts and works as an Islamic reformer. He pays homage to Sirhindi and demonstrates his religious thoughts not only in a poetic way but also in his speeches and research papers. According to Nadvi (1980), Allamah Iqbal was critical of the common type of Sufism that leads to pessimism. He admired Shaykh Ahmad Sirhindi because he presented a positive direction to Sufism that led Muslims of Indo-Pak Subcontinent to optimism. Allamah Iqbal praising the reformative efforts of Mujaddid Alf Sani according to Bisati (2001) and refers him to a remarkable religious genius of the seventeenth century, whose bold and critical analysis of the prevailing Sufi practices led to the emergence of a new approach or technique in the spiritual tradition. His fearless examination of contemporary Sufism sparked significant intellectual development.

Hashmi (2008) notes that Allamah Iqbal's devotion and dedication to spirituality of Islam was to a high extent from his early age, even when he left for higher studies to Europe, he visited the shrine of Nizam ud Din Auliya in Delhi in 1905 and he composed his poem *The Plea of a Traveller* in which he paid tribute to the respected saint. His devotion to saints continued to flourish and when he went through the ideas and concepts of Shaykh Ahmad Sirhindi as Ahmad (2015) asserts, Allamah Iqbal showed his inspiration with Shaikh Ahmad Sirhindi in several letters that he wrote to Aslam Jairajpuri, Nazeer Niazi, and Syed Mehr Ali Shah Golarvi to express his spiritual affiliation with Mujaddid Alf Sani. This affiliation, impact, and inspiration can be seen in

a poem of Baal-i-Jibreel *To The Punjab Pirs*. He expresses that he was standing at the shrine of Shaykh -i- Mujaddid, where a brilliant eastern light radiates. The dust there is so sacred that even the stars seem humbled by it. In this dust the great Sufi is resting in peace. He was the one who never bowed to Emperor Jahangir, and his fervent spirit continues to inspire the hearts of the liberators. He was the protector of the Ummah's legacy in Indo-Pak subcontinent, whom Allah called to fulfill his mission at the right moment (Kiernan, 1999)

According to Ahmad (2015), Shaykh Ahmad Sirhindi declared that the highest phase for a seeker (*Salik*) is not *Wahdat-ul-Wujud* but *abdiyat* (Servanthood) – a state wherein servant's every moment is spent seeking God's pleasure. Burney (2010) proclaimed that it is the phase that is absolutely different and is the highest phase for a man. Allamah Iqbal was exceptionally impressed by this view of Sirhindi and was convinced that there is no higher phase than the phase of *abdiyat*. Endorsing this view, Bisati (2001) proclaimed Allamah Iqbal's doctrine of *Khudi* is based on the Mujaddid's theory of *abdiyat*. Faruqi (1947) observes that the concept of *abdiyat* clearly supports the doctrine of *Khudi*. In the same vein, Razvi (2017) agrees to Faruqi's assertion that the apparent similarities of thought between the two leading scholars are since both are advocates of the doctrine of *Wahdat-ash-Shuhud*, intellectually and spiritually. This relates to the idea that any experience of unity between God and the world is purely subjective in the mind of the individual and has no objective basis. This is in direct opposition to the concept of *Wahdat-al-Wujud*. Both wanted to change the ideas of common man towards Islam and strongly consider Prophet Muhammad ﷺ as a perfect man and a role model to be followed as Allah says in Qur'an:

"There has certainly been for you in the Messenger of Allah an excellent pattern for anyone whose hope is in Allah and the last Day and [who] remember Allah often" (Al-Ahzab, 21).

4.2.5 Influence of Shah Wali Allah and other Muslim Scholars on Allamah Iqbal

Many researchers believe that Allamah Iqbal developed his own metaphysical system keeping in view the works of Muslim and Western philosophers (this will be discussed in subtopic 4). According to Umar (2009), Allamah Iqbal's desires were principled, and his apprehensions were dynamic. It will always be commended what he did philosophically to overcome the issues and problems faced by the Muslims of his time and after. The author has tried to include other Muslim thinkers and philosophers who influenced Allamah Iqbal's philosophical thoughts. It is evidenced that Shah Wali Allah of Delhi (1703 – 1762) greatly influenced Allamah Iqbal. Sultana (2002) observes that the influence of Shah Wali Allah is clearly seen in Allamah Iqbal's speeches, letters, and his lectures. His basic concern was how to revive Islam in the modern era. Therefore, he developed his doctrine of *Khudi* to spread his message to grassroots level and he searched for the right directions in the works of Islamic scholars and Shah Wali Allah was one of them who attracted him to consult his book *Hujjat Ullah Al-Baligha* (Qadri, 2019). Sultana (2002) avows that Allamah Iqbal agrees with Shah Wali Allah that the approach of Prophet ﷺ is to educate specific individuals, and to employ them as a foundation for the building up of a universal *Shariah* (Islamic rules). Allamah Iqbal and Shah Wali Allah according to Halepota (1974) were the products of modern era hence they were very close to each other intellectually as well as spiritually. It is to be pondered that Allamah Iqbal considered Shah Wali Allah as “the first Muslim who felt the urge of a new spirit in him” (Lecture IV, p. 78). This is also evident from his letters to Sayyid Sulaiman Nadvi dated 2 September, 22 September, and 28 September 1929 (Burney, 2010, p. 80, 82, 85) where he repeatedly states with regards to *Hujjat Ullah Al-Baligha* that it is a text he would like to carefully observe and gain a better understanding of and thus he consulted Sayyid Sulaiman

Nadvi for his guidance on this matter. The study of these letters clearly shows the influence of Shah Wali Allah's teachings on Allamah Iqbal's philosophical thought.

Allamah Iqbal was also impressed with the works of Ibn Taimiyyah notes Khan (2019) that he was the first who echoed against the Greek logic. In his negation, Razvi (2019) asserts that Ibn Taimiyyah considered induction as the only form of reliable argument. This reflects in Allamah Iqbal's works when he refutes the Greek logical procedure. Ibn Khaldun, the father of sociology is another thinker according to Sultana (2002) whose positive impact is noticeable in Allamah Iqbal's works. It is to be noted that Allamah Iqbal has mentioned several other Islamic scholars, for example, Avicenna, Jami, Siyuti, Saadi, Hafiz, Ibn Hazm, Ibn Ishaq, Ibn Maskawaih, Ibn Yaqub, Ibn Tahir, Ibn Ata, Jamal Afghani, and Shah Hamdani, etc. in *The Development of Metaphysics in Persia*, *The Reconstruction of Religious Thought in Islam*, in his letters to distinguished personalities and to contemporary scholars as well as in his poetic works (Umar, 2009; Razvi, 2016; Khan, 2019; Sultana, 2002; Halepota, 1974). The limitations of this study bound the author of this paper to include the views of other thinkers at length. According to Razvi (2017), after fastidiously studying Islam, Allamah Iqbal was able to identify the underlying factors leading to their downfall. In his presidential address on 25th session of the All-India Muslim League at Allahabad in 1930, he reveals that he had devoted his golden years of his life to the in-depth study of Islam – its laws, governance, culture, history, and literature. His continuous engagement with the essence of Islam provided him with an excellent understanding of the Islamic traditions and significance as a global force (Sherwani, 1995).

5. The Concept of *Khudi* and the influence of the Western Philosophers

5.1 Introduction

Since Allamah Iqbal's approach was universal, he has been under the critical lens of both the East and the West. This is particularly in relation to his three most well-renowned compositions *Asrar-i-Khudi*, *Rumuz-i-Bekhudi*, and *Javed Nama* which clearly depict the problems of the human conscience in our time. Razvi (2016) observes that Allamah Iqbal valued each and every grain of truth both in the Western philosophy and Islamic traditions. The Western philosophers such as Kant, Hegel, Nietzsche, Fichte, Goethe, Schopenhauer, William James, Bergson, McTaggart, Lock, Tolstoy, Karl Marx, Lenin, Wilhelm, Mussolini, Byron, Petofi, Einstein, and Browning, etc. have appeared in his works repeatedly with admiration and critique (Zuberi, 1985). Qadri (2016) asserts that the influence of Western philosophers on Allamah Iqbal's thought is undeniable because he knew that taking words of wisdom from anywhere is part of the Islamic tradition. This is mentioned in a Hadith as well, "The word of wisdom is the lost property of the believer, wherever he finds it, he is most deserving of it" (Sunan al Tirmidhi). Razvi (2016) proclaims that Allamah Iqbal has made connection between the two – the West and the East. In *The Reconstruction of Religious Thought in Islam*, he says, at one-point, European thought was deeply influenced by the world Islam. On its academic, front European culture was essentially a continuation and further development of key elements of Islamic culture (Iqbal, 1930). Mansoor (2022) argues that Allamah Iqbal did not notice the issue confronting Islam as it is typically framed as Islam versus the West; rather, he recognises the problems affecting the Muslim world and the West within their respective spheres. Durrani (2006) considers Allamah Iqbal "a bridge between the East and the West" (P. 67). Then he quotes a German writer and a Nobel prize winner of 1946 – Herman Hesse (1877- 1962) – who was one of the contemporaries of Allamah

Iqbal, described him as drawing inspiration from three key intellectual and spiritual realms (a) Indian heritage, (b) Islamic traditions, and (c) Western thought.

The author has gone through the literature available on Allamah Iqbal and the Western philosophers who inspired him, and as a result he mentioned them in his works both poetry and prose. In the following pages the author has discussed the impact of Western philosophers on the philosophical thought of Allamah Iqbal.

5.2 Allamah Iqbal and the Influence of the Western Philosophers

Rana (2021, p. 3) observes that “his [Allamah Iqbal] thought of political, religious, and philosophical issues led him to be one of the greatest thinkers of the 20th century. He rethought and remade the fresh ideas of Islamic message not only for his contemporary Muslim society but also for the generations to come.” He had gone through the philosophy of the East and the West deeply and therefore, is considered a strong bridge of blending Eastern and Western philosophies (Azad, 1994). It is to be noted that Western philosophy refers to the renaissance and reformation movements that emerged in the 18th to 20th centuries. They were the first drop towards modernisation and subsequently considered human rights, liberty, capitalism, and communism no less than a religious significance (Razvi, 2016). In the following paragraphs, the impact of Western philosophers on Allamah Iqbal has been discussed in detail.

5.2.1 The Influence of Immanuel Kant (1724-1804) on Allamah Iqbal

According to Hakim (1992) among the Western philosophers, Immanuel Kant was one of the most important and influential philosophers in the modern philosophy who changed the perspective of the West (Razvi, 2016). Maruf (1983) asserts that when Allamah Iqbal was in Europe for his higher studies, Kant’s influence over epistemology and metaphysics was unparalleled. Therefore, it was obvious that Allamah Iqbal came under some of his works’

influence. And in fact, he accepted some of Kant's ideas but at the same time he rejected some of them (Hakim, 1992). He further notes that an important characteristic of Allamah Iqbal's thoughts is, his preference for intuition over reason. Thus, he embraces Kant's views about the limitations of the human mind in grasping reality that he expresses in his famous book *Critique of Pure Reason*. Agreeing with Kant, however, Allamah Iqbal employs *Khudi* for exploring the Ultimate Reality (Khan, 2019). Azad (1994) observes that Kant dismissed Hume's idea that the soul is nothing, but our senses are the basis of all knowledge. He further describes that it is not necessary that knowledge of absolute and eternal reality is gained through scientific experience or with the help of the senses. The Absolute Reality will remain in existence, whether our imaginations can reach it or not. According to Kant, man did not come to this world as means of someone, rather, he is himself a complete goal, and that is why he is superior to all creations. Azad (1994) asserts that Allamah Iqbal certainly made use of Kant's doctrine, and its reflection can be seen in *Payam-i-Mashriq* (A Message from the East) when he expresses that it was the dawn that filled the tulip's cup with sunlight. Before that, the tulip itself held an empty cup when it first entered the world of flowers (Mir, 2014). In the same period, Allamah Iqbal describes that Kant by nature yearns for a wine as clear as crystal. From the eternal realm, it brings forth its radiant, star-like cup, shining with a timeless glow (Hashmi, 2008; Azad, 1994; Khan, 2019).

Azad (1994, p. 12) emphasizes that referring to Kant's *Critique of Pure Reason*, Allamah Iqbal writes in the first lecture of his famous work *The Reconstruction of the Religious Thought in Islam*, "His [Kant] Critique of Pure Reason revealed the limitations of human reason and reduced the whole work of the rationalists to a heap of ruins. And justly has been described as God's gift to his country". According to Maruf (1983) Allamah Iqbal not only endorses Kant's assessment of knowledge but also characterizes it in one sentence when he says, "knowledge is sense-perception

elaborated by understanding”. He further adds that “the character of man’s knowledge is conceptual; it is with the weapon of this conceptual knowledge that man approaches the observable aspects of Reality”. Maruf (1983) postulates that Allamah Iqbal agrees with Kant’s view that the basis of *Khudi* is belief and not reason – that the key to esoteric knowledge is inner experience and not the cognitive experience. Therefore, this supports the notion that Immanuel Kant was influential to an extent on Allamah Iqbal’s philosophical thoughts.

5.2.2 The Influence of Friedrich Hegel (1770-1831) on Allamah Iqbal

It is undeniable fact that Allamah Iqbal’s doctrine of *Khudi* is a fusion of several Eastern and Western philosophers. Iqbal (2010) proclaims that Allamah Iqbal himself had acknowledged, valued, and appreciated the fact that he had acquired knowledge from different thinkers and philosophers both from the East and the West. This is evident from one of his excerpts included in the *Stray Reflections* that has been published almost three quarters of a century after his demise:

I confess I owe a great deal to Hegel, Goethe, Mirza Ghalib, Mirza Abdul Qadir Bedil and Wordsworth. The first two led me into the “inside” of things; the third and fourth taught me how to remain oriental in spirit and expression after having assimilated foreign ideas of poetry, and the last saved me from atheism in my student days (Iqbal, 2006, p. 53).

Ashraf (1999) postulates that constant struggle as well as conflict are unavoidable for the development of *Khudi*. Regarding this notion, Allamah Iqbal seems to be influenced by German philosopher Hegel’s doctrine of Dialectics who held the view that growth of life depended upon endless struggle and conflict. Western philosophy, according to Khalil (1997, p. 23-24) is based on the Greek philosophy that has now been accepted as a series of philosophical thought and considered Plato as the first connection and Hegel to be the last. In this scenario, Allamah Iqbal has a merit among the philosophers who appeared on the world’s arena after Hegel as he offered the first organized philosophical program although, according to some critiques it is partial (Razak,

2011). Hanafi (2006) argues that the influence of Hegel on Iqbal is obvious as it is not difficult to grasp since any student of *Iqbaliyat* might recognize Hegel speaking through the phraseology of Allamah Iqbal. Faraqi (2018) writes that some similarities between the two philosophers are obvious and rectify the influence of Hegel on Iqbal. For example, he notes that Hegel has mentioned somewhere that Greeks strongly believed in a call or sign from the unseen before starting any significant work, although, in the true sense free people and nations never do this. The following verses of Allamah Iqbal provide vivid testimony to his freedom of thought and self-confidence and point to the same free man as mentioned by Hegel:

*How can this star tell me of my destiny?
It is lost itself in the boundless skies*

(Translated by the author)

Razvi (2016) observes that when Allamah Iqbal goes to skies in his imagination, he will meet there with Hegel and tells him that reality is dual in nature, with both the orchard and the desert representing different aspects of it. To truly understand the full truth, one must experience both the sweetness of grapes and the bitterness of gourds. This conflict between opposites is inherent in existence, which has led to divisions and struggles between workers and employers, as well as between slaves and masters (Nicholson, 2014)

In the aforementioned verses, Rasheed (1991) asserts that here Allamah Iqbal refers to the philosophy of dialectics as Hegel based his philosophy on the logic of dialectics, starting with a claim (statement) to its response (opposing statement) and eventually leads to an agreement, that is, a combination to the two elevated truths. Khan (2019) endorses that there are more poems in *A Message from the East* and *Book of Javed* wherein Allamah Iqbal showed his inspiration with Hegel but at the same time he criticizes him when he says:

بیگل کا صدف گہر سے خالی
ہے اس کا طلسم سب خیالی
[Iqbal, 1977, p. 480]

*Hegel's shell is empty of the pearl
His entire magic is nothing but illusion*
[Translated by the author]

5.2.3 The Influence of Friedrich Nietzsche (1844-1900) on Allamah Iqbal

Friedrich Nietzsche was a famous German poet and philosopher of the 19th century. Allamah Iqbal was influenced by Nietzsche to some extent as both had a similar argumentation on the theory of life. Nietzsche considers the divine self and the human self as the source of creative and evolutionary nature and reveals that egoistic virtues create resistance to self-fulfillment, so that the self becomes stronger on the one hand, and Allamah Iqbal holds the same concept of evil and Satan and believes if there was no such existence then the entity would have remained static and motionless on the other (Hakim, 1992; Azad, 1994). It is also fact that when Allamah Iqbal was composing *The Secrets of the Self*, he was an admirer of some aspects of Nietzsche's thought, for example, human weakness and self-negation. Therefore, it is assumed that the idea of weakness of *Khudi* is derived from Nietzsche. However, he then argues that both in another sense are the banks of a river, those that would never meet with one another. He elaborates that the same compatibility can also be seen in Mansoor Hallaj and Pharaoh as both said *Anal Haq* (انا الحق) but the ego of both was different and the concept of right was also different (Hakim, 1992). Ahsan (2000) postulates that the philosophy of optimism and pessimism has been expressed in *A Message from the East* through Schopenhauer and Nietzsche. Schopenhauer is the interpreter of depression, while Nietzsche's life is furious with a stormy force. The Schopenhauer's mental state is expressed as below:

*Saying, in this world, the base of which has been laid askance
There is no such morning whereby the sky has not laid sunsets
The caller let out a loud howl to a high size
The song became like blood and fell from his eyes*

[Translated by the author]

In contrary, Shafiq (2012) tries to refute the impression that Allamah Iqbal was influenced by Nietzsche's ideas. He notes that there may be similarities between the two philosophers but

Allamah Iqbal in his life unequivocally denied the impression that his concept of the *perfect man* was borrowed from Nietzsche. Khalil (1997) and Qaiser (2011) assert that Nietzsche's *superman* is materialistic whereas Allamah Iqbal's *perfect man* is a person who established his *Khudi* to the highest degree by passing through all the stages in fulfilling obedience to God as explained in *The Secrets of the Self*. The strength of the *perfect man* is spiritual unlike *superman*'s brute military power (Qaiser, 2011). In another book, Shafiq (2021) categorically denied Nietzsche's influence on Allamah Iqbal and mentions his following lines from his poetry:

*If the western sage had been alive in this age
Iqbal the elegant status of God would have shown him* [Arberry, 2009, p. 33]

*Would that in the age of Ahmad He had existed
Climax of spiritual bliss he would have had* [Arberry, 2009, p. 329]

*The Hakim could not obtain the Tawhid's secrets
Insight is needed for comprehension of La Ilah's secrets* [Arberry, 2009, p. 83]

*He whose temple is built on the Haram's style
In Heart, a Mu'min, Intellect an infidel is* [Mir, 2014, p. 117]

5.2.4 The Influence of Johann Gottlieb Fichte (1762-1814) on Allamah Iqbal

It is to be noted that during the study of Allamah Iqbal's works, Johann Fichte has not been commonly quoted by researchers. However, Fichte's name cannot be omitted from the list of the Western philosophers whom Allamah Iqbal paid tribute to in his works (Razvi, 2019). Fichte and Kant were contemporaries, yet Kant was also his follower. Thus Vahid (1974) notes that there is resemblance between Allamah Iqbal and Fichte regarding the philosophy of one's ego which Allamah Iqbal calls *Khudi*. Qaiser (2011) proclaims that the concepts of Allamah Iqbal are qualitatively different from the Western thinkers. *Khudi* (Ego) is the central theme of Allamah Iqbal's philosophy. According to Fichte, ego is an abstract idea where the absolute ego is un-derived and does not presume any specific or definable thing, substance, or process. According to

Razvi (2019), when Allamah Iqbal was developing his doctrine of Khudi, he had the best examples of Urdu, Persian as well as English poetry. Thus, the influence of Fichte on Allamah Iqbal is not fundamental but partial. Hakim (1992) postulates that as far as Allamah Iqbal's doctrine of *Khudi* is concerned, it is closely related to Fichte's philosophy of ego and life, but he was more influenced by Fichte than Nietzsche. In contrary, Vahid (1974, p. 14) proclaims, Allamah Iqbal's source of this idea is not Fichte but rather the Qur'an. It is important to note, Vahid (1974) considers Fichte a confused thinker both in content and form. Razvi (2019) argues, although the term *Ego* is common between the two philosophers, but absolute ego is different as Fichte's absolute ego is his basic concept whereas Allamah Iqbal announces God of religion as absolute ego (*Khudi*). Berkeley does not agree with Fichte's claim that he creates ideas, and his world of ideas then creates reality and asserts that ideas come to mind because of God. However, Allamah Iqbal goes ahead of them and describes this idea in a poem titled *Creation*:

5.2.5 The Influence of Goethe (1749-1832) on Allamah Iqbal

Allamah Iqbal admitted in his *Stray Reflections* as quoted previously that he benefited from Goethe as he led him into the "inside" (Iqbal, 2006). Razvi (2019) posits that the following lines of a poem of Goethe's Divan may have been the source of his influence on Iqbal as cited in Al-Murabit (1995):

*"Jesus felt pure and calmly thought
Only the One God;
Who made himself to be a God
Offends his holy will
And thus the right (ness) has to shine
What Mahomet also achieved;
Only by the term of the One
He mastered the whole world"*

(Al-Murabit, 1995)

According to Razvi (2019) that in a poem of *Call of the Marching Bell* titled *Mirza Ghalib* wherein Allamah Iqbal has not only paid homage to Ghalib but compared his greatness to Goethe, Allamah Iqbal says:

آہ! تو اجڑی ہوئی دلی میں آرمیدہ ہے
گلشنِ ویمیر میں تیرا ہمنوا خوابیدہ ہے
[Iqbal, 1977, p. 26]

*Alas! You lie resting in ruined Delhi
While your companion sleeps in the gardens of Weimar*
[Translated by the author]

Allamah Iqbal writes in the preface of *A Message from the East*, “The impulse that brought forth *A Message from the East* was provided by the *West-Oestlicher Divan* of the German “Philosopher of Life” Goethe...(Iqbal, 1914, P.5)”. Khalil (1997) asserts that Allamah Iqbal accepted Goethe’s influence because his philosophy and the concept of God was similar to Muslims. In another poem in *A Message from the East* titled *Jala and Goethe*, Allamah Iqbal also pays tribute to Goethe.

5.2.6 The Influence of Henry Bergson (1859-1941) and others on Allamah Iqbal

Nietzsche was popular in the 19th century and Bergson was famous in the 20th century. He was also a contemporary of Allamah Iqbal. Azad (1994) posits that Allamah Iqbal was not inspired from any Western philosopher as much as Bergson. This is evident from his meeting with Bergson in 1933 when he was on the tour of Europe to attend the 3rd Round Table Conference as the president of the All-India Muslim League (Razvi, 2019). Khalil (1997) postulates that Allamah Iqbal predominantly discussed Bergson’s theory of the realism of time and space. Another thing that influenced Allamah Iqbal was his belief about the fundamental nature of God which was close to Allamah Iqbal’s thought, based on the teaching of Qur’an and Sunnah. He agrees with Bergson when he goes on intuition. Qaiser (2011) points out that according to Allamah Iqbal the theory of space and time was incorrectly appraised by Bergson as he considered it only an intellectual

تو اپنی خودی اگر نہ کھوتا
زناری برگسان نہ ہوتا
[Iqbal, 1977, p. 480]

*Had you not lost your sense of self
You would not have worn Bergson’s thread of unbelief*
[Translated by the author]

movement. There are several examples whereby Allamah Iqbal appreciated Bergson's philosophical thoughts and at the same time when he reviewed his works that did not support his thoughts and are contradicted with the Holy Qur'an, he simply rejected them. Razvi (2019) and Khan (2019) refers this to his lines from *The Rod of Moses* where he warns his readers as:

Arthur Schopenhauer (1788-1860), William James (1842-1910), John McTaggart (1866-1925), John Locke (1832-1704), Leo Tolstoy (1828-1910), Karl Marx (1818-1883), Vladimir Lenin (1870-1924), Benito Mussolini (1883-1945), George Gordon Byron (1788-1824), Sandor Petofi (1823-1849), Albert Einstein (1879-1955), and Robert Browning (1812-1889) have also appeared in his works. Azad (1994) decrees that Allamah Iqbal has shown his respect to all Western philosophers particularly aforementioned in his book that he composed in the reply to Goethe's Western Divan.

6 The Concept of *Khudi* and the Use of Botanical Elements in Other Poets

6.1 Introduction

The association between human beings and botanical elements is deep-rooted. From a religious standpoint, God created man and he created flora and fauna to complement man (Mancuso & Viola, 2015). Botanical elements such as trees, flowers, leaves, seeds, herbs, and fruits co-exist with the creation of man. They provide human beings with freshness and comfort in a unique and beautiful environment (Mancuso & Viola, 2015). The relationship between man and botanical elements is both instinctive and ecological. The beauty and fragrance of flowers attracts human like a magnet attracts iron (Pollan, 2013). This thematic concept is seen in the poetic context, whereby botanical elements have a profound impact on understanding one's very nature (Pollan, 2013). Ryan (2018) proclaims that the use of botanical elements that populate imagination can be noticed in every poet across the globe regardless of any boundaries. Essentially, it is noted

that natural poetry, to a great extent, is associated with aesthetics – beautiful flowers, delectable fruits, sublime forests, and other natural objects and symbols. The poetry wherein, poetic thoughts about flowers, fruits, and forests are used, is considered natural poetry as opposed to the use of biomechanical objects. Alpi (2007) and colleagues observe how poets engage with and mediate botanical life in their poetry and present a glance into the ontologies, epistemologies, and semiospheres of flora, and by extension the natural world. Ryan (2018) argues, as poetic conception harmonizes with vegetality, writers gain direct knowledge of, and profound inspiration from the botanical world.

Plants provide a timely intervention in the prevailing tendency of ecocritical scholarship to date to examine animal, rather than plants. The contemporary poetries of Australia, England, the United States of America and elsewhere are citing botanical elements to highlight ecological and environmental issues. The lively discussions traverse a cross section of contemporary poetic genres from confessionalism and experimentalism to fundamentalism and eco-poetry. Through readings of English and Urdu poets on the concept of the botanical imagination, Ryan (2018) has developed a unique conceptual model that he calls vegetal dialectics. According to Mancuso and Viola (2015), the botanical life is measured as ordinary elements of the scenery. In this paper, the author has discussed botanical elements and their use in the poetry of some prominent Urdu and English poets. Thus, the author has tried to clarify the relationship between botanical elements and the human ego that Allamah Iqbal calls *Khudi*.

6.2 The Concept of *Khudi* and the Use of Botanical Elements in Other Poets

As far as the use of botanical elements is concerned, Ryan (2018) suggests that the intricate bond with human beings has been expressed by poets since ancient times. Buccheri (2020) assumes that critics of literature have turned their attention to find out when, how, and why botanical

elements appeared in the poetry. On the other hand, philosophers have attempted to grasp the relevance of the nature of botanical elements and their characteristics across many branches of their discipline from ethics to metaphysics. According to Razvi (2016), botanical elements such as plants, flowers, seeds, fruits, leaves, branches, stems, roots, grass, bushes, orchards, and gardens have appeared in the Greek literature as metaphors and similes for beauty. Further, Allamah Iqbal expands his concept of *Khudi* using Roses, Lily, Daffodils, Poppy, and Tulips as representing the human ego.

6.2.1 The Use of Botanical Elements in the Western Poetry

The use of the botanical elements in poetry is not a new idea because the roots of such uses dated back to ancient Greek poetry (Buccheri, 2020). According to Stein (2013), Homer (the author of Iliad and Odyssey born c.8th century BC) repeatedly associates life cycle of botanical elements with human beings' life and death. For example, he uses leaves and compare them with human beings as:

*Great-hearted son of Tydeus, why do you ask me about my lineage?
As is the lineage of leaves, so too is the lineage of men
Some leaves the wind pours to the ground, and others the forest when it
Blooms makes grow, and they appear again in the season of spring;
In this way one generation of men grows, and another dies out.* (Stein, 2013, p. 92)

The nature poetry that began from the ancient times continued to blossom in modern times. The most famous poets of nature poetry include William Wordsworth, Johann Wolfgang Von Goethe, Alfred Lord Tennyson, Robert Frost, Percy Bysshe Shelley, John Keats, Emily Dickenson, and Mary Oliver, etc. (Ryan, 2018). According to Zeng (2018), William Wordsworth (1770-1850) composed *Tintern Abbey* in the era when English society was transforming from an agricultural to an industrial society. The following lines provides the sentimental attachment to nature:

*And rolls through all things, therefore, am I still
A lover of the meadows and the woods*

*The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul*

[Wordsworth, n. d, lines 104-112]

Jabeen, R. (2018) admires Wordsworth and asserts that his poetry is exceptional because of the remarkable power that he achieves from nature and provides to common people. In his famous poem *The Daffodils*, Wordsworth asserts that his aesthetic experience of nature remained a charming friend of his solitude for a very long time. He expresses encountering a large group of people of golden daffodils by a lake, swaying and dancing in the breeze (Wordsworth, 1807).

The nature when it comes to Goethe (1749-1832) according to Seamon (1998) takes philosophical form wherein he uses scientific knowledge and focuses on plants, weather, morphology, and geology. Matthaei (1971, p.57) asserts that *Natural objects*, “should be sought and investigated as they are and not to suit observers, but respectfully as if they were divine beings.” It has also been observed as cited in Seamon (1998) that nature speaks higher to the identified senses of man. Koerner (1993) postulates that Goethe was fully involved in the development of discipline of botany. He recalls his yesteryears when he noticed people’s interest in tulips and other spring bulbs. Additionally, he remembers, the young and old rejoicing with usual varieties of fruits e.g., apricots, peaches, and grapes.

Chandler and McLane (2008) assert that nature is the primary source of Shelley’s (1792-1822) poetry. He was so inspired by nature that he would evoke that the natural world retains a glorious force over his imagination. Collins (2005) expresses that nature is obvious in the poems of Robert Alfred Tennyson (1809-1892) especially in his early poems. However, these poems are not as diversified as in the lyrics of Goethe and Wordsworth. John Keats (1792-1822) – according

to Khan and Jabeen (2015) – shines exceptionally out among the galaxy of such great poets of the Nineteenth century. These include Wordsworth, Shelley, Tennyson, Arnold, Byron, Browning, and Coleridge. Although John Keats died at very young age, he was a nature lover as Khan and Jabeen (2015) posit that his choice of words indicates his love for nature, beauty, and imagination. Correspondingly, in the poetry of Emily Dickenson (1830-1886), Sulaiman (2017) observes seventeen natural imageries. He proclaims that these natural imageries have some links with transition of joy, the arduous self, God's attributes, and the approach to the Ultimate (God). Equally, Sharma (2016) commends poetry of Robert Frost (1874-1963) such as when he describes that tree make connections between earth and human beings – “Frost portrays the images of a child growing to adulthood through the symbol of aging birch trees” (Elfira, 2010, p. 37). According to Sharma (2016), Frost's poem, *On a Tree Fallen Across the Road*, is a tremendous example of nature whereby the power of nature over humanity has been expressed.

According to Ryan (2018) Mary Oliver (1935-2019) had extraordinary interactions with botanical elements. Her appraisal of botanical elements is transparently seen in the following lines:

*Never in my life
Had I felt myself so near
That porous line
Where my own body was done with
And the roots and the stems and the flowers
began* (White Flowers, New and Selected Poems of Oliver, 1992, p.31)

6.2.2 The Use of Botanical Elements in the Eastern (Urdu/Persian) Poetry

Hasan (1982) articulates that Persian language had been the official language of Muslim rule in the Indo-Pak Subcontinent for almost a thousand years, until English language replaced it. However, it continued to be the language of culture among the majority alongside the Urdu language which had also become the *lingua franca* within the Indo-Pak Subcontinent (Hasan,

1982). According to Hashmi (1986), Allamah Iqbal was renowned for his Urdu poetry much earlier than his Persian poetry; however, he is regarded as one of the great poets of the Persian language alongside Rumi, Saadi, Ferdowsi, Hafez, and Tabrezi. Further, in Urdu, he is ranked as one of the three greatest poets (the others being Mir Taqi Mir and Mirza Asad Ullah Khan Ghalib). It is to be noted that Urdu and Persian poetry is abundant in the application of botanical elements as almost every poet from Amir Khusru to Allamah Iqbal has utilised them to beautify their poetry and to entertain their readers. They have also employed them as metaphors and similes to convey their cryptic messages, but it should also be noted that Urdu poets – other than Allamah Iqbal and few others – have used botanical elements in a way that is dissimilar to the English poets (Razvi, 2016; Khan, 2019). Bailey (2008, 30) endorses that “the old Hindi poets were far truer to nature.”

Wali (1667-1707) was among the earliest renowned poets of Urdu language. Despite the depth of philosophy and lack of academic subjects in Wali’s poetry, Azad (1917) asserts that his position in Urdu poetry is same as Chaucer in English poetry and Rudaki in Persian poetry. According to Akhtar (2010), he frequently uses flowers as similes. For example, in the following couplet the redness of eyes and the red colour of the Poppy have been compared.

اے مر مک چشم تجھ انکھیاں کی یہ لالی
نرگس کے قلم سوں گل لالہ پہ لکھا ہوں

[Wali, 2008 ,p. 193]

*O, exhausted eye, the redness of your eyes
I write on poppy with the pen of Narcissus*

[Translated by the author]

Firaqi (2010) venerates Mirza Abdul Qadir Bedil (1644-1720) and proclaims that Allamah Iqbal always spoke highly about the poetry of Bedil. Akhtar (2009) considers him the first modern poet of the Indo-Pak Subcontinent. Another study on Bedil explores that he not only used botanical elements to express his thoughts, but he also touched base on what Rizvi and Keshavmurthy (2019)

call the modern self. They further wish to explore the notion of the self that can be employed on Bedil whose influence on Asadullah Ghalib, Allamah Iqbal and others is notable. Firaqi (2017) proclaims that Allamah Iqbal in his stray reflections pays tremendous homage to Bedil as he does to several other literary figures. According to Firaqi (2017), the idea of intellectualism in Bedil is pretty much the same as in Bergson. Razvi (2016) argues that the use of nature and the botanical elements by Bedil is very impressive and notable. According to Khan (2010), in Afghanistan, Bedil is considered as the greatest poet of all time. See below how he expresses his thought using the red rose:

از نام اگر نگذری از ننگ برون آ
اے نگہت گل اندکی از رنگ برون آ

[Bedil, 1922, p.1]

*If you do not forget the name, get rid of the shame
O thou Rose-perfume; walk out of the world of colour!*

[Translated by the author]

ازین بوس کده با آرزو بجنگ برون آ
چو بوئے گل نفسی پائے زن برنگ برون آ

[Bedil, 1922, p.2]

*Come out of this lust and fight with desire
Like Rose-Scent; walk out, with the buzz of bell*

[Translated by the author]

According to Bailey (2008), Arzu (1714-1763) was one of the greatest poets of his time and was acknowledged as a suitable successor to Wali. Azad (1917, 121) asserts that Arzu has the same place in Urdu language as Aristotle has in philosophy and logic. Until the logicians will be known as the pupils of Aristotle, then the Urdu speakers will be called the family of Arzu. According to Alhuda (2004), botanical elements are visible in Arzu's poetry. He further asserts that sometimes Arzu creates beauty in his romantic poetry with techniques and sometimes by using botanical

اس زلف رسیہ فام کی کیا دھوم پڑی ہے آنیہ کے گلشن میں گھٹا جھوم پڑی ہے [Alhuda, 2004, p. 116]	<i>What a stir this dark, silken tress has caused Even the clouds have begun to sway in the mirror's garden</i> [Translated by the author]
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Arzu applied the word gardener for the Ultimate and garden for this world in the first line and Jasmine for Divine Command in the second.

اے باغبان گلشن بہ مکان بامرونی رےنا تو کردہ کل امیدو بیم را [Arzu, 1955, p. 2]	<i>O' gardener! Do not confine the garden to one dwelling alone With your charm, you have stirred both hope and fear</i> [Translated by the author]
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According to Virk and Bilal (2020), soul (self) and mystical contemplation of God's nature, awareness of divine knowledge and veneration for humanity are the focal points of the Muslim Sufi poetry tradition. Khawaja Mir Dard (1721-1785) according to Azad (1917), is one of the important and representative Sufi poets alongside Mirza Jaan-i-Janaan, Mirza Sauda and Mir. Virk and Bilal (2020) assert that Dard started to explore the true link of human self (*Khudi*) from very early age. He adopted the Sufi lifestyle to attain the wealth of divine enlightenment, and this is evident from his poetry. He also uses botanical elements to express his thoughts. This is clearly observed in the couplet below:

*This rose, so fingered in the bud,
Never known to bloom, is my heart.* (Bedford, 2007, p. 7)

According to Narang (2021), Mir (1723-1810) was one of the greatest Urdu poets who is best known for his conversational and uncomplicated poetry. He has been honoured with the title of *Khuda-i-Sukhan* (the God of Urdu poetry). It is to be noted that Mir frequently uses dialogic language, which is clearly visible in his poetry, but it is distinct from Russian philosopher Mikhail Bakhtin. It sprouts from conversational innovation that Narang (2021) unequivocally describes in the following example wherein Mir utilises botanical elements as well.

کہا میں نے کتنا ہے گل کا ثبات
کلی نے یہ سن کر تبسم کیا
[Mir, 1941, p. 4]

*I asked the rosebud, how long is the life of a flower?
The bud listened and smiled.*

[Narang, 2021, 64]

In the following famous couplets Mir captures the feeling of desire for someone in an intricate manner (Gilani, 1988).

<p>پتا پتا بوٹا بوٹا حال ہمارا جانے ہے جانے نہ جانے گل ہی نہ جانے باغ تو سارا جانے ہے [Mir, 1941, p. 606]</p>	<p><i>Every leaf and every shrub know of our condition It's only the flower that remains unaware, though the entire garden knows</i> [Translated by the author]</p>
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Mirza Asadullah Khan Ghalib (1797-1869) was a much-admired poet of the Indo-Pak Subcontinent, whose poetry is full of philosophical imaginations. The botanical elements have been used in his poetry poignantly. For example, in the following verses this is clearly seen (Rehman, 1998).

<p>سب کہاں کچھ لالہ و گل میں نمایاں ہو گئیں خاک میں کیا صورتیں ہوں گی کہ پنہاں ہو گئیں [Ghalib, 1999, p. 83]</p>	<p><i>Not all forms revealed themselves in tulip and rose What forms must lie hidden in the dust!</i> [Translated by the author]</p>
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Farooqi (2018) asserts that garden imagery can be symbolic, metaphorical, representational, or just romantic. The narcissus, branches, leaves, roses, and tulips including nightingale are essential elements of a garden during the springtime. Ghalib expresses his feelings in a Ghazal in the spring using botanical elements as flowers become positive metaphors for love and beauty (Farooqi, 2018). It is to be noted that Mirza Ghalib and Allamah Iqbal are the most influential poets of Urdu and Persian languages (Razvi, 2016). Some critics (e.g., Razvi, 2019; Ali, 2020; Khan, 2019; Rehman, 1998; Sayyid, 1988) assume that Allamah Iqbal was born to take the rational inference of the incomplete objectives of Ghalib. Allamah Iqbal in the *Stray Reflections*) notes, “As far as I can see Mirza Ghalib ... is one of those poets whose imagination

and intellect place them above the narrow limitations of creed and nationality. His recognition yet to come” (Iqbal, 2006, p. 50). According to Farooqi (2018), in the following couplet, Ghalib is frightened to go to the garden without his beloved and thus says:

*Sensing my unreasonable fears, the garden frightens me
A flowering branch's shadow looks a snake to me* (Farooqi, 2018)

Ghalib's contemporaries, Zauq, Nasikh, Mumin, Naseem, Mir Hasan, and Dagh have also used botanical elements in their works (Razvi, 2016). According to Bakhsh (2014), Mir Hasan and Diya Shankar Naseem were among the prominent poets who used many botanical elements in their Masnavis *Sehr-ul-Bayan*, and *Gulzar-i-Naseem*. For example, Daffodil, Jasmine, Lily, Marigold, Primrose, Sweet violet, Saffron, Daisy, Lady of the Night, Lotus, Narcissus, Rose, Sunflower, Dandelion, Lilac, Bluebell, Tulip, Poppy, Golden Champa, Datura, Blue Water Lily, Oleander, Periwinkle, Cockscomb, Calendula, Buttercups, Snowdrop, Hibiscus, Lavender, Aloe Vera, Basil, Butea Monosperma, Chrysanthemum, Geranium, Sandalwood, Pomegranate, Bougainvillea, Blue Star, Crossandra, Creeper, Crape Jasmine, Canna, Magnolia, Pansy, Hyacinth, Fox tree, etc. According to Bukhsh and Hussain (2014), Naseem and Mir's poetry is lush green and decorated with many compositions of flowers, trees, and other botanical elements. Mir Hasan says:

<p>چمن سے بھرا باغ، گل سے چمن کہیں نرگس و گل ، کہیں یاسمن</p> <p>کہیں ارغواں اور کہیں لالہ زار جدی اپنے موسم میں سب کو بہار [Khan, 2016, p. 40]</p>	<p><i>Somewhere Gelsemium and somewhere Jasmine Somewhere Roy-bell and somewhere Jasminum</i></p> <p><i>Somewhere are redbuds, elsewhere fields of tulips bloom In its own season, every land has its spring!</i></p> <p>[Translated by the author]</p>
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Naseem opens his Masnavi using fruit and branches of a tree (Rizvi 2022).

<p>ہر شاخ میں ہے شگوفہ کاری ثمرہ ہے قلم کا حمد باری [Ali, 1948, p. 4]</p>	<p><i>Every branch shows magnificence The fruit of writing is praise be to God</i> [Translated by the author]</p>
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According to Rizvi (2022), the Masnavi is a masterpiece of Naseem, he highlights, one scene from the Masnavi, “as per the order, the bed was decorated in the room and flower were placed and the lids of the jars of roses and other flowers were taken off so that the perfume spreads all over the room.” Other leading poets for example, Mirza Dagh Dehlvi, Altaf Hussain Hali, Akbar Allahabadi, Nazir Akbarabad, Hasrat Mohani, Fani Badayuni, Asgar Gondavi, Jigar Muradabadi, Sahir Ludhianvi, Asrar Majaz, Ahmad Nadeem Qasmi, Amjad Islam Amjad, Nasir Kazmi, Faiz Ahmad Faiz, Hafeez Jalandhri, and Parween Shaker have used botanical elements in their poems. Khan (2019) observes that the poetry of Faiz Ahmad Faiz is the milestone between the old tradition and the modernism. He has used botanical elements magnificently in his poms, for example:

گلوں میں رنگ بھرے بادِ نو بہار چلے چلے بھی آؤ کہ گلشن کا کاروبار چلے [Faiz, 2019, 216]	<i>Let the breeze of spring fill the flowers with colour Do come now, so the garden's life may come to flow</i> [Translated by the author]
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It would be unfair if Ahmad Nadeem Qasimi's most popular poem is ignored here. He says (Qasmi, 2020, p. 43):

*May God descend upon my holy homeland
 The kind of Spring season that fear not fall
 The flower that bloom here, flourish for centuries
 Do not even have time to spend autumn here* (Translated by the author)

According to Akhtar (2018), Ahmad Nadeem Qasmi was a progressive poet who since the beginning of his career preferred love, reality, efforts, humanity, natural beauty, and rural nature in his poetic works. The author of this paper might have forgotten to include several other poets whose work is equally important and significant.

7. The Concept of *Khudi* and the Use of Botanical Elements in Allamah Iqbal's Works

7.1 Introduction

There are countless manifestations of the beauty of nature in the universe which not only fills the human heart with joy and happiness but also intrinsically invites human being to think about the things around him. From the religious point of view, the holy Qur'an, on several places, addresses to mediate on the universe and its hidden secrets. For example, verse 29 of Surah Saad, chapter 38 states that: "(Here is) a book which we have sent down Unto thee, full of blessings, That they may mediate On its Signs, and that Men of understanding may Receive admonition" (AL Qur'an, 38:29).

The Qur'an directs the attention of man to this consideration in verse 24 of Surah Al-Nisa, chapter 47 as: "Do they not then Earnestly seek to understand The Qur'an, or are Their hearts locked up By them?" (Al-Qur'an, 47: 24).

Allamah Iqbal composed the following couplet which complements the above verses of the Holy Qur'an (Razvi, 2016).

گلزارِ ہست و بو کو نہ بیگانہ وار دیکھ
بے دیکھنے کی چیز اسے بار بار دیکھ

(Iqbal, 1977, p. 98)

Do not look at the garden of existence like a stranger

It is a sight worth seeing, look at it again and again

[Translated by the author]

It is to be noted that the above verses advise the reader to look at the universe not in a cursory manner, but the insight of a Sage. The universe is colossal, and our planet Earth is although a miniscule part of it when we consider the fascination and brilliance of it – then the prominent role of flora cannot be ignored. They are enlightening to humanity and are the biggest source of Earth's resources. The fact is that plants have been the centre of attention of botanists, writers,

scholars, and poets in every epoch. When poets use flora in their works, they create such subtle, colourful, charming, and exemplary literature. They explore distinguished plants, trees, bushes, fruits, leaves, twigs, buds in gardens, forests, deserts, mountains, and even those found in the depth of the ocean floor. Sometimes in the form of imagery, sometimes in terms of innovation, sometimes through allusions, sometimes by the use of similes and metaphors, and subsequently enrich the literary world (Razvi, 2020).

According to Zafar (2018), if the human existence is analysed in the light of the Holy Qur'an five basic components emerge viz: (a) body or physique, (b) heart, (c) spirit or mind, (d) intellect, and (e) self or soul (*Khudi*). If man is a mixture of these five basic components, then human existence cannot be imagined without any of them. The human body as it is known, is a collection of different organs or organ systems and is made up of material objects that are studied in anatomy, physiology, biochemistry, and biology (zoology and botany), etc. Hashmi (2008) argues that soul, or Rooh (*Khudi*), is metaphysical and hence it is eternal. The author has explored the use of flora in the works of Allamah Iqbal and the links between them. Since this is a unique and original study of this type, there is limited content in the literature on this topic.

7.1.1 The Concept of *Khudi* and the Use of Botanical Elements in Allamah Iqbal's Works

Khan (2019) and Razvi (2017) assert that in both religion and philosophy, the concept of Self (*Khudi*) is of enormous significance, and it has always been the basic concept of meditation for mankind. Self (*Khudi*) is a spiritual entity that contains the entire universe in itself and have control over the physical body. The power of *Khudi* is infinite and has the tendency to move anywhere in the whole cosmos. Correspondingly, Ahsan (2000) asserts that *Khudi* was at the root of all existence and its propagation being the key to understanding man's true nature. He further

argues that “two tendencies are very clear in the poems that Allamah Iqbal authored before going to England and began writing regular poems in Persian. On the one hand intense spiritual attachment to nature, and unconditional love for his country on the other” (Ahsan (2000, p. 30). Allamah Iqbal used flora in his works, according to Razvi (2016), to express his thoughts – especially his doctrine of *Khudi* as well as other natural phenomena. It is worth mentioning that this is the most fascinating theme in his poetry. It is also believed that this theme sparked Allamah Iqbal’s early inspirations and encouraged him to deeply explore and understand the phenomenon and its various expressions. According to Ahsan (2000), Allamah Iqbal’s attitude toward nature underwent notable changes due to the influence of his philosophical reflections. Nevertheless, nature remained a powerful source of inspiration for him, elevating both the intensity and expression of his ideas, and providing a meaningful backdrop to enhance the unique essence of his message. Agreeing with Ahsan, Razvi (2016) asserts that the use of tulips and roses in his poetry for example became the eloquent descriptions of the natural world.

حسن ازل کہ پردہ لالہ و گل میں ہے نہاں
کہتے ہیں بے قرار بے جلوہ عام کے لیے

[Iqbal, 1977, p.124]

*The Eternal Beauty which is veiled in tulip and roses
Is considered to be restless for general manifestation*

[Khalil. 1977. P. 197]

According to Ahsan (2000), the tulip is one of the most frequently used flowers in Allamah Iqbal’s poetic works and it has been used to demonstrate multiple concepts. Thus, it becomes a prominent flower to represent nature including the doctrine of *Khudi*. He further states that the poet has also presented interesting and imaginative examples of the reality of things and their connection with *Khudi*. Correspondingly, Razvi (2016) asserts that the study of Allamah Iqbal’s poetical works gives a concrete idea of his doctrine of *Khudi*. For example, “the light combined

its power thus it became an eye and the search for light provided the eye insight”. Similarly, “the grass developed the power of growth and as a result it came out of the soil of the garden”. In contrast, “the candle adopted the mission of burning herself, then lost her *Khudi* and flowed like tears from her own eyes...The Earth strengthened its existence by self-consciousness and its force of *Khudi* has made the moon to revolve around it. The Sun is stronger than the earth, so it has captured and forced the Earth to revolve around it” (Ahsan, 2000, p. 30).

Shafiq (2012), however, asserts that Rumi tells the reader, the body is like a cage, therefore it is a thorn for the soul (*Khudi*). Allamah Iqbal in his poem *Parinday Ki Fariyad* (The Bird’s Complaint) expresses the feelings of a bird who complains that there are no echoes in his cage. Here Allamah Iqbal referring to the physical confinement and this is clearly visible in another poem titled *Sham’a* (The Candle) where he points out to the same theme using *Gulshan* (garden) as metaphor for this world. He reflects on a spiritual awakening, where a divine command led them to witness beauty and unsettling truths. This journey revealed the hidden nature of existence, marking the end of ignorance and the beginning of self-awareness, as past illusions gave way to deeper understanding (Khalil, 1997).

According to Ahsan (2000), Allamah Iqbal’s love for the nature makes him to use flora as simile and metaphor to describe his philosophy of *Khudi*. Addressing the rose in *Gul-i-Rangeen* (The Colourful Rose), the poet wistfully expresses his own comprehensiveness but is suddenly heartened at the realisation that he possesses an extraordinary genius which has been rejected to the former.

اس چمن میں میں سراپا سوز و ساز آرزو
اور تیری زندگانی بے گداز آرزو

(Iqbal, 1977, p. 45)

In this garden, I am entirely the burning and making of longing

But your life is without the warmth of yearning

[Translated by the author]

Khalil (1997) suggests that this poem is a masterpiece of natural poetry but most importantly it contains Allamah Iqbal's basic philosophy of *Khudi*. In the same vein, Ahsan (2000) posits that Allamah Iqbal's natural poetry commences to reflect his central thought of his doctrine of *Khudi* – a subject that dominates all his later poetic thoughts and has dealt with desire and dynamism. With the intention of making connections between human development and *Khudi*, Khan (2019) postulates that there are countless barriers that nature creates in the ways of man's development. Thus, in order to develop *Khudi* these obstacles must be eliminated. However, it is postulated that these hurdles are incentives for the growth of *Khudi*. Correspondingly, Razak (2014) notes that since God has given this world to human beings to explore hidden things then it has become the moral duty of the being to beautify and modernise it. Thus, the idea of man as the vicegerent of God has been expressed by Allamah Iqbal in one of his famous couplets wherein, he used flora to support his view. He expresses that God created the natural world – the night, the clay, the deserts, mountains, and valleys – but man used creativity and intellect to transform these elements. Man made the lamp to light the night, shape the simple earthen bowl into an elegant goblet, and turned barren landscapes into flourishing gardens and parks. Also, man has the ability to craft mirrors from stone and even can turn poison into something sweet and enjoyable (Iqbal, 1923).

It is to be noted that Allamah Iqbal strongly believes that *Khudi* is stabilised with *Ishq* (love), its essence emerges from *Ishq* and the hidden abilities of *Khudi* are developed through it (Razvi, 2017). He utters that the true essence of life is love, and at the centre of love is the *Khudi*, the inner being or soul. Unfortunately, this powerful and transformative force, which has the

potential to bring about great change – like a sharp sword – still remains dormant and unused, concealed within (Iqbal, 1977).

جوہر زندگی ہے عشق، جوہر عشق ہے خودی
آہ کہ ہے یہ تیغ تیز پردگئی نیام ابھی

[Iqbal, 1977, p.109]

The essence of life is love, the essence of love is the self (Khudi)

Alas! This sharp sword lies sheathed

[Translated by the author]

It means, it is *Ishq* that keeps life moving, moving towards evolution, and giving a clear purpose. All the vicissitudes and glories of life are due to *Ishq*.

<p>عشق دم جبریل، عشق دل مصطفیٰ عشق خدا کا رسول، عشق خدا کا کلام عشق کی مستی سے ہے پیکر گل تابناک عشق ہے صہبائے خام، عشق ہے کاس الکرام عشق فقیہہ حرم، عشق امیر جنود عشق ہے ابن السبیل، اس کے ہزاروں مقام [Iqbal, 1977, p. 94]</p>	<p><i>Love is the breath of Gabriel, Love is the heart of Mustafa Love is the Messenger of God, Love is the Word of God It is through love's ecstasy that the rose's form shines bright Love is the unfermented wine, Love is the cup of the righteous Love is the jurist of the sanctuary, the commander of armies Love is the wayfarer's son, it has a thousand stations</i> [Translated by the author]</p>
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Thus, Shafiq (2012) observes that the chain of love is not limited to man, but the soul (*Khudi*) continues in the living beings, *botanical elements*, and fauna as well, and this spirit of love goes forward towards the destination without being hindered in its path. According to him, there are several examples in which Allamah Iqbal has used flora and fauna. This can be seen in one of the ghazals of *Javid Nama* titled *the song of Sarosh*.

Razvi (2016) observes that Allamah Iqbal's approach to botanical elements is characteristic and unique in terms of expressing his philosophical thoughts which developed over his lifetime. In his *Persian Psalms*, as Shafiq (2012) observes, that in poem 75, the reader is confronted by a peculiar scene where the poet is prostrating, and he says that Ka'bah or temple is no more. As for the interpretation of this poem, several commentators have stumbled and pondered over this as

they neglected the context i.e., the lecture delivered by Allamah Iqbal in London in 1932, *Is Religion Possible?* And which is included in his *Reconstruction of Religious Thought in Islam* as the last lecture in the series of seven lectures. Allamah Iqbal has quoted one of the letters of Shaikh Ahmad Sirhindi that in response to an individual named Abd al-Mumin which presents the same theme:

Heavens and Earth and God's Throne and Hell and Paradise have all ceased to exist for me. When I look round, I find them nowhere. When I stand in the presence of somebody, I see nobody before me: nay even my own being is lost to me. God is infinite. Nobody can encompass Him; and this is the extreme limit of spiritual experience. No saint has been able to go beyond this (Iqbal, 2009, p. 231).

The two couplets of the same ghazal are given below wherein Allamah Iqbal uses rose and tulip to express his philosophical thought (Shafiq, 2012). He articulates that he now bows to himself as there is no temple or Ka'bah left to turn to. One is missing in Arabia, and the other has vanished from distant lands. Even the petals of the rose and tulip have faded, losing their colour and freshness. The songs of the bird have turned into cries, stripped of their beauty and harmony (Iqbal, 1932).

It is to be noted that the objects of nature become symbolic of specific principles and ethics in Allamah Iqbal's poems, this is apparent in the poem titled *Gul-i-Nastakheen* (The First Rose), where he skillfully uses rose as a symbol of life and its potentialities (Razvi, 2016; Khan, 2019; Shafiq, 2012):

According to Ahsan (2000), in view of the timeless significance of Allamah Iqbal's philosophy of *Khudi*, he repeatedly describes it in a new way. For example, he praised a nation whose soul (*Khudi*) is restless, and this restlessness consequently gave birth to a new life. Mir (2016) asserts that all philosophical thoughts of Allamah Iqbal have emerged from his doctrine of

Khudi, and he sometimes uses flora to articulate the essence of his philosophy. For example, in *Payam-i-Mashriq* (The Message from the East) he says:

برگِ گل رنگیں ز مضمون من است
مصرع من قطرہ خون من است
[Iqbal, 1972, p. 171]

The colourful petal owes its hue to my theme
My verse is a drop of my own blood
[Translated by the author]

Razvi (2016) observes that Allamah Iqbal has faith in “knowledge of nature is the knowledge of God’s behaviour” (Iqbal, 2009, p. 53). Thus, his nature-based poetry builds pictures in the minds of readers and prepares them for action – the most significant component of his philosophy of *Khudi*. He welcomes the Spring in his famous poem *Saqi Nama* (To the Saqi).

Khalil (1997) observes that Allamah Iqbal was a moralistic poet philosopher thus he tended to generalise his experiences, understanding and to draw ethical examples from them to ensure that readers could encapsulate the deeper meaning of the text. He had a clear objective and ambition in his mind that he wanted to communicate to people across the world in general and to the people of Indo-Pak Subcontinent in particular. Mir (2016) postulates that Allamah Iqbal wanted to revolutionise the mindset of the people of Indo-Pak Subcontinent for them to understand their value and start their struggle for a better future against the dire situation that they had found themselves in. He wanted to add the fragrance of roses and tulips to teach humanity and the youngsters to ponder and feel and to become torchbearers of peace and prosperity.

8. Allamah Iqbal’s Concept of Education

Allamah Iqbal’s concept of education is centered around the concept of *Khudi* which emphasizes on the individual’s self-awareness, potential, and responsibility (Razvi, 2016). It aims

to develop well rounded individuals who are self-aware, critically thinking, and actively contribute to society. The following are the salient features of his philosophy of education.

8.1 Aims of Education

The core focus is on fostering individuality, self-discovery, and sense of purpose in each student. This involves encouraging critical thinking, questioning, and exploring of one's potential. According to Allamah Iqbal education should not just impart knowledge but also shape personality. This involves developing qualities like courage, perseverance, resilience, and social responsibility (Hashmi, 2008). He asserts that recognising and connecting with the higher purpose is crucial for better education. Education should cultivate spiritual values and ethical decision making as well as equipping individuals with the skills and knowledge necessary to contribute meaningfully to Society and fulfill their goals is paramount. This includes both intellectual and practical skills (Khan, 2019). Furthermore, according to Allamah Iqbal, the essential endeavour of education is to inspire students to cultivate the qualities of *Khudi*. He regarded *Khudi* as the true essence of life, as it awakens in individuals a deeper understanding of their purpose and existence. For Allamah Iqbal, *Khudi* was synonymous with life itself. He deeply valued this concept and believed that the human *Khudi* could attain immortality through continuous growth and development. This process of evolution occurs when individuals consciously engage with their surroundings and strive to master the innate talents bestowed upon them by God (Iqbal, 2009).

8.2 Core Values of *Khudi*

Since Allamah Iqbal's whole philosophical thoughts are centered around his philosophy of *Khudi* therefore he believes that recognising and nurturing the unique potential and talents of each person is very important and this can be achieved by encouraging critical thinking, questioning, and exploration to discover one's true self and purpose (Saiyidain, 1992). Allamah Iqbal was of the view that by developing courage, independence, and a sense of responsibility for one's actions self-reliance can be enhanced. Another aim of education according to him is to connect individuals to a higher purpose and foster them to moral and ethical values (Saiyidain, 1992). In the same way, Khan (2019) asserts that the role of every individual is important and their contribution in the society must be recognised. The education concept of Allamah Iqbal thus aims to produce such individuals who not only believe in modern and scientific knowledge but also understand the metaphysical position limiting themselves within the Islamic parameters (Razvi, 1999).

8.3 Key Elements of Allamah Iqbal's Educational Philosophy

Allamah Iqbal's philosophy of education encompasses several key elements. He emphasized the integration of religion and science, advocating for an educational approach that bridges the gap between these realms to foster a holistic understanding of the world and humanity's place within it (Saiyidain, 1992). Allamah Iqbal also stressed the importance of critical thinking, encouraging students to question, analyse, and form their own opinions rather than passively accepting information (Chishti, 1977). His vision supported active learning, where education is interactive and engaging, with students taking an active role in the learning process (Iqbal, 2009).

Furthermore, Allamah Iqbal valued the role of teachers as mentors and guides, responsible for facilitating self-discovery and nurturing the development of *Khudi* in their students (Razvi, 1999).

8.4 Challenges and Considerations:

Since the philosophy of education presented by Allamah Iqbal is based on the oneness of God (Tawhid), Hadiths (the sayings of the prophet ﷺ), and the traditions of the companions of the prophet ﷺ, therefore, there are challenges and considerations that has to be kept in mind while discussing his philosophical thoughts regarding education (Hashmi, 2008). The practical application of *Khudi* involves several important considerations. While its core principles are universal, their implementation must be adapted to suit different cultural, religious, and social contexts. A delicate balance is required between fostering individuality and promoting social responsibility and collaboration. Moreover, effectively nurturing the enhancement of *Khudi* presents challenges in transforming educational systems and teacher practices to align with its philosophy

9. Summary

This paper is concluded by highlighting the fact that in the contemporary research the word *theory* is one of the most significant words in the lexicon. It is comprised of principles, themes, concepts, and constructs such as the hermeneutical framework. The study of hermeneutics is reliant upon the use of the hermeneutic circle – an approach to understanding that is based on interpreting the whole text as it relates to its parts and vice versa. The chosen topic is dependent upon textual rather than numerical data and since the wording and language requires a means of interpretation; hermeneutics provides this theoretical framework of interpretation. As such, a comprehensive hermeneutical model will be developed to successfully formulate an interpretative analysis of Allamah Iqbal's philosophy in the context of botanical elements.

Allamah Iqbal, through his poetry, developed new themes such as using botanical elements in propagating his philosophy by giving elevation to imagination through literary devices including metaphors and similes. This contributed to broadening the horizons of Urdu and Persian poetry. The literature review has explored the key periods of his life in four segments. It has also given perspectives on the contemporary views and the true definition of his predominant philosophical work, the doctrine of *Khudi*.

Allamah Iqbal used his poetic wisdom to motivate Muslims to achieve their goals and dispose of the condition of pessimism (Hashmi, 2007). He was an unwavering advocate of rich heritage and glorious past of Islamic religion, traditions as well as customs. Further, Allamah Iqbal was much inspired by the thoughts of several Muslim scholars including Rumi, Ibn Arabi, Sirhindi, and Al-Ghazali. These and many others were instrumental in the formation of his principle philosophical discourse that is completely based on the teachings of Islam (Razvi, 2017).

It is concluded that Allamah Iqbal valued each grain of truth both in the Western philosophy and Islamic traditions (Razvi, 2016). Qadri (2016) asserts that the influence of Western philosophers on Allamah Iqbal's thought is undeniable because he knew that taking words of wisdom from anywhere is part of the Islamic tradition. Several Western philosophers have appeared in his works repeatedly with admirations and critiques (Zuberi, 1985). These include Kant, Hegel, Nietzsche, Fichte, Goethe, and Schopenhauer.

It is to be noted that Allamah Iqbal strongly believed that *Khudi* is stabilised with *Ishq* (love), its essence emerges from *Ishq* and the hidden abilities of *Khudi* are developed through it (Razvi, 2017). Thus, Shafiq (2012) observes that the chain of love is not limited to man, but the soul (*Khudi*) continues in the living beings, botanical elements, and fauna as well, and this spirit of love goes forward towards the destination without considering the difficulties. Razvi (2016) observes further in this regard that Allamah Iqbal's approach to botanical elements is incredibly unique. Razvi (2016) observes that Allamah Iqbal had faith in "knowledge of nature is the knowledge of God's behaviour" (Iqbal, 2009, p. 53). Thus, it can be said that Iqbal's nature poetry builds pictures in the minds of readers and prepares them for action – the most significant component of his philosophy of *Khudi*. Additionally, there is a close link between philosophy of *Khudi* and his concept of education.

CHAPTER 3: RESEARCH METHOD

(Botanical Study of Sir Muhammad Iqbal's (Allamah Iqbal's) Works (Prose & Poetry) – The Links Between his Doctrine of The Self (*Khudi*) and Florae Mentioned in his Works)

1. INTRODUCTION

The field of this research study was Iqbal Studies (*Iqbaliyat*) which revolves around the philosophy of Allamah Iqbal who was the renowned poet-philosopher of the 20th century. He applied his poetry as a tool to express his philosophical, religious, and spiritual ideology (Azhar, 1961). This is particularly reflected in his *Philosophy of the Self* or *Khudi* which refers to the divine spark within humans that can be transformed through multiple stages in becoming as close as possible to the Ultimate, that is, God (Khan, 2019). The author has explored the application and links of the florae used in Allamah Iqbal's works. Subsequently, the purpose of this project was to understand how florae have been used in Allamah Iqbal's poetry to express his doctrine of *Khudi*.

Since the thought and philosophy of Allamah Iqbal is universal; therefore, everyone can benefit from it. It is vital to mention that he is known in the East and the West due to his philosophy of *Khudi*. Allamah Iqbal used *Khudi* as a philosophical term (Razvi, 2017). He argues in the preface of the first edition of *Asrar-i-Khudi* that *Khudi* is the brightest point of a unified intuition, or consciousness, from which all human imaginations, emotions, and desires are illuminated. It is an eternal reality that is bounded by the scattered and unbounded states of human nature (Mangalori, 1985). He further expresses that it is crucial to inform the readers about the word *Khudi* that this word is not used in *Asrar-i-Khudi* (The Secrets of the Self) with the meaning of pride as it is commonly used in Urdu and Persian. Its meaning is simply self-realisation or self-determination (Mangalori, 1985). In addition, according to Khan (2003), Allamah Iqbal himself

declared that wherever the word *Khudi* has been used in his works, it refers to personal identity or sense of self. Simply, this is the translation of the English word individuality.

Iqbal challenged the debilitating developmental, economical, and psychosocial conditions of the Muslims concluding that they needed to revitalize themselves so that they could compete with Western nations. Thus, he constituted his doctrine of *Khudi* to rejuvenate the Muslims' self-realisation, self-esteem, and self-respect (Razak, 2015). Hashmi (2008) argues that soul, or Rooh (*Khudi*), is metaphysical hence it is eternal. Khan (2019) and Razvi (2017) assert that in both religion and philosophy, the concept of Self (*Khudi*) is of enormous significance. Correspondingly, Ahsan (2000) asserts that *Khudi* was at the root of all existence and its propagation being the key to understanding man's true nature. Agreeing with Ahsan, Razvi (2016) asserts that the use of tulips and roses in his poetry; for example, became the eloquent descriptions of the natural world. It is to be noted that Allamah Iqbal strongly believed that *Khudi* is stabilised with *Ishq* (love), its essence emerges from *Ishq* and the hidden abilities of *Khudi* are developed through it (Razvi, 2017). Thus, Shafiq (2012) observes that the chain of love is not limited to man, but the soul (*Khudi*) continues in the living beings, botanical elements, and fauna as well, and this spirit of love goes forward towards the destination without considering the difficulties.

Philosophers have also attempted to grasp the relevance of the nature of botanical elements and their characteristics across many branches of their discipline from ethics to metaphysics. Mancuso and Viola (2015) assert since man was created on this planet by the Ultimate Reality, He also created botanical elements such as trees, flowers, and fruits to provide him with freshness and entertainment as well as to make the planet unique and beautiful. According to Mancuso and Viola (2015), botanical life is measured as ordinary elements of the scenery. As far as the use of botanical elements is concerned, Ryan (2018) suggests that they have intricate connections with human

beings and poets have been using them since ancient times. According to Buccheri (2020), critics of literature have turned their attention to find out when, how, and why botanical elements appeared in the poetry. The natural poetry that began in ancient times continued to blossom in modern times. Jabeen, R. (2018) admires Wordsworth and asserts that his poetry is exceptional because of the remarkable power that he achieves from nature and provides to common people. Nature when it comes to Goethe (1749-1832), according to Seamon (1998), takes philosophical form wherein he uses scientific knowledge and focuses on plants, weather, morphology, and geology. According to Hashmi (1986), Allamah Iqbal was renowned for his use of botanical elements in the Urdu and Persian poetic traditions. Firaqi (2010) venerates Mirza Abdul Qadir Bedil (1644-1720) and proclaims that Allamah Iqbal always spoke highly about the poetry of Bedil. Akhtar (2009) considers him the first modern poet of Indo-Pak Subcontinent. According to Bailey (2008), Siraj- ud-din Khan Arzu (1714-1763) was one of the greatest poets of his time and was acknowledged as a suitable successor to Wali. Farooqi (2018) asserts that garden imagery can be symbolic, metaphorical, representational, or just romantic and this is elegantly expressed in the works of the above poets.

Khalil (1997) observes that Allamah Iqbal was a moralistic poet philosopher thus he tended to generalise his experiences, understanding and to draw ethical examples from them to ensure that readers did not miss the message in between the lines. Razvi (2016) observes further in this regard that Allamah Iqbal's approach to botanical elements is incredibly unique. Razvi (2016) observes that Allamah Iqbal had faith in "knowledge of nature is the knowledge of God's behaviour" (Iqbal, 2009, p. 53). Thus, it can be said that Iqbal's nature poetry builds pictures in the minds of readers and prepares them for action – the most significant component of his *Philosophy of Khudi*.

2. Problem Statement

To the author's knowledge, there is a significant research on Allamah Iqbal's *Philosophy of Khudi*. The common theme is an understanding of *Khudi* in the broader context of his worldview. This is a dynamic process given the changing perspective of Allamah Iqbal's views throughout his life (Zuberi, 1985). Dr Javed Iqbal, son of Allamah Iqbal, examines *Khudi's* concept to the ego (Iqbal, 2005). There is also a comparison of Maslow's Hierarchy of Needs to the Doctrine of *Khudi* in the literature (Zeb, 2015). Further, there is limited scope and only minor references to botanical elements in relation to *Khudi* in the literature (Gilani, 1998; Razvi, 2016; Samdani, 2017; Khan, 2019). However, across Urdu, English, and Persian works, no comprehensive research work has successfully and thoroughly analysed the direct link between botanical influences and Allamah Iqbal's *Philosophy of the Self*.

3. Purpose of the Study

The purpose of this study was to understand how flora have been used in Allamah Iqbal's poetry and prose including how individual plants are linked and connected in his works in expressing his doctrine of *Khudi* (Self). Essentially, Allamah Iqbal's works were centered on religious and philosophical content represented in the form of poetry. Fundamentally, the author attempted to address these knowledge gaps which include the perceptions related to the core logic behind Iqbal's message and how he used his poetry to communicate his philosophical thoughts. Further, this paper contributed to the cultural psychology of Islam by means of establishing an awareness upon scholars' attitudes toward and sense of connection to the Islamically-rich philosophy of Allamah Iqbal.

4. Aims and Objectives

The author has defined, describes, and elaborated the florae used in Allamah Iqbal's poetry and prose as well as their references from the Holy Qur'an and Hadiths (The sayings of the Prophet Muhammad). This study has enabled the author to explore Allamah Iqbal's Doctrine of Self and its underlying components through specific objectives. It seeks to identify the botanical elements present throughout Iqbal's works and to examine the use of flora in his Urdu and Persian poetry in relation to his doctrine of individuality (*Khudi*). The research further aims to explain why Iqbal selected these particular botanical symbols to convey his philosophy of *Khudi*. In addition, it investigates the use of botanical imagery in the works of other poets and compares their application of such elements with Iqbal's distinctive use of flora to express his philosophical vision.

Another significant strength was the fact that this project involved a thorough and holistic qualitative analysis of Allamah Iqbal's entire collection of works including poetry, lectures, speeches, and papers – whereas other research works are not nearly as extensive. The author has extended the knowledge and understanding of Allamah Iqbal's philosophy in a holistic manner.

This chapter contains a summary of the steps involved in undertaking a hermeneutical study on this topic as well as the ethical assurances involved, and the processes undertaken in the data collection and analysis of the study.

5. Research Approach and Design [Hermeneutical approach]

Analysis is a critical process and there are two main approaches: deductive and inductive. The former approach encompasses analysing qualitative data generated on a structure that is predetermined by the researcher whereas the latter is not created on a predetermined structure or framework (Noble & Smith, 2013; Berg & Berg, 1993). According to various researchers, qualitative data analysis is generally identified as an inductive approach (Bryman & Burgess, 1994). However, there are diverse approaches to analysing data with various purposes as well as

ontological and epistemological interpretations. Due to this diversity, sometimes it becomes quite hard for researchers to identify a suitable approach to analyse qualitative data to meet the requirements of the research project (Smith, Cheater & Bekker, 2011).

The research design chosen for this study was a hermeneutical qualitative approach. This refers to a theory of understanding that, in practice, expands on historical elements and methodologies in carefully interpreting texts and their concepts (Barthold, 2016). Philosophically, the theory of hermeneutics is concerned with the meaning of interpretation (Grondin, 1994). This is within the context of fundamental philosophical questions regarding human nature as preserved within arts and literature, historical testimony, and other sources (Risser, 1997). In this regard, the hermeneutics approach was utilised with concerns to the general principles for the proper interpretation of Allamah Iqbal's doctrine.

The Ancient Greeks gave the analysis of poetry a central place in their educational practice, as indicated by Dilthey: "systematic exegesis (hermeneia) of the poets developed out of the demands of the educational system." (Dilthey, 1900, p. 101). Further, modern hermeneutics originated with Schleiermacher developing it from a group of different disciplines that can be universally applicable (Zimmerman, 2015). He focused on both the grammatical and technical interpretation of a particular text as to address both an author's language and intention, respectively. Hermeneutics was essentially expanded into its philosophical elements through the works of Martin Heidegger, Hans-Georg Gadamer, Wilhelm Dilthey, Paul Ricoeur, and many others (Zimmerman, 2015). They proposed an approach to understanding that focuses on the underlying conditions necessary for understanding to take place. This led to the development of the hermeneutic circle (as shown in Figure 1) which applies to both grammatical and technical interpretation (Grondin, 1994). Understanding a text begins with grasping its overall structure,

which serves as a guide to interpreting its individual components. A reader must first recognise the nature of the text – such as identifying it as an ode – and then develop an initial perception of its elements as integral aspects of the tribute it conveys (Zimmerman, 2015).

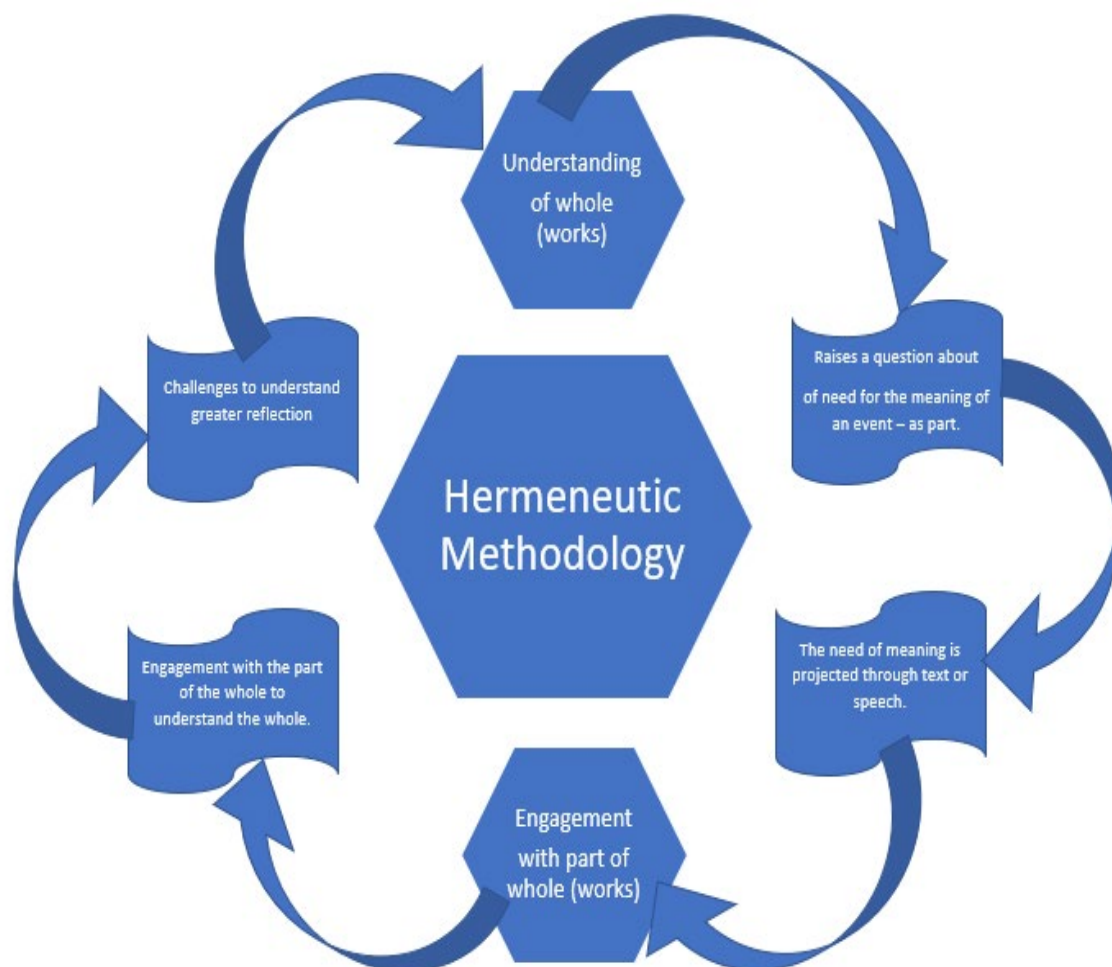
According to contemporary hermeneutic scholars, the goal of interpretation is to reveal a single, unified meaning within a text or concept (Grondin, 1994). Heidegger's philosophy was based on the fact that self-understanding comes from the self-interpretation of human existence, i.e., an ontological property. Ricoeur, by contrast, stresses the plurality of meanings needs to be considered when interpreting a text or speech (Ricoeur, 1965). It is no surprise then that Ricoeur developed an affinity to understanding aspects of linguistics such as symbolism, metaphor, and narrative. These linguistic innovations enable us to examine aspects of reality that would otherwise be difficult to express in words, which is especially crucial in poetry interpretation. However, Gadamer argues that understanding is fundamentally rooted in dialogue with a text, a process that is always shaped by language.

Gadamer (1989c) captures this interconnection through his assertion that “being that can be understood is language” (p. 474), emphasizing the hermeneutical nature of understanding. Regarding poetry, he established rules and conventions, skilfully expressing the unspoken within the possibilities that language inherently provides (Gadamer, 1985 & Schmidt, 2006). Poetry captures the very distinct way in which the nature of human understanding occurs in speech and unlike Heidegger, Gadamer places the figure of the poet at the centre of his philosophy (Gadamer, 1985). As such the poetic word becomes essential to grasping one's relationship to critical thinking and modern social life because hermeneutics regards the state of sociology and one's experience of modern life simultaneously.

The key controversies related to hermeneutics are based on Critical Theory and Deconstruction. In terms of Critical Theory, scholars raise concerns whether hermeneutics offers a critique of this ideology. Habermas states that hermeneutics does not offer a critique of ideologies due to historically transmitted prejudices on which one's experiences are reliant upon (Habermas, 1977). Gadamer's argument to this is that interpretive experience remains critical as truth is experienced by questioning the validity of one's prejudices. Gadamer's notion of successful understanding relies upon the reliability of one's own experience, where one feels they have genuinely grasped something clear enough to make a claim of truth. The deconstruction theory of Derrida (1978) suggests that language, in relation to truth and justice, is complex and challenging to define precisely. Gadamer acknowledges that a definite claim of truth is open to interpretation, and he postulates that the hermeneutical experience of a definite claim of truth is subject to interpretation, and he argues that the hermeneutical experience of such a claim is inherently tied to the differences in interpretive experiences that unfold through conversation or text (Lawlor, 2019).

Figure 1

Circle of Hermeneutic Methodology Adapted from Errendal, S. (2019)



Sandelowski and Barroso (2003) explain that research findings are closely connected to the data and can be positioned along a continuum based on how much data is transformed – from simple description to deeper interpretation. Qualitative descriptive methods like phenomenology, content analysis, and thematic analysis are suitable when the research requires a lower level of interpretation. In contrast, hermeneutic studies involve a higher level of interpretive complexity. The author has preferred the hermeneutical method for this reason. However, *content analysis* can

be viewed as a suitable methodology, since this serves as tool to identify and quantify the presence of specific words, themes, or concepts within qualitative data, such as text. This is conducted when there is a significantly large set of text to analyze, and it begins with sampling a proportion of the text specified by the researchers. The researcher then divides the text into segments or units such as “assumptions” and “effects” to be analysed in a process known as “unitizing” (Schilling 2006). Subsequently, the researcher codes each of the units into specific thematic concepts and finally, analyses the qualitative data to determine which themes occur the most and in what specific context (Schilling, 2006). An example of content analysis would be coding people’s opinion towards a new public health policy– each opinion would be coded as a unit and their positive/neutral/negative response as the form of segmentation or coding. The analysis would help determine whether the public is more positively/negatively skewed towards the policy. A criticism of this analytical approach would be that it lacks a systematic approach which would allow it to be replicated by other researchers and that it is limited to only textual analysis as opposed to multimedia formats.

Hermeneutic analysis, on the other hand, is a type of content analysis where the researcher aims to interpret the meaning of the text within its specific context as intended by the author (Schilling, 2006). To make sense of the text, one cannot rely solely on the text itself. Rather, the researcher seeks to underpin the socio-historical and literary contexts in which the text has been produced. Therefore, hermeneutics differs from content analysis in that it acknowledges and incorporates an interpretive element to its research process. This involves a continuous process where the researcher switches between singular interpretation of a specific text (the part) and a holistic understanding of its greater context (the whole) to develop a complete understanding of the phenomenon, i.e., the hermeneutic circle (Schilling, 2006). As such, one can appreciate why

the hermeneutic approach is of interest to philosophers because it involves an in-depth context analysis according to the original texts going well beyond a simple text analysis.

The hermeneutical framework can be helpful and useful in identifying the kinds of truth found in literary texts (works) and in understanding as well as explaining the meanings that are personally relevant. This is relevant to the research question posed which is: How has Allamah Iqbal used botanical elements to express his Doctrine of The Self (Philosophy of *Khudi*)? This is further divided into the following: What is Allamah Iqbal's doctrine of Self (*Khudi*)? What are the sources of his philosophy of *Khudi*? What are the botanical elements expressed in Allamah Iqbal's works? Why are these elements specifically chosen in view of his philosophy? How does the hypothesized link between botanical elements and philosophical perspectives relate to the works of contemporary scholars?

There are examples in the literature of author's utilizing this conceptual framework for similar projects. For example, Qazi (2022) examines Allamah Iqbal's political assertions in his philosophical works using a hermeneutic approach. Alvi (2019) attempted to describe symbolic imagery in ghazals by the Urdu poetess Shadab Hashmi considering modern hermeneutics. On the other hand, Tariq (2020) conducted a hermeneutical study on the works of Ahmad Faraz, a renowned Urdu poet. Lidinillah (2017) explores Allamah Iqbal's conception about religion and the Self using a hermeneutic model. Therefore, this conceptual framework offers a way of looking at innovation as a process of interpreting and envisioning Urdu poetry and prose.

The design steps involved in this study include a 7-step approach developed in relation to the six sub-topics identified above. Firstly, Allamah Iqbal's entire collection was meticulously evaluated for every mention of a plant or plant-related thing. The paper involved a detailed review of all of his poetry books and speeches, including letters which he wrote to different famous

literary, religious, and political personalities of his time. A comprehensive list was compiled and referenced. Secondly, a secondary review was undertaken of Allamah Iqbal's literature to formulate a list of poems that mention botanical elements. Thirdly, the list of poems and list of botanical elements was matched up with one another to formulate an inclusive referenced list. One must note that any given poem may contain multiple botanical references. As such, only a single botanical element was described under its respective topic. The reader can be guided to the relevant information regarding the other botanical elements that may have been mentioned in that topic. For example, if both "tree branch" and "garden" appear in the same topic, then only one of these e.g., "garden" is described and a reference to the section of the paper containing "tree branch" is provided. However, there may be instances whereby to maintain the continuity of the text, multiple elements may be described under one heading.

Fourthly, the scientific and historical significance of these botanical elements with respect to the field of botany was discussed through evaluation of primary sources. This information was listed in the margins of the text relative to each plant or plant-related thing. In the fifth stage, a review was conducted of each reference to philosophers, poets, rulers, or places mentioned in the compiled poems – that were noted in the second step.

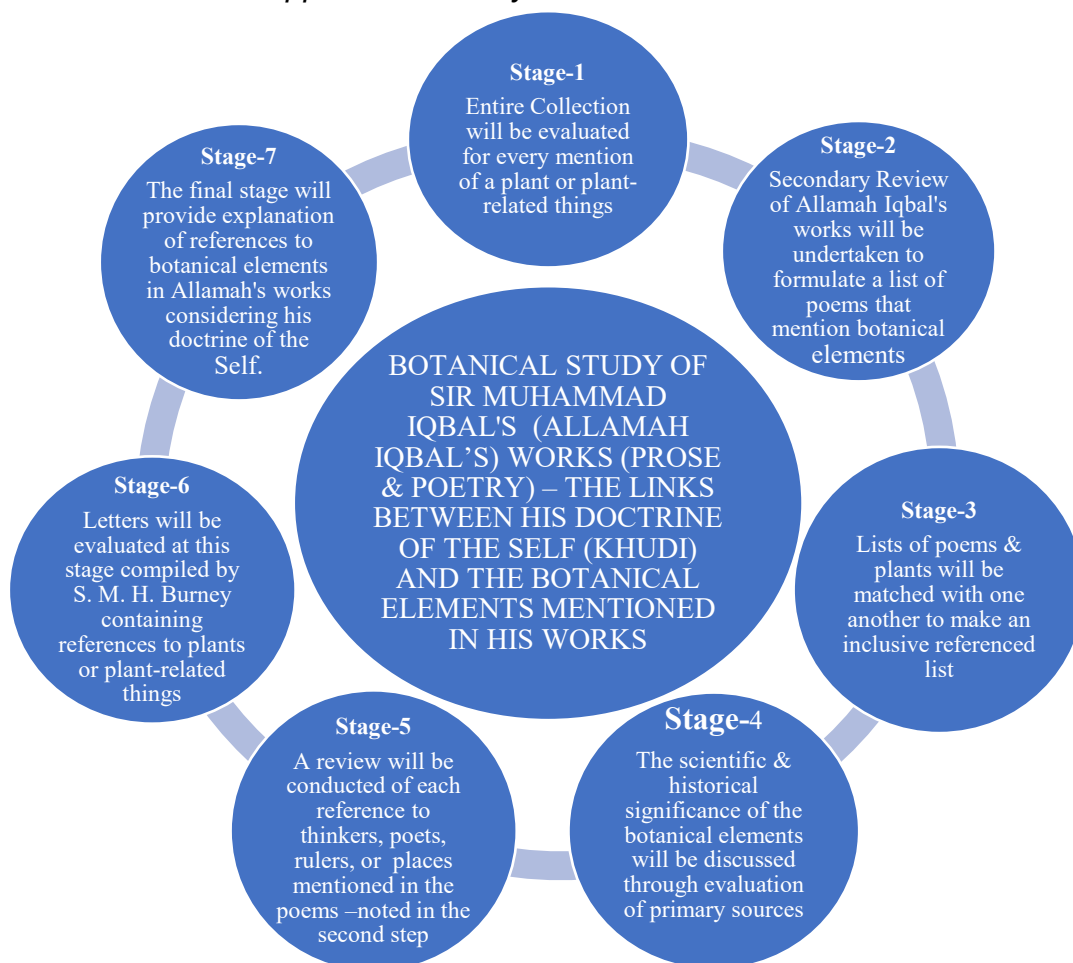
The sixth stage involved evaluation of the letters of Allamah Iqbal that were compiled by Syed Muzaffar Hussain Burney containing references to plants or plant-related items. The seventh stage included a comprehensive review and analysis of the literature regarding Allamah Iqbal's *Philosophy of Self*. The author intended to further explore these objectives by comparing Allamah Iqbal's works (as listed above) to the works of Western philosophers such as Johann Gottlieb Fichte (19 May 1762 – 29 January 1814), Arthur Schopenhauer (22 February 1788 – 21 September 1860), Friedrich Wilhelm Nietzsche (15 October 1844 – 25 August 1900), William James (11

January 1842 – 26 August 1910), Henri-Louis Bergson (18 October 1859 – 4 January 1941), and Johann Wolfgang von Goethe (28 August 1749 – 22 March 1832), etc. (Encyclopedia Britannica, 2015).

This study also observed the role of Islamic philosophers in this regard. For instance, Mohiuddin ibn Arabi (1165 – 1240), Jalal ud Din Muhammad Rumi (30 September 1207 – 17 December 1273) and Abu Hamid Muhammad Al-Ghazali (n. d – 1111), etc. (Encyclopedia Britannica, 2015). A list of these sources was provided in the references section. In the final stage, the paper attempted to provide a thorough explanation of Allamah Iqbal's references to botanical elements in his works considering his Doctrine of Self.

Figure 2

Author's Self-Generated Approach to Study



1. Study Procedures and Ethical Assurances

1.1 Aspects and Elements of Ethical-based Research

Research ethics are the set of ethics that administrate how scientific and social research is executed at research institutions and how it is published. Here, it is significant to mention that when a person ponders upon research ethics, they wonder about issues that specifically arise when research encompasses human and animal topics. These issues are certainly undeniable but there are also broader issues linked to research as far as the standards of conduct are concerned. These include the importance of research findings and its transparent and unprejudiced publication. According to Resnik (2020), ethics are important due to several reasons. Firstly, ethics encourage the aims and objectives of research. Secondly, they highlight the values that are essential for collaborative work. Thirdly, ethics ensure that researchers and research participants are held accountable for their actions and so the public can trust the research. Lastly, ethics support significant social and moral values like the principle of doing no harm and non-maleficence.

The ethical principles are non-figurative, and they cannot be applied in every situation. There are many ethical problems regarding research procedures, specifically when humans or animals are involved. Some of the most critical ethical problems stand up due to conflicts amongst principles and the obligation of trading one compared to the other. The justification of such principles of one over the other in any situation is the eventual ethical act. Therefore, the need for agreed ethical principles is eminent for research and researchers. There are some disciplines where the research proposals must pass through ethical committees before the researchers are allowed to begin their research (Piper & Simons, 2005).

It is significant to note that there are three areas of study which have been recognised within ethics i.e., meta-ethics, normative ethics, and applied ethics (Lecturer's Notes, 2021). Further, there are several fields of applications of ethics: for example, bioethics, business ethics, machine ethics, military ethics, political ethics, public sector ethics, publication ethics, relational ethics, animal ethics, etc. (Lecturer's Notes, 2021).

Ethical principles and guidelines protect researchers and research participants from harm or in some cases enable them to undertake their research. Lee-Trweek and Linkogle (2000) emphasize the revisit of ethical dangers that a social researcher may face. They have elaborated a framework for the consideration regarding differentiation between risk and emotional as well as physical and ethical danger. They consider ethical danger as the crucial danger that a researcher might face.

1.2 The Approach to Research Regarding Ethical Precautions

The following five ethical considerations are the foundation of any research i.e., informed consent, deception, protection of participants, debriefing and most importantly confidentiality. These five main ethical principles ensure that research is undertaken accordingly (Lecturer's Notes, 2021). It is important to have a succinct approach to research ethical considerations such that one can successfully conduct the research. Through the critique of the five major ethical principles (Fig 3), the relevant ethical precautions to the chosen study are highlighted and analysed.

Figure 3

Five Main Ethical Principles (Source: Lecturer's Notes, 2021)



1.2.1 Informed consent

According to previous studies, informed consent is a process in which a research participant discovers key elements about a clinical trial as well as the risks and benefits involve in the trial before deciding whether to take part in the study (Noble, Donovan, Turner, Metcalfe, Lane, Rowlands, Neal, Hamdy, Ben Shlomo & Martin, 2009). It is suggested that whenever possible for researchers, they should obtain the consent of participants of their study, yet the participants are not bound to participate in the research. It is very important for the participants to be aware of all aspects of the study. In this research project, the informed consent part was relatively straight forward as there were no participants involved so no informed consent was obtained.

1.2.2 Debriefing

Debriefing is a procedure that occurs at the end of the human subject's participation in research. According to Mackenzie (2002), it is a cautious reflection shared by an individual or a group of people to discuss issues and ideas as well as feelings or concerns that are created by

participant/s experience during the accomplishment of a study. Thus, debriefing is a very important part of the research because once the research is complete, the participants can discuss the issues, the findings as well as the procedure with the researcher. The participants should be able to ask questions, and their questions should be answered truthfully. As the current project involved no participants, the debriefing process was not necessary.

1.2.3 Protection of participants

One of the crucial aspects of protecting individuals taking part in research is ensuring the participants about how their personal information will be protected. This includes protection of participants' privacy, keeping information confidential, and maintaining anonymity. Sometimes, the term privacy and confidentiality are used interchangeably but they are different concepts hence they require different types of protection for the participants. Privacy in research refers to protecting participants' right to control access to their participation in research whereas confidentiality concerns protecting the individual's personal identifiable data. Therefore, the protection of research participants should be a key point for all researchers. Additionally, when researchers apply the concepts of privacy, confidentiality, and anonymity in research, they should always consider not only what will be best for their research but what would be best for their participants who make their research successful. In this research project, the researcher did not require any protection of participants as no participants were involved.

1.2.4 Deception

The term deception is defined as, "the potential for deception through the research process, either through lies or behaviour that is misleading" (Bell, & Bryman, 2007). Researchers and research participants must bear in mind that deception in research is unethical because the essence of research necessitates a very high ethical standard. In this regard, Bok (1978) argues that the

fundamental victims of research led by dishonesty can be researchers themselves. Researchers may sometimes gather data through deceit and manipulation, aligning with what are considered standard practices. As a result, this approach fosters cynicism and moral indifference toward genuine human relationships, ultimately increasing public distrust in social research, which becomes associated with dishonesty and deception. In this research project, the element of deception is handled with care. The researcher will ensure that all research work was original, and that the data collection process was thoroughly and factually undertaken with academic integrity maintained at all times.

1.2.5 Confidentiality

The term confidentiality is defined as, “the requirement to ensure confidentiality of research data whether relating to individuals, groups or organisations.” (Bell, & Bryman, 2007). Thus, in the context of this project, confidentiality was maintained as no research participant were involved.

1.2.6 Other Ethical Considerations in Non-empirical Research

The ethical considerations in non-empirical research relate to several important issues. One such concern is ensuring transparency and clarity in the methodology. Since non-empirical research generally depends upon argumentation, analysis, or theoretical frameworks, the researcher must clearly articulate the methods that were implemented to develop and support their ethical arguments. Without clear and concise documentation the validity, reliability, and reproducibility of these arguments may be questioned. Therefore, articulating the research process clearly is crucial for enabling critical evaluation and fostering scholarly dialogue (Ursin, 2024).

Another issue involves avoiding bias and maintaining intellectual integrity. Researchers must be vigilant against selective reasoning, confirmation bias, and any unethical manipulation of

moral arguments. Given the interpretive and analytical nature of non-empirical ethics, there's an inherent risk of subjectivity. This can undermine the importance of rigorous self-reflection and scrutiny to preserve academic honesty. Ethical arguments should be logically sound and include adequate consideration of opposing viewpoints to strengthen the normative force of the conclusions (Jenn, 2006).

Further, respecting individuals and considering societal implications are vital. Although non-empirical research does not involve direct participant contact, its conclusions can significantly impact people and communities. Ethical reflection should evaluate for any potential consequences, including unintended social harms such as reinforcing stereotypes or being unfairly critical towards an individual or community.

2 Data Collection and Analysis

The doctrine of *Khudi* holds central and the leading place in the works (poetry & prose) of Allamah Iqbal and all other philosophical thoughts are developed, originated, and streamlined from it (Razvi, 2016). He considered poetry as a means of communication for the revival of the nation. He conveyed his message of hope and optimism, thereby motivating the people of his nation for a constant struggle (Azhar, 1961). For this purpose, the great poet introduced a new harmonization, new styles, new themes, new terms with new metaphors and similes and developed his individual philosophy. Further, he gave elevation to imagination, vastness to vision, and exaltation to thoughts (Razvi, 2016). He not only broadened the horizons of Urdu but also the Persian poetry. He created innovation and rareness through textures, dressed them in a gesture and symbolism as well as gave them new meanings in the transmission of his philosophical thoughts. He made allegorical references to the four natural elements (water, fire, earth, and air) and various precious stones such as pearls, gems, diamonds, and rubies. Among the living things, he chose

birds and other animals for their specific attributes, for example: an eagle for its lofty flight, bravery, and pride. In his works, he used about sixty animals and birds which are: lion, fox, partridge, hawk, deer, moth, camel, nightingale, sheep, wolf, leopard, horse, falcon, chameleon, snake, wagtail, eagle, crocodile, ant, dove, starling, quail, swan, sparrow, duck, pigeon, anqa (an imaginary bird), leech, elephant, fly, spider, squirrel, cow, cuckoo, fish, bat, mule, donkey, glow-worm, gnat, scorpion, dog, frog, mouse, bee, crow, vulture, panther, peacock, owl, cat, chukar, and francolin, etc. Other than the above-mentioned animals and birds, Allamah Iqbal also used flora in his works (Razvi, 2016). Burney (1999, p. 220-221) records a letter of Allamah Iqbal to Nancy Arnold in which he says:

I think you will be making good progress in your botany lessons. The next time I come to England to visit my guru [teacher], I hope you will teach me names of all the flowers that grow in the beautiful valleys of England. I still remember those Sweet William, Bluebells, Tulip and Leap flowers. (Burney, 1999, p. 220-221)

Allamah Iqbal embellished his poetry with more than a hundred types of flowers, fruits, herbs, and shrubs including plants, trees, and related species. Ahsan (2000) postulates that it is clear from the works of Allamah Iqbal that he had given thought-provoking examples of the reality of things and their connection to his doctrine of *Khudi*. For example, his allegory of light concentrating its power in such a way that it became an eye, and the quest for light gave insight to the eye. It is as if when Iqbal speaks of the existence of things, he attempts to attribute it to man's instincts and his nature. When he gives the example of the Tulip's hard work, he reminds man of his struggle and toil in order to motivate him to strive. He wants man to maintain his identity and freedom by using his natural abilities, just as the Tulip can sustain its existence by braving the harshest of conditions. There is no denying that the surroundings and the phenomena of nature around man lead him to struggle, and if one studies Allamah Iqbal's prose and poetry, it becomes clear that he derived his ideas from the phenomena of nature. He has indeed given poetic

justification to his theory of natural phenomena (Ahsan, 2000). It seems as if Allamah Iqbal is using the phenomena of nature to draw the nation in a subtle and in a gentle way, not only to draw them towards diligence, but also to shift their focus towards optimism. He envisions the golden future of the Muslims through the transformative process into the perfect man who will give freedom to the nation through sacrifice and struggle thereby elevating the ranks of the nation and turning the flower's bud into a garden.

In this study, the author conducted the data collection process by identifying and compiling all of Allamah Iqbal's works into a library (see Table 1). The library was thoroughly analyzed for all references to botanical elements compiled under several key themes. These themes included flowers, fruits, vegetables, garden, trees, plants, grains, miscellaneous, and places (see Figures 4-11 in Appendix A). The data acquisition used in this study refers to a hermeneutic interpretation, namely, to say / to read, to understand, to explain, to translate / to interpret. Therefore, the steps taken in data analysis were as follows – (1) Read all the poems, letters, and lectures of Allamah Iqbal with the aide (2) Determine poetry that contains references to botanical elements (3) Identify the symbols and metaphors in the poems (4) Urdu and Farsi poetry translation into English (5) Interpret the symbols and metaphors that have been found through a Gadamerian hermeneutic approach.

Table 1

Author's Self-Generated Table Of All Publications Of Allamah Iqbal (1877-1938)

Sr. No	Titles of Allamah Iqbal's Works	Year of Pub	Language	Genre
1.	Ilm-ul-Iqtisad (<i>The study of Economics</i>)	1903	Urdu	Prose
2.	The Development of Metaphysics in Persia	1908	English	Prose
3.	Asrar-i-Khudi (<i>Secrets of the Self</i>) – First poetic work in Persian	1915	Persian	Poetry
4.	Rumuz-i-Bekhudi (<i>Mysteries of the Selflessness</i>)	1918	Persian	Poetry
5.	Payam-i-Mashriq (<i>A Message from the East</i>)	1923	Persian	Poetry
6.	Bang-i-Dara (<i>The Call of the Marching Bell</i>) – First Poetic work in Urdu	1924	Urdu	Poetry
7.	Zabur-i-Ajam (Persian Psalms)	1927	Persian	Poetry
8.	The Reconstruction of religious Thought in Islam	1930	English	Prose
9.	Javed Nama (<i>Book of Javed</i>)	1932	Persian	Poetry
10.	Baal-i-Jibreel (<i>Gabriel's Wing</i>)	1935	Urdu	Poetry
11.	Zarb-i-Kaleem (<i>The Rod of Moses</i>)	1935	Urdu	Poetry
12.	Pas Cheh Bayad Kard Ay Aqwam-i-Sharq (<i>What should then be done O People of the East</i>)	1936	Persian	Poetry
13.	Armaghan-i-Hijaz (<i>The Gift of Hijaz</i>) – the first part is in Persian and the second is in Urdu	1938	Persian/Urdu	Poetry
14.	Letters of Allamah Iqbal (<i>Compiled and Edited by Bashir Ahmad Dar</i>)	1978	English	Prose
15.	Letters of Allamah Iqbal – (<i>Compiled by Syed Muzaffar Hussain Burney - Four volumes</i>)	1999	Urdu	Prose
16.	Kulliyat-i-Baqiyat-i-Iqbal (<i>Compiled by Sabir Kalorvi</i>) – discarded or unpublished poetic work of Iqbal	2001	Urdu	Poetry
17.	Stray Reflections (<i>Allamah Iqbal's Notebook, edited by Javed Iqbal</i>)	2006	English	Prose

3 Approach to Data Analysis

The structure of a poem and its social, cultural, and historical context may vary considerably across different languages. In poetry translation, the researcher attempts to choose words carefully in successfully transferring the authenticity and the aesthetic expression of the poet. This study rested on a hermeneutic framework, and it acknowledged how a poem's core elements have been translated and allowed the researcher to comprehensively understand the poem. The researcher of this study is fluent in Urdu, English and has a sound understanding of Persian poetry to translate Iqbal's works coherently. The use of pre-existing English translations of Iqbal's Urdu and Persian poetry aided this process considerably. As Allamah Iqbal's works are predominantly poetic in nature, the author acknowledges that poetry translation involves certain complexities that are generally difficult to observe through contemporary translational methods. These complexities involve authorial intention, the intended and rhetorical value of translated works, cultural ideological conflicts, and the metaphysical nature of the final textual product (Zimmerman, 2015). To successfully evaluate the texts with their true meaning, the general points of convergence between hermeneutics and translation were assessed in developing a comprehensive hermeneutical model for the overall analysis as related to Fig. 1.

A Gadamerian, hermeneutic approach in qualitative research incorporates philosophical theory and process into the interpretation of textual art forms– in this instance, the poetry of Allama Iqbal. The chosen study was exploratory in nature as it investigated how different tenets of Gadamer's hermeneutics i.e., hermeneutic situation, identification of fore-understandings, hermeneutic circle, and fusion of horizons, were applied in Iqbal's poetry and what effect they had upon the author (Austgard, 2012). It is important to note that no software was used in the data

analysis. Rather, the author meticulously compiled all references to botanical elements individually and used the hermeneutical approach in the analytical interpretation of the text.

The first in the process of hermeneutics was to determine the right horizon of inquiry and therefore, determine the vantage point from where to ask the research questions as related to the tradition of the phenomenon being explored. Gadamer (1989, pp. 305) describes this as “the superior breadth of vision the person who is trying to understand must have” that determines the hermeneutical situation (Gadamer 1960). This refers to a situation that requires interpretation to successfully understand the text. Gadamer (1994) suggests a conversational approach which demands attentive reading such that the points of ambivalence in the language can be identified. In this study, the linguistic text of Iqbal’s entire collection was a hermeneutic situation. The researcher engaged in a conversation with the text to unravel the hidden meaning behind the metaphorical and symbolic nature of the poetry. This first step of the hermeneutic process provided the necessary footing that determined the overall outcome and added to the trustworthiness of the study (Austgard 2012).

Subsequently, the next step was the identification of the fore-understandings that necessitated the researcher to undergo deep reflection upon their perspectives and existing knowledge of the subject matter (Fleming, 2003). At this point, the research explored the viewpoints of other academics and scholars. Identification of existing fore-understandings, as evidenced in the literature review, allowed the researched to be fully prepared in engaging with the hermeneutic circle (Fleming, 2003). As mentioned previously, this approach identified that the whole of the text is inseparable from its components which cannot be understood in isolation from the whole and vice versa. This interpretive process relied on a constant back and forth between the parts and the whole of the text. Gadamer expresses that this process develops from a link between

the interpretation of a text and the pre-understanding of the interpreter (Gadamer, 1994). This approach was adapted into the author's study through the analysis of the true meaning of figurative language and literary devices that are present in the poetry and other works of Iqbal.

The final stage of this approach was the fusion of horizons. Gadamer (1994) suggests that human prejudgment is always present in the interpretation of any text. The culmination of prior knowledge with the text that is being interpreted leads to a fusion of horizons. In this way, the ability to perceive knowledge shifts from preconceived notions and prejudgment to a more holistic understanding of the text. In a way the reader's horizon of understanding merges with the horizon of the writer leading to a new horizon (Fleming, 2003). This fusion of horizons was reflected in the present research on the interpretation of Iqbal's literary works. In simpler terms, the researcher's fore-understandings continued to evolve as there was a development of a comprehensive understanding of all the works related to the *Philosophy of Khudi*. This final step in the approach was instrumental in establishing new knowledge based on the research questions being asked and opened the door for additional research and further understanding.

4 Summary

The field of this research study was *Iqbaliyat* and *educational philosophy* of Allamah Iqbal which revolves around his philosophy of *Khudi*. He applied his poetry as a tool to express his philosophical, religious, and spiritual ideology (Azhar, 1961). The author has explored the application and links of the flora used in Allamah Iqbal's works. Subsequently, the purpose of this project was to understand how flora have been used in Allamah Iqbal's poetry and prose including how individual plants are linked and connected in his works in expressing his doctrine of *Khudi*.

Khan (2019) and Razvi (2017) assert that in both religion and philosophy, the concept of *Khudi* is of enormous significance, and it has always been the basic concept of meditation for mankind. Allamah Iqbal used flora in his works, according to Razvi (2016), to express his thoughts – especially his doctrine of *Khudi* as well as other natural phenomena. It is also believed that this theme sparked Allamah Iqbal's early inspirations and encouraged him to deeply explore and understand the phenomenon and its various expressions. According to Ahsan (2000), Allamah Iqbal's attitude toward nature underwent notable changes due to the influence of his philosophical reflections. Nevertheless, nature remained a powerful source of inspiration for him, elevating both the intensity and expression of his ideas, and providing a meaningful backdrop to enhance the unique essence of his message.

Essentially, Allamah Iqbal's works were centered on religious and philosophical content represented in the form of poetry. Fundamentally, the author aims to address these knowledge gaps which include the perceptions related to the core logic behind his message and how he uses his poetry to communicate his philosophical thoughts. The author has defined, described, and elaborated the flora used in Allamah Iqbal's poetry and prose as well as their references from the

Holy book of Qur'an and Hadiths. Allamah Iqbal, through his poetry, developed new themes such as using botanical elements in propagating his philosophy by giving elevation to imagination through literary devices including metaphors and similes. This contributed to broadening the horizons of Urdu and Persian poetry. Allamah Iqbal ascertained that Muslims across the world and specifically in the Indo-Pak Subcontinent were in dire need of a philosophical revolution. He challenged the debilitating developmental, economical, and psychosocial conditions of the Muslims concluding that they needed to revitalize themselves so that they could compete with Western nations. Thus, he constituted his doctrine of *Khudi* to rejuvenate the Muslims' self-realization, self-esteem, and self-respect (Razak, 2015). Further, Allamah Iqbal strongly believed that *Khudi* is stabilised with *Ishq* (Razvi, 2017). Thus, Shafiq (2012) observes that the chain of love is not limited to man, but the soul (*Khudi*) continues in the living beings, botanical elements, and fauna as well, and this spirit of love goes forward towards the destination without considering the difficulties.

It is to be noted that the poets use distinguished florae in their works brilliantly (Razvi, 2020). Hashmi (2008) argues that *Soul*, or *Rooh* or *Khudi*, is metaphysical hence it is eternal. Philosophers have also attempted to grasp the relevance of the nature of botanical elements and their characteristics across many branches of their discipline from ethics to metaphysics. According to Mancuso and Viola (2015), botanical life is measured as ordinary elements of the scenery. As far as the use of botanical elements is concerned, Ryan (2018) suggests that they have intricate connections with human beings and poets have been using them since ancient times. Jabeen (2018) admires Wordsworth and asserts that his poetry is exceptional because of the remarkable power that he achieves from nature and provides to common people. Nature when it comes to Goethe (1749-1832), according to Seamon (1998), takes philosophical form wherein he uses scientific

knowledge and focuses on plants. According to Hashmi (1986), Allamah Iqbal was renowned for his use of botanical elements in the Urdu and Persian poetic traditions. Razvi (2016) observes that Allamah Iqbal had faith in “knowledge of nature is the knowledge of God’s behaviour” (Iqbal, 2009, p. 53).

Profoundly, Allamah Iqbal was much inspired by the thoughts of several Muslim scholars including Rumi, Ibn Arabi, Sirhindi, and Al-Ghazali. These and many others were instrumental in the formation of his principle philosophical discourse that is completely based on the teachings of Islam (Razvi, 2017). On the other hand, Qadri (2016) asserts that the influence of Western philosophers on Allamah Iqbal’s thoughts is undeniable because he knew that taking words of wisdom from anywhere is part of the Islamic tradition. Several Western philosophers have appeared in his works repeatedly with admiration and critiques such as Kant, Hegel, Nietzsche, Fichte, Goethe, and Schopenhauer (Zuberi, 1985).

In this study, the author conducted the data collection process by identifying and compiling all of Allamah Iqbal’s works into a library (see Table 1). The library was thoroughly analyzed for all references to botanical elements compiled under several key themes (see Figures 4-11 in Appendix A). The data acquisition used in this study referred to a hermeneutic interpretation. According to experts the theoretical framework is one of the most significant components of the research process. It plays a fundamental role in the selected research study. It is imperative to mention that the identification and preparation of the theoretical framework without a doubt, is one of the most challenging parts of any research study (Grant & Osanloo, 2014; Kivunja, 2018). This view is further strengthened by Swanson (2013) when he proclaims that the theoretical framework is the foundation that supports and organizes the theory for a research study (Swanson,

2013). It means theoretical framework is a blueprint of the entire investigation or inquiry undertaken in a dissertation.

Philosophically, the theory of hermeneutics is concerned with the meaning of interpretation (Grondin, 1994). This is within the context of fundamental philosophical questions about human nature as preserved within the sciences, theology, historical testimony, as well as deep historical roots in education and literature (Risser, 1997). In fact, Gadamer along with the Ancient Greeks gave the analysis of poetry a central place in their educational practice, as indicated by Dilthey: “systematic exegesis (*hermeneia*) of the poets developed out of the demands of the educational system.” (Dilthey, 1900, p. 101).

This study was exploratory in nature as it investigated how different views of Gadamer’s hermeneutics i.e., hermeneutic situation, identification of fore-understandings, hermeneutic circle, and fusion of horizons, were applied in Allamah Iqbal’s poetry and what effect they create upon the author. Putting all this together, the researcher’s approach to the hermeneutic inquiry began with a careful and thorough examination of Allamah Iqbal’s works that reflect the basic meaning of the text as a whole. This initial examination of the whole influenced the understanding of every individual part of the text. The researcher’s fore-understandings guided the inquiry and the development of new knowledge. Subsequently, each individual component of the text was analyzed for common themes related to botanical elements and a better understanding of the *Philosophy of Khudi* was formulated.

CHAPTER 4: FINDINGS

The aim of this study was to understand how botanical elements have been used in Allamah Iqbal's poetry and prose including how individual plants are linked and connected in expressing his doctrine of *Khudi*. Further, this study was also aimed at discovering the association between the concept of *Khudi* and education as well as how Allamah Iqbal's poetical works are perceived in the education system of Pakistan. It is imperative to note that Allamah Iqbal's notion of personality is certainly not an illusion but the consciousness of a strong *Self* through education that ultimately makes the individual conscious of themselves as a valued member of the community. Razvi (1999) emphasizes that the cultivation and maintenance of *Khudi* is strongly associated with the opportunities for communication with the world around us and without this ongoing interaction, the individual will not be able to identify their genuine potential. As this individuality or *Khudi* is unique, nature has gifted every individual with an ability to shape their destiny.

Furthermore, it is believed that Allamah Iqbal was the ideologue of the state of Pakistan as he presented the idea of an independent state in his presidential address at the Allahabad annual session of the All-India Muslim League on 29 December 1930 (Khan, 2019). His poetical works are included throughout Pakistan's educational curriculums from preschool to higher studies as shown in table 1-3 in Appendix A. Nevertheless, his educational philosophy which was based on his doctrine of *Khudi* with an active approach to life has not been given its deserved recognition. His philosophy of personality growth through experiential learning requires further exploration for practical purposes as part of the teaching and learning process (Saiyidain, 1992). According to Razvi (1999), philosophers are also educationists, but educationists are not essentially philosophers. Prominent philosophers such as Socrates, Plato, Aristotle, Rousseau, Piaget, Ibn Khaldoon, Al-Ghazali, Waliullah, and Allamah Iqbal had the viewpoint that altering a society's

educational system is essential to bringing about a significant change in that culture. Despite being a philosopher and poet, Allamah Iqbal also addressed the root cause of the issues that plagued Muslims across the globe at his time by considering and advocating for improvements to the educational system. Further, the author's goal was to showcase Allamah Iqbal's educational concepts and to outline the steps required to attain the *Self* in its entirety. The observation and analysis of Allamah Iqbal's perspectives on education are relevant to the study's main aim as they are deeply intertwined within his main philosophical discourse.

According to Maududi (1992), every nation derives its educational philosophy based on its philosophy of life (theologically or scientifically) – Allamah Iqbal developed his philosophical ideas of *Khudi* theologically, i.e., from the Holy Qur'an (Ali, 2016). Razvi (2017) asserts that the fundamental objective of education should be to develop human individuality or *Khudi*. Additionally, Kalabooshanam (2008) suggests that there are conflicting theories about the development of individuality. On one side, scholars ponder on the sole growth of individuality and do not give any significance to the growth of social sense and collective responsibility. On the contrary, others hold the notion that consider compliance to the social standard as the elementary value and do not lay any prominence upon the development of the individual's personality. A unique feature of Islamic philosophy is that it establishes a proportionate pragmatistic balance between these extremes of individualism and collectivism. It believes in the individual personality of man within society and holds everyone personally answerable and accountable to God. Thus, Allamah Iqbal has laid formidable emphasis on the adequate development of the individuality of man. He holds the view that the Quranic concept of *Khudi* highlights the distinctiveness and individuality of each person, along with a clear understanding of their destiny as a cohesive and unified life journey (Iqbal, 1934). Therefore, according to Allamah Iqbal the development of *Khudi*

is of prime importance and the development of the individuality of man should be a fundamental doctrine of education (Razvi, 1999).

According to Razvi (2017) the thought and philosophy of Allamah Iqbal is universally beneficial. Mangalori (2012) postulates that Allamah Iqbal argues in *Asrar-i-Khudi* that *Khudi* is the brightest point of a unified intuition, or consciousness, from which all human imaginations, emotions, and desires are illuminated. It is an eternal reality that is bounded by the scattered and unbounded states of human nature. Since his philosophy is close to human nature, it is close to the development of knowledge and thus closely associated to education. Pertinently, Allamah Iqbal addressed the core issues present in the Indo-Pak subcontinent through his reflections and recommendations upon the changes needed in the education system.

The main topic of the study was How has Allamah Iqbal used botanical elements to express his Doctrine of the Self (Philosophy of *Khudi*) and what is the connection of his philosophy of *Khudi* with his concept of education? And the main question then was broken down into further following sub-questions:

- RQ1: What is Allamah Iqbal's doctrine of the Self (*Khudi*)?
- RQ2: What are the sources of his philosophy of *Khudi*?
- RQ3: Why are botanical elements chosen in view of his philosophy?
- RQ4: What are the botanical elements expressed in Allamah Iqbal's works? And how are they connected with his doctrine of *Khudi*?
- RQ5: How does the hypothesized link between botanical elements and philosophical perspectives relate to the works of contemporary scholars?
- RQ6: What is the connection of his concept of *Khudi* with his philosophy of education? To what extent do Allamah Iqbal's educational thoughts affect the

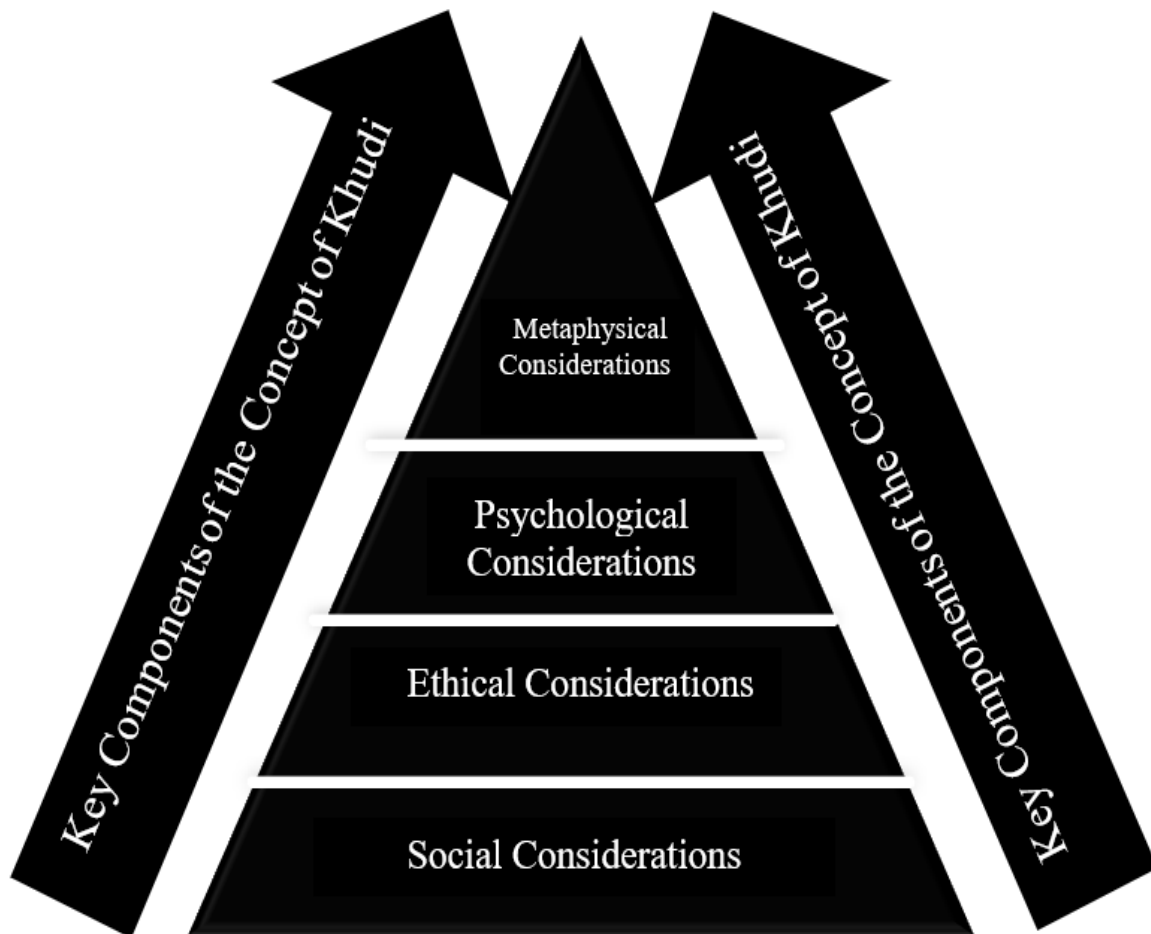
education system of Pakistan?

Ostensibly, Allamah Iqbal challenged the devastating economical, psychosocial, and educational conditions of the Muslims concluding that they needed to rejuvenate themselves so that they could compete with Western nations. Thus, he established his doctrine of *Khudi* to revitalize the Muslims' self-realisation, self-esteem, and self-respect (Razak, 2015).

The concept of *Khudi* is broken down into four key philosophical components viz, (i) metaphysical, (ii) social, (iii) psychological, and (iv) ethical considerations as shown in Fig 1.

Figure 1

The Four Key Philosophical Components of The Concept of Khudi



Allamah Iqbal's inspiration to nature was philosophical and therefore he did not perceive nature solely through his senses, as others typically do, but he intellectualized it. He was not only attracted to the beauty of nature but deeply observed into its inner significance. Crucially, the descriptions of flora lead to the interpretations of nature. A poem titled *Rose* in *Bang-i-Dara* and *Shabnam* in *Payam-i-Mashriq* could be exhibited as examples of such kind. There are several other poems in his collections whereby he used the method of dialogue to express his aesthetic sense as well as metaphysical position. Thus, *Naseem-o-Shabanam*, *Phool*, and *Shabnam aur Subh* are excellent examples that show his core message. One of the exceptional skills of Allamah Iqbal was to employ nature as background to enhance the influence of his message. For instance, a fanatical mountain stream in the poem titled *Saqi Nama* in *Baal-i-Jibreel* extends the tune of life as it flows through hills and rocks and reaches the valleys and subsequently motivates the poet with a new vitality to deliver his distinctive message of *Khudi*. Another example of his message of the *Self* is *Zauq-o-Shauq* where the poet has successfully expressed the landscape of the desert after the rain when the sunlight increases the beauty of the glorious morning. Both poems are deeply connected to nature, filled with melodic charm, and leave a lasting emotional impression. Furthermore, the vital force which was an integral part of Allamah Iqbal's philosophy of *Khudi*, plays a key role in shaping his perspective on nature (Razvi, 2016 & Ahsan, 2000). In addition, Ahsan (2000) was convinced that the poet appears to be influenced by the majesty of nature such as the wild desert as well as mountains. Thus, he says:

فطرت کے مقاصد کی کرتا ہے نگہبانی
یا بندہ صحرائی یا مرد کہستانی

[Iqbal, 1977, P. 640]

It guards the purposes of Nature
either the dweller of the desert or the man of the mountains.

[Translated by the author]

It is noted that Allamah Iqbal although was much impressed and attracted towards nature; he was convinced that man stands far higher in individuality, and this was the reason man has been placed as the vicegerent of the Ultimate (God). Therefore, by possessing this virtue, man not only gains superiority over nature, but it also endowed with a creative mind capable of leading and ruling over its domain. This can clearly be seen in a poem of *Baal-i-Jibreel* entitled *Rooh-i-Ardhi Adam Ka Istaqbal Karti Hay* (Adam is Received by the Spirit of the Earth, Iqbal, 1977, p. 424).

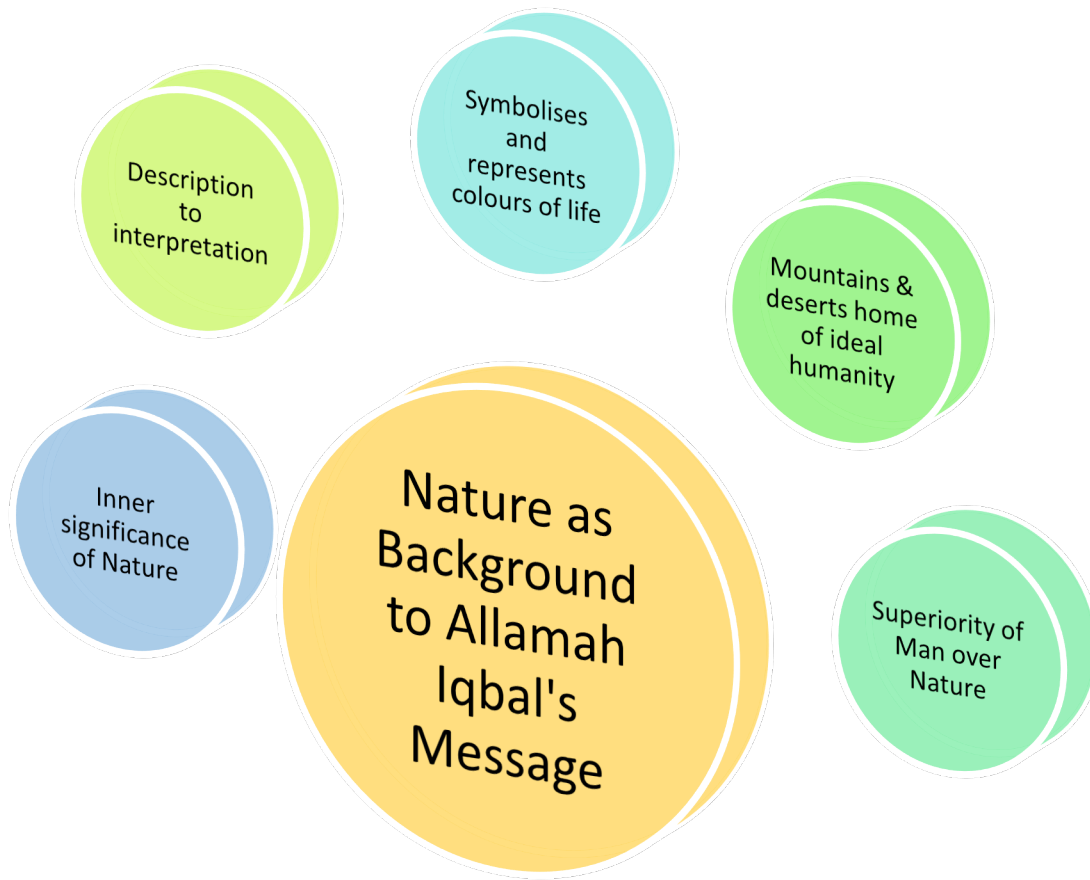
*The clouds are at your disposal
 The domes of the heavens, the silent skies
 The mountains, the deserts, the seas, and the winds
 There were performances of angels before you till the days gone by
 Look yourself in the mirror, time is yours today
 Time will understand the signs of your eyes
 From afar the stars of sky will feel your sighs
 Disappear the shore of the vision
 The sparks of your sighs will reach the heavens
 Enhance thy Self, and see the power of thy passion*

[Translated by the author]

Ahsan (2000) notes that Allamah Iqbal uses nature as background to his message of *Khudi*. Thus, he highlights the inner significance of nature followed by the description and interpretation the symbols that show the colours of life which are equally important for *Man* to live in this world and to be able to inculcate his qualities as the vicegerent of Almighty God. He believes that deserts and mountains are the places where saints of Allah can see the real colours of life in a very quiet and natural environment. This has been shown in Figure 2 below.

Figure 2

Author's Self-Created Model Showing the Use Of Nature in Allamah Iqbal's Works



It is to be noted that Allamah Iqbal strongly believed that *Khudi* is stabilised with *Ishq* (love), its essence emerges from *Ishq* and the hidden abilities of *Khudi* are developed through it (Razvi, 2017). Thus, Shafiq (2012) observes that the chain of love is not limited to man, but the soul (*Khudi*) continues in the living beings, botanical elements, and fauna, and this spirit of love goes forward towards the destination without regard to any obstacles. Rana (2022) argues that across Urdu, English, and Persian works, no comprehensive research work has successfully and thoroughly analysed the direct link between botanical influences and Allamah Iqbal's Philosophy of the Self, however, a plethora of research work is available on his educational philosophy but

again his philosophical thoughts originate from his Philosophy of the Self (*Khudi*), therefore, the focus goes back to this. Consequently, the author hypothesized that there is a link between Allamah Iqbal's use of botanical elements and his philosophy of *Khudi* as well as it has direct association with his educational thoughts. Furthermore, his poetical works were so powerful that educational policy makers of Pakistan are compelled to include his poems in the curriculum not only from primary to secondary schools but also undergraduate, postgraduate, and specialised programmes under Iqbal Studies (Iqbaliyat) as shown in table 1-3 in Appendix A.

It is explicitly noted that the analysis method is imperative for considering interpretation and understanding of important elements of the research and reflection of content. Thus, it is vital to understand the central role of hermeneutics in the content analysis (Danner, 2006; Rittelmeyer, 2006; & Schreier, 2014). As previously alluded to, hermeneutic content analysis establishes a circular movement of analysis interpretation and understanding of texts. It is understood that the fundamental elements of hermeneutical analysis are (a) art of understanding, and (b) basic concepts – understanding, responsibility of understanding, hermeneutics circle and rules of hermeneutics. These concepts are complementarians of each other during the hermeneutic investigation (Danner, 2006). The referred elements display the meaning of hermeneutic beyond the concept of construal. According to Vieira (2017), it is clear that hermeneutical studies make it plausible to comprehend the deepest sense of texts. Thus, this is the chosen form of analysis for this study.

Trustworthiness of Data

According to Depoy and Gitlin (1998), trustworthiness is well-defined as the confidence that the information is factual, accurate, true, reflects, and represents reality. Questions about the quality of research, such as validity, reliability, and consistency arise in every research study.

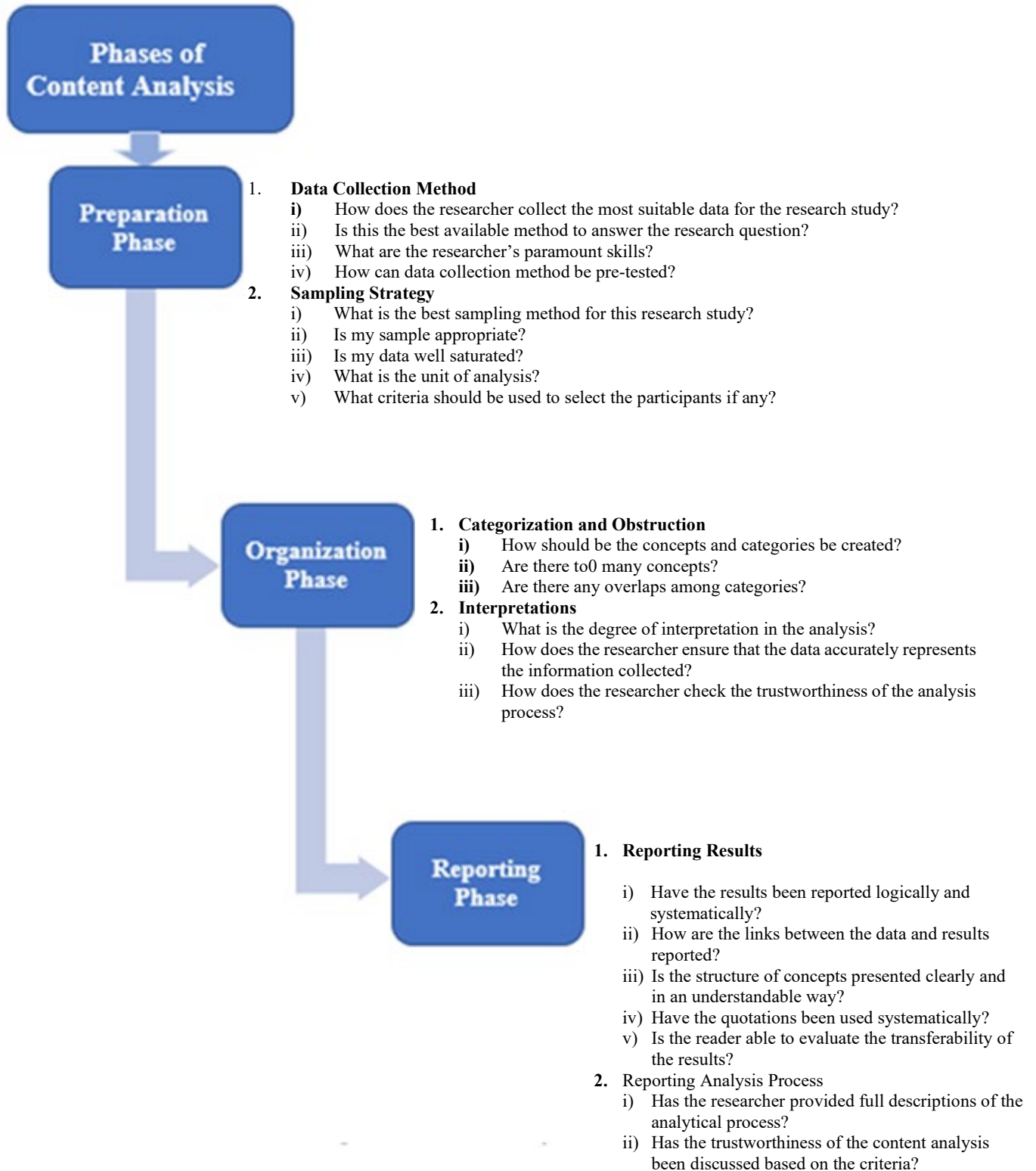
These discussions frequently degenerate into arguments that are not very useful because each study is based on a distinct epistemological and ontological framework. This debate about the validity of the research resembles what Hoyle (1982, p. 88) expressed as “micropolitics” — “those strategies by which individuals and groups in organizational contexts seek to use their resources of power and influence to further their interests.” Agreeing with Hoyle (1982), Smith and Hodgkinson (2008) support this analogy and make it abundantly clear that academics work both overtly and implicitly to shape the standards or list of qualities that define the quality of research and to perform well in relation to them. Essentially, judgement, in its most basic sense, is a method of action and comprehension. Factually, judgements frequently occur in all societies because they develop a set of customs and conceptual frameworks that become integral part of the culture which can then be shared within those communities. Torrance (2013) posits that while standards and checklists can serve as guidelines, they cannot replace informed judgement, as evaluating the quality and reliability of qualitative research requires reasoning. At the same time, he stresses the importance of acknowledging and discussing the limitations of qualitative research while implementing academic quality assurance.

Qualitative content analysis is widely used in research studies, especially in nursing science and literature, but scholars note it has been thoroughly evaluated for authenticity. They stress the need for clearer methods to assess its quality and call for deeper discussion on the topic (Schreier, 2012; Potter & Levine-Donnerstein, 1999; Rourke & Anderson, 2004; Neuendorf, 2011).

Baxter (2009) further notes that while numerous standardized procedures exist for quantitative content analysis, such frameworks are largely lacking in qualitative content analysis. It is apparent from this argument that the assessment and review of trustworthiness formulate a

significant part of any research noting that different trustworthiness standards for qualitative research have been proposed in the past, reflecting either a naturalistic (Lincoln and Guba, 1985) or positivistic (Yin, 2003) context. They emphasize the value of using multiple sources of evidence, providing rich contextual information, and maintaining data in an organised and accessible manner. Despite the differences in language between these criteria, there are several similarities in their practical recommendations as suggested by Pratt, Kaplan, & Whittington (2020). Thus, based on the literature review, several trustworthiness concerns were identified in the preparation, organization and reporting phases of qualitative research. To enhance the reliability of content analysis, these concerns include: (1) data collection method, collection (2) sampling strategy, (3) categorization and obstruction, (4) interpretation, (5) reporting results, and (6) reporting analysis process. This has been shown in Figure 3 below.

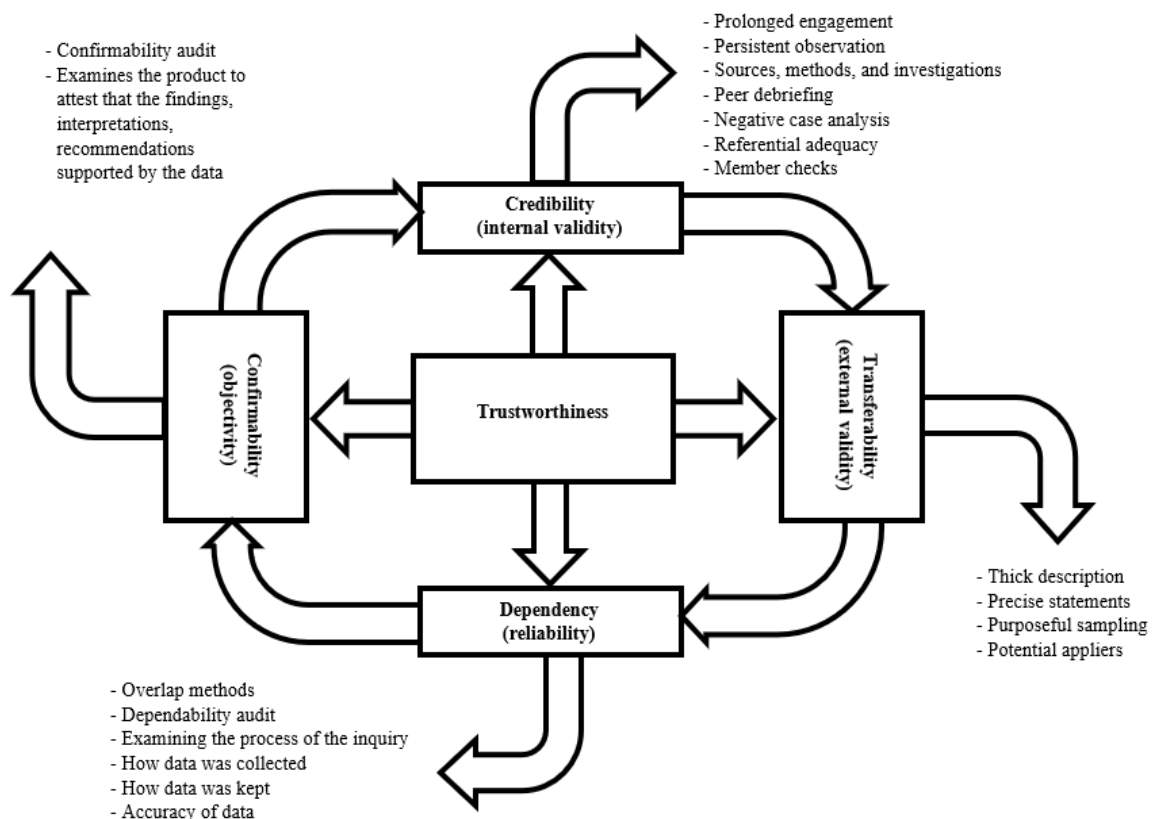
Figure 3
Author's Self-developed Model of Phases of Content Analysis



Trustworthiness in research is the degree of confidence in the quality and validity of a project's findings (Lincoln & Guba, 1985). Sandelowski (1993) suggests that the researcher must convince the reader that their practices are clearly visible and auditable.

Figure 4

Cycle model of Trustworthiness adapted from Guba & Lincoln (1985)



Polit and Beck (2014) argue that trustworthiness of a study is determined by how confident the data, interpretation, and procedures are employed in quality assurance practices. Agreeing with Polit and Beck (2014), Amankwaa (2016) postulates that the formation of protocols is dependent on the researcher, and it is up to the reader to determine whether it's deemed worthy of pursuance. However, according to Leung (2015), although most experts agree on the universality of

trustworthiness, its definition continues to spark discussion. The four fundamental components of testing trustworthiness suggested by Lincoln and Guba (1985) have been shown in Figure 4.

It seems that there is a consensus of academics on most of the primary components of trustworthiness advocated by Lincoln and Guba (1985). A comprehensive description of these components of authors (Patton, 2002; Patton, 2015; Maxwell, 2005; Maxwell, 2009; Merriam, 2009; Creswell, 2009; Creswell, 2014, Yin, 2011; Creswell, & Creswell, 2018; & Denzin, & Lincoln, 2018) have been given in the table 1 below.

Table 1
Showing Comprehensive View Of Consensus Of Authors In Establishing Trustworthiness

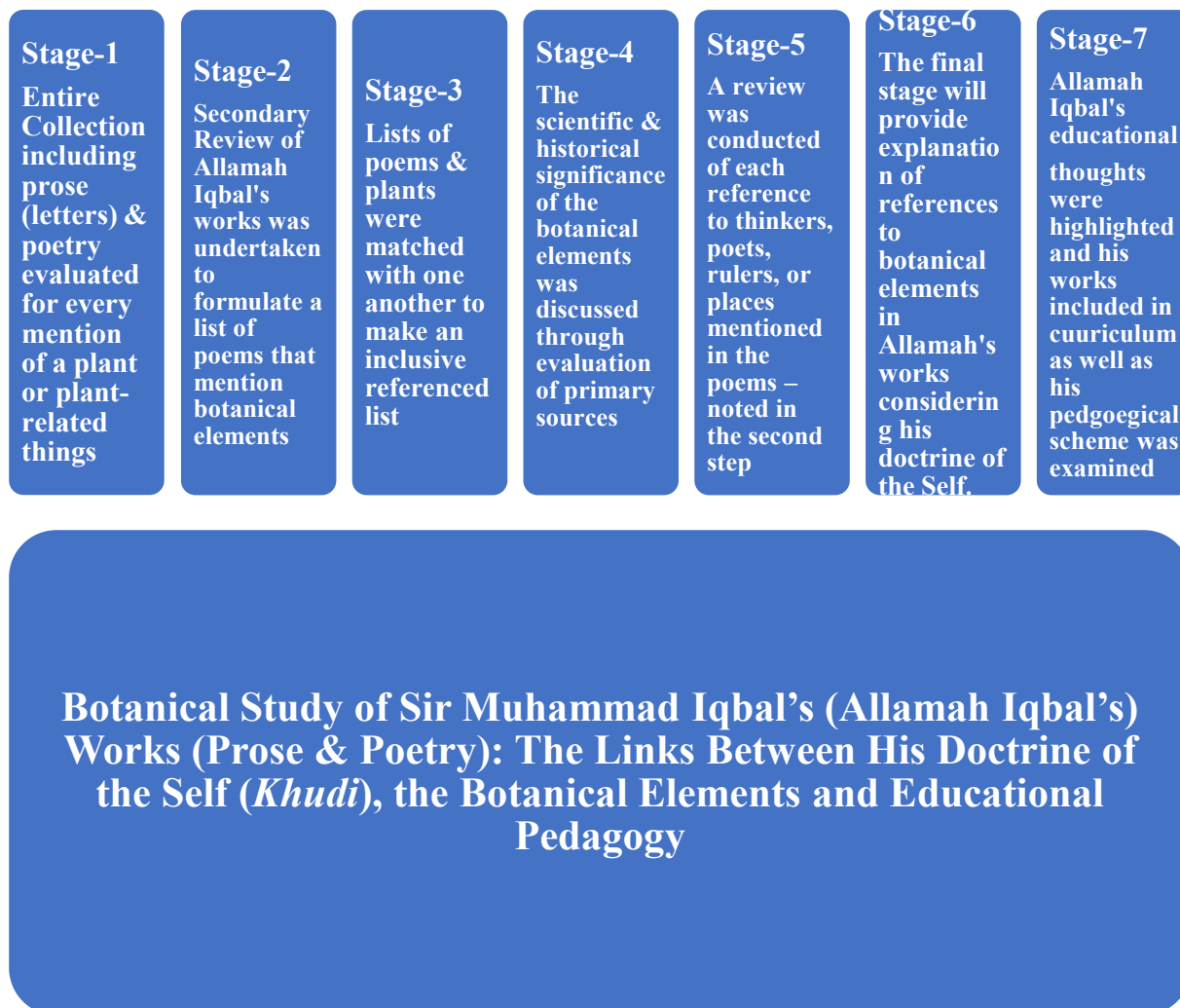
Lincoln & Guba (1985)	Creswell & Miller 2000	Patton (2002 & 2015)	Maxwell (2005 & 2009)	Merriam (2009)	Creswell (2009) & 2014	Yin (2011)	Creswell & Creswell (2018)	Denzin & Lincoln (2018)
- Prolonged	pp. 127-28	-	p. 110 & p. 244	p. 219	p. 192 & p. 43	p. 79	p. 275	p. 120
- Persistent observation	-	-	-	-	-	-	p. 33	p. 120
- Triangulation: Sources, methods, and investigations	pp. 126-27	pp. 555-60	pp. 112-13 & p. 245	pp. 215-16	p. 191 & p. 259	pp. 81-82	p. 302	p. 5, 44
- Peer debriefing	p.129	p. 562	-	p. 220	p. 192 & p. 252	-	p. 201	-
- Negative case analysis	p.127	pp. 553-54	p. 112	-	p. 192 & p. 252	pp. 80-81	p. 275	p. 223
- Referential adequacy	-	-	-	-	-	-	-	p. 545
- Member checks	p.127	pp. 560-61	p.11 & p. 244	pp. 217-19	p.191 & p. 208	p.79	p. 337	p. 487
- Thick description: Precise statements, Purposeful sampling, Potential appliers	pp. 128-29	-	pp. 110-11 & p. 244	pp. 224-227	pp. 191-92 & p.251	p. 79	p. 274	p. 9, 126, 169
- Overlap methods	-	pp. 556-59	-	-	p. 268	-	p. 299	-
- Dependability audit: Examining the process of the inquiry	p. 128	p. 562	-	pp. 222-23	p.192	-	p. 201	p. 13, 646
- Confirmability audit: Examines the product	p. 128	p. 562	-	pp. 222-23	p.192	-	p. 290	p. 582. 646, 650

In this research – Botanical study of Sir Muhammad Iqbal’s (Allamah Iqbal’s) works (prose & poetry): the links between his doctrine of the Self (*Khudi*), the botanical elements and educational pedagogy – the trustworthiness of data (contents) has been maintained to a large extent by following the fundamental components of trustworthiness of data described by Lincoln and Guba (1985). This was a hermeneutical study, and the study was conducted in the interpretive paradigm

where according to Higgs (2001) the main goal was to attempt to understand meaningful constructions through interpretation of wholes and making connections with parts as shown in Figure 5. Essentially, hermeneutic analysis is a type of content analysis where the researcher aims to interpret the meaning of the text within its specific context as intended by the author (Schilling 2006). Therefore, hermeneutics differs from content analysis in that it acknowledges and incorporates an interpretive element to its coding process. This involves a continuous process where the researcher switches between singular interpretation of a specific text (the part) and a holistic understanding of its greater context (the whole) to develop a complete understanding of the phenomenon, i.e., the hermeneutic circle (Schilling 2006). Considering the author's chosen topic, the data has not been collected in the traditional way rather a 7-steps approach (Figure 5) has been utilised to collect and analyse texts.

Figure 5

Author's self-generated 7-steps approach to study



The interpretive paradigm was appropriate for this research because the purpose of the research was to understand the poetry and prose of Allamah Iqbal and to find the connections of botanical elements mentioned in his works with his *Doctrine of the Self (Khudi)* as well as educational philosophy as part of his doctrine. Philosophically, the theory of hermeneutics is concerned with the meaning of interpretation (Grondin, 1994). This is within the context of fundamental philosophical questions about human nature as preserved within the sciences,

theology, historical testimony, as well as deep historical roots in education and literature (Risser, 1997). The Ancient Greeks made poetic analysis central to their educational practice, as indicated by Dilthey: “systematic exegesis (*hermeneia*) of the poets developed out of the demands of the educational system.” (Dilthey, 1900, p. 101). In this regard, the hermeneutics approach was chosen for the proper interpretation of Allamah Iqbal’s doctrine. It is to be noted that hermeneutics research strategies like other methodologies must show devotion to quality issues.

Following Lincoln and Guba’s (1985) four criteria, ensuring trustworthiness was essential to uphold the integrity and rigor of the interpretation. Credibility was established by engaging deeply with the entirety of Iqbal’s collection of works, allowing interpretations to emerge from a comprehensive and truthful analysis of his thought. Transferability was addressed by providing comprehensive contextualised descriptions of his philosophical concepts, enabling readers to assess the applicability of these interpretations across a multitude of contexts. Dependability was maintained through a systematic and transparent approach ensuring that the research could be traced. Finally, confirmability was approached by grounding all interpretations in textual evidence and by ensuring reflexivity throughout the interpretive process, ensuring that personal biases did not distort Iqbal’s intended meaning. Together, these measures strengthen the study’s scholarly contribution to the understanding of *Khudi*.

Reliability and validity of data

Validity comprises both internal and external validity. The former refers to the validity of measurement whereas the latter refers to generalizability of results to the target population. Both have their own distinct roles in analyzing the meaningfulness and usefulness of a project. Reliability refers to the level of consistency of a research study's measurement instrument, e.g.

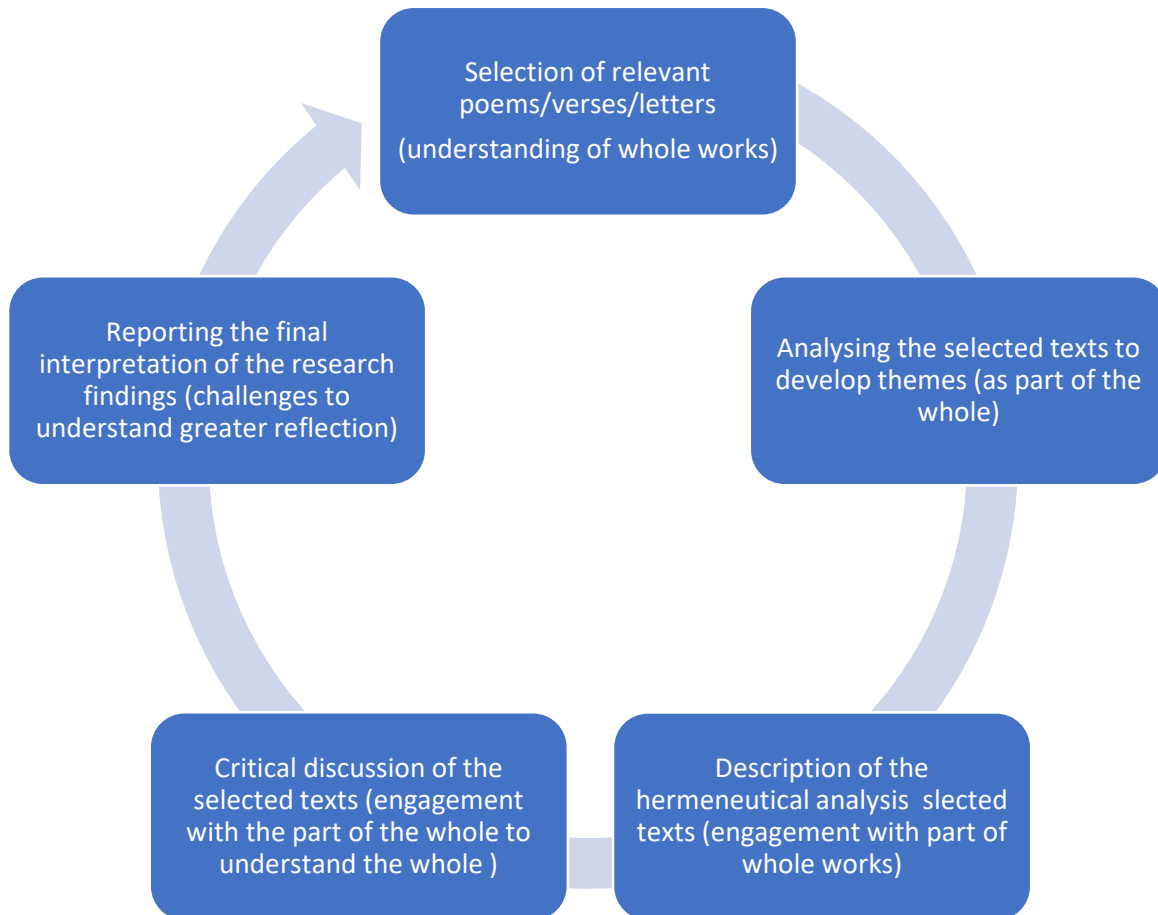
questionnaire or interview. To ensure the accuracy of findings, a measurement must be both reliable and valid.

Credibility of Trustworthiness

Credibility indicates the confidence to the truthfulness of the data and its interpretation (Lincoln & Guba, 1985). In this research study, methodological coherence and researcher's responsiveness were strategies for achieving the trustworthiness. Methodological coherence is developed in a non-linear way as the researcher traverses back and forth between the framework to ensure congruence amongst deciding on research questions, literature, texts, and analysis (Laverty, 2003). The author's responsiveness was attained by through truthfulness, being open-minded and sensitive during analysis of selected texts. The use of direct quotes upheld from the used text permits the reader to contribute to the validation of data (texts). According to Leininger (1994), credibility is referred to as the validity and plausibility of the findings. He further accentuates that implementing the research philosophy to guide the research method is a crucial step in establishing credibility. In order to achieve this purpose, the research acts were organised using a hermeneutic circle that was guided by the underlying philosophical presumptions. Paterson and Higgs (2005) stress that the research methods must also be credible and reputable. They consider authenticity and plausibility as the basic traits of credibility. In addition, the analytical process of using the Gadamerian hermeneutics makes the analytical procedures more visible for readers. In unfolding the hermeneutic circle used in this study, the author has represented the rigor inherent in hermeneutics including profound involvement in the texts, recurrent cycling between the parts and the whole to make sense of the topic in relation to the texts as shown in Figure 6. Concisely, the role of accuracy is paramount, and it is augmented through the credibility of the research.

Figure 6

Completing the Gadamerian hermeneutic circle, adapted from Alsaigh and Coyne (2021)



Stahl and King (2020) describe credibility in terms of how congruent are the findings with reality? This is a highly distinctive question that depends on individual judgement. The target is to comprehend how the findings are summarized or how the concepts relate to one another. Credibility is further strengthened by several factors, including prolonged engagement with the data, persistent observation, the use of diverse sources, methods, and investigations, peer debriefing, analysis of negative cases, referential adequacy, and member checking, among others. As far as prolonged engagement is concerned, the research shows that it has been desirable, at least

in the life of a research study. It is expected that researchers are profoundly familiar with recurring specimens within their study plan. Additionally, observations conducted during the life of the research must be persistent, regular, and natural. Persistent observations facilitate researchers to maintain daily records of their research (Lincoln & Guba, 1985; Polit & Beck, 2012).

Transferability of Trustworthiness

Transferability is also known as generalizability or external validity in qualitative research, as shown in Figure 4. This refers to the notion that a research study's conclusions can theoretically apply to a multitude of groups, times, locations, and circumstances. According to Lincoln and Guba (1985), transferability is the second factor for trustworthiness. It is crucial to remember that a researcher cannot guarantee that findings of the study will be legal. However, as a researcher, one should take the responsibility to present the evidence that it might be relevant. Lincoln and Guba (1985) describe it as, "in summary, not the naturalist's task to provide an index of transferability, it is his or her responsibility to provide that database that makes transferability judgements possible on the part of potential appliers" (Lincoln and Guba, 1985, p. 316). As this was a hermeneutical study the aim was not to generalise the results but to provide a rigorous description of the *Khudi* and the use of botanical elements in Allamah Iqbal's works. While some authors support the transferability of qualitative findings, most agree that findings are not generalisable due to the specific context, individuals, and phenomena involved in the research (Patton, 2002; Cohen, Manion, & Morrison, 2011; Creswell, 2012; Lichtman, 2006; Merriam & Tisdell, 2016; Lincoln & Guba, 1998). Thus, this suggests that trustworthiness is built as related to the development of understanding as opposed to the formulation of results. Nevertheless, the responsibility of the researcher in Gadamerian research is to deliver adequate detail of the research processes employed. It is also suggested by Denzin and Lincoln (2008) that reflexivity plays an

important role in strengthening the integrity, reliability, and trustworthiness in qualitative research study. Bolton (2018) further stresses that in order to comprehend our place in relation to others, we must learn to critically examine our own beliefs, attitudes, behaviours, and routines. According to Creswell (2012), the strength rather than the weakness of naturalistic research is their underlying assumptions on the singularity and peculiarities of events, which prevent the study from being duplicated. Furthermore, Polit and Hungler (1999) accentuate that transferability is imperative in trustworthiness as scholars have accepted its role (Lincoln & Guba, 1998; Merriam & Tisdell, 2016) as it is referred to the level to which the results could be transported to other situations or scenarios. However, Graneheim and Landman (2004) argue that the writers are the ones to suggest recommendations about transferability, however, readers' make decisions even if or not the results are transferable to another situation. Therefore, it is equally significant to attain transferability in context, selection and physiognomies of members, data collection, and particularly in the process of data analysis. Additionally, transferability can be enhanced by using a rich and vigorous presentation of the outcomes of the study along with suitable quotations. Essentially, there is no solitary precise connotation or common application of research conclusions, but only from a specific standpoint.

Dependability of Trustworthiness

Lincoln and Guba (1985) consider dependability as another aspect of trustworthiness. They posit that dependability is the stability of data over time and situations. Further, Miles, Huberman, and Saldana (2014) define dependability as, “whether the process of the study is consistent, reasonably stable across time, researchers and methods” (Miles, Huberman, and Saldana, 2014, p. 312). It is equally paramount to note that the research questions are clear, and the characteristics of the research design are corresponding with them (Miles et al., 2014). Also, Lichtman (2006)

postulates that reliability or dependability is demonstrated by thorough explanations that enable other researchers to repeat the study even if the findings differ and assess if best practices are followed (Merriam, 2009). All modifications should be recorded, and any new circumstances should be clarified, as recommended by Lincoln and Guba (1998). This is necessary to ensure that the outcomes are dependable and could be duplicated in a different setting, as well as the study must show that it is comprehensive.

Confirmability of Trustworthiness

Confirmability is one of the four essential criteria for ensuring trustworthiness in qualitative research. It pertains to the extent to which findings reflect the actual data, rather than the biases or assumptions of the researcher. As Guba (1981) explains, confirmability helps to ensure that the results are not simply imaginative constructs but are instead grounded in the data collected. It plays a critical role in maintaining transparency and credibility in qualitative studies.

In practical terms, confirmability relates to neutrality. Researchers are expected to safeguard the objectivity of their interpretations by avoiding undue influence from personal beliefs or perspectives (Lincoln & Guba, 1985). Similarly, Miles et al. (2014, p. 311) define confirmability in terms of objectivity, stating that the core issue involves maintaining relative neutrality and reducing unacknowledged biases. While some degree of bias is inevitable, it can be mitigated through clear documentation, systematic methodology, and methodological rigor (Creswell, 2012).

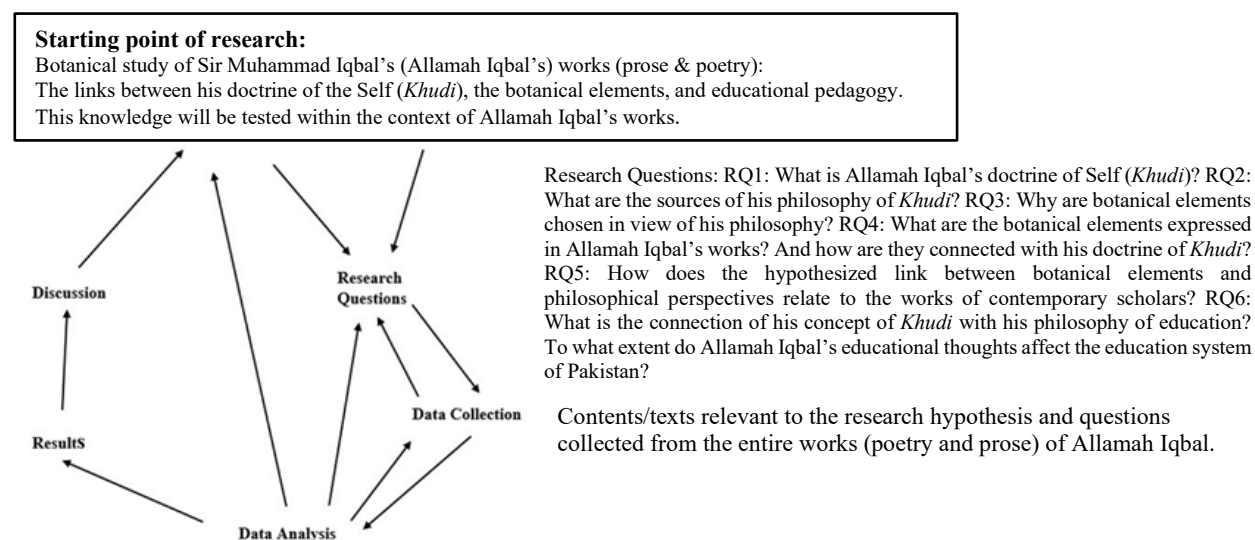
Confirmability is strengthened by adopting transparent procedures in data collection, analysis, and interpretation. Within the framework of hermeneutics, objectivity is seen not as detachment, but as openness to the text being studied (Risser, 1997). This aligns with the interpretive nature of qualitative inquiry.

Research Questions

A detailed examination of Allamah Iqbal's texts and poetry led the author to identify over one hundred botanical references embedded in his philosophical writings. These elements are either explicitly or implicitly connected to Allamah Iqbal's concept of *Khudi* (selfhood). The research questions derived from this analysis have been presented in Figure 7. The study employed both the hermeneutic circle and a 7-step interpretive framework to enhance the reliability and depth of the findings.

Figure 7

The Deductive Content Analysis Process Adapted from Nurse Key



Results

Question 1: What is Allamah Iqbal's Doctrine of the Self (*Khudi*)?

Allamah Iqbal had realized the distinctiveness of the Muslim Ummah, and its moral, social, and ethical standpoints compared to other nations. As a result, the solutions to the perishing conditions of the Ummah had to be uniquely derived to meet their needs and they could only be solved with the unified efforts of the nation. Therefore, he devoted himself full time to the service of Islam in the Indo-Pak Subcontinent and abroad (Hashmi, 2008). Agreeing with Hashmi, Razvi

(2017) states that he had noted a revolution from an ideological standpoint would not be sustainable without creating a doctrine that could engage them to their duties and accountabilities. As a result, he emancipated a doctrine that he called *Khudi* (The Self) – a living principle of the universe and the foundation of all human endeavour as well as accomplishment (Khan, 2019). Allamah Iqbal started his poetry aged sixteen years old and continued to develop his abilities throughout his life. His early poetry followed the classical ghazal tradition influenced by Urdu poets such as *Mir*, *Ghalib* and *Daagh*. As noted by Khalil (1997), even his early poems like *Bache Ki Dua* and *Insan Aur Bazm-i-Qudrat*, reflected initial elements of his philosophy of *Khudi*.

While the seeds of *Khudi* appeared early, it matured significantly in the third period, which Qadir (1924) considers as Allamah Iqbal's most productive phase. During this time, he authored major works in Persian – *Asrar-i-Khudi* (1915), *Rumuz-e-Bekhud* (1918), *Payam-e-Mashriq* (1923) – and in Urdu – Urdu, *Bang-e-Dara* (1924), where he fully expressed his philosophies of the Self and Selflessness.

The last period of his poetic endeavour marked a shift toward deeper spiritual and philosophical reflection, allowing him to expand on *Khudi* and *Bekhud*. This phase produced significant works like *Zubur-e-Ajam* (1927), *The Reconstruction of Religious Thought in Islam* (1930), *Javed Nama* (1932), *Bal-e-Jabril* (1935), *Zarb-i-Kalim* (1936), and *Armaghan-i-Hijaz* (1938, posthumous). In this stage, his devotion to Allah, the Prophet (peace be upon him) and land of Hijaz intensified, and he critically examined the flaws of Western secular nationalism, advocating instead for ideological nationhood and concept of an Islamic state (Qadir, 1924; Hassan, 1976; Khan, 2019; Razvi, 2017, Hashmi, 2008). He says:

<p><i>What is this whiff of air called breath? A sword, and selfhood is that sword's sharp edge. What is the self? Life's inner mystery, The universe's waking up. The self, drunk with display, is also fond Of solitude; - an ocean in a drop. It shines in light and darkness both. Displayed in individuals, yet free from them. Behind it is eternity without, beginning, and before it is Eternity without an end. It is unlimited both ways. Swept on by the waves of time's stream, And at the mercy of their buffeting, It yet changes the course of its quest constantly, It changes its vision, changes its path Renewing its way of looking at things. For it huge rocks are light as air It smashes mountains into shifting sand Both its beginning and its end are journeying For constant motion is its being's law It is a ray of light in the moon and A spark in stone. It dwells In colours but is colourless itself. It has nothing to do with more or less With light and low with fore and aft Since time's beginning it was struggling to emerge And finally emerged in the dust that is man It is in your heart that the Khudi has its abode As the sky is reflected in the pupil of the eye [Translated by M. H. Hussain]</i></p>	<p>یہ موج نفس کیا ہے؟ تلوار ہے خودی کیا ہے؟ تلوار کی دھار ہے خودی کیا ہے؟ راز درون حیات خودی کیا ہے؟ بیداری کائنات خودی جلوہ بدمست و خلوت پسند سمندر ہے اک بوند پانی میں بند اندھیروں اجالوں میں ہے تابناک من و تو میں پیدا، من و تو سے پاک ازل اس کے پیچھے، ابد سامنے نہ حد اس کے پیچھے، نہ حد سامنے زمانے کے دریا میں بہتی ہوئی ستم اس کی موجوں کے سہتی ہوئی تجسس کی راہیں بدلتی ہوئی دما دم نگاہیں بدلتی ہوئی سبک اس کے ہاتھوں میں سنگ گراں پہاڑ اس کی ضربوں سے ریگ رواں سفر اس کا انجام و آغاز ہے یہی اس کی تقویم کا راز ہے کرن چاند میں ہے، شرر سنگ میں ہے یہ ہے رنگ ہے گوب کر رنگ میں اسے واسطہ کیا کم و بیش سے نشیب و فراز پس و پیش سے ازل سے ہے یہ کشمکش میں اسیر ہوئی خاک سے آدم میں صورت پذیر خودی کا نشیمن ترے دل میں ہے فلک جس طرح آنکھ کے تل میں ہے [Iqbal, 1977, p. 366]</p>
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What is Khudi (The Self)?

Profoundly, *Khudi* is a Persian language word, and it has two meanings in ancient lexicons; one is *consciousness*, and the other is *selfishness*, and it is also called arrogance and pride. Allamah Iqbal used this word as a philosophical term (Razvi, 2017). He argues in the introduction of the first edition of *Asrar-i-Khudi* that *Khudi* is the brightest point of a unified intuition, or consciousness, from which all human imaginations, emotions, and desires are illuminated. It is an eternal reality that is bounded by the scattered and unbounded states of human nature (Mangalori,

1985). He further voices that it is crucial to inform the readers about the word *Khudi* that this word is not used in *Asrar-i-Khudi* with the meaning of pride as it is commonly used in Urdu and Persian. Its meaning is simply self-realisation or self-determination (Mangalori, 1985). In addition, according to Khan (2003), Allamah Iqbal himself declared that wherever the word *Khudi* has been used in his works, it refers to personal identity or sense of self. Basically, this is the translation of the English word individuality.

In order to explain it further, Allamah Iqbal calls it a mysterious thing that defines the scattered and unlimited states of human nature, *Khudi* or *Ego* or *Mun* (I) which is manifest by its action and implicit by its reality, which is the creator of all observations but whose tenderness cannot withstand the warm gaze of observation. What is it? Is it the eternal reality or has life merely temporarily manifested itself in this form of illusion or expedient lie for the sake of achieving its immediate practical purposes? Morally, the behaviour of individuals and nations depends on the answer to this very important question, and this is the reason why there will not be any nation in the world whose philosophers and scholars have not tried to find out the answer to this question. However, the answer to this question does not rely on the mental capacity of individuals rather on their fallen nature. The philosophical minded nations of the East mostly inclined to the conclusion that the human *ego* is merely an illusion and the removal of this snare from the neck is salvation. Whereas the practical nature of Western nations led them to such results as their nature demanded (Mangalori, 2012; Razak (2015). Allamah Iqbal says:

<i>Nuqta Noori Ke Naam Au Khudi Ast Zair-i-Khaak Mashrar-i-Zindgi Ast</i>	<i>The luminous point whose name is the Self Is the life spark beneath our dust</i>
<i>Choon Hayat Alam Az Zaur-i-Khudi Ast Pus Baqadar Ustawaari Zindgi Ast Qatra Choon Harf Khudi Az Kund</i>	<i>Since the life of the universe comes from the strength of Self Life is in proportion of this strength When a drop of water gets the Self's lesson by heart</i>

<i>Hasti Be Maya Ra Gauhar Kand</i> [Iqbal, 1972, p. 18]	<i>It makes its worthless existence a pearl</i> [Translated by R. A. Nicholson]
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Furthermore, Samdani (2017) asserts that Allamah Iqbal through the miracle spark of his poetry and prose gave a message of hope for liberty, love for action, and resilience for constant struggle. This is because *Khudi* is everything and it is the centre of life and the measure of all things (Garcia, 2016; Razak, 2015). In other words, *Khudi* is a process wherein one actualizes and knows one's own competencies, value, and potential through self-awareness, thinking, reflection, and realistic action. According to Razvi (2017), Allamah Iqbal had a deep sense of the nation's deprivation and humiliation. He felt that the conscience of the nation has been completely devoid of the consciousness of life. The awe of the Western nations is imposed on their heart and mind in such a way that the whole nation could not think and understand the way to remove themselves from this situation. Allamah Iqbal wanted to inculcate the spirit of self-reliance in the nation and eradicated the germs of helplessness, hopelessness, poverty, and hypocrisy. Consequently, he was not only looking for a unique cure for these chronic ailments but also wanted to find all the causes and reasons which are the motives of the sickness of the vital force (soul) because he considered soul and *Khudi* (the Self) as synonyms. Thus, he believed that if the soul is weak, the Self inevitably weakens (Samdani, 2017). Tahir (2020) asserts that Allamah Iqbal's Ego (*Khudi*) and Husserl's Transcendental Subjectivity are one and the same entities. He further elaborates that the individuality is the same which has been named as *Khudi*. Khan (1977) endorses Tahir's view by explaining that, in metaphysical terms, *Khudi* refers to the indescribable sense of self that forms the foundation of an individual's distinctiveness. Razak (2015) postulates that Allamah Iqbal emphatically claimed that *Khudi* is a reality, and it is not an illusion as it has been mentioned in

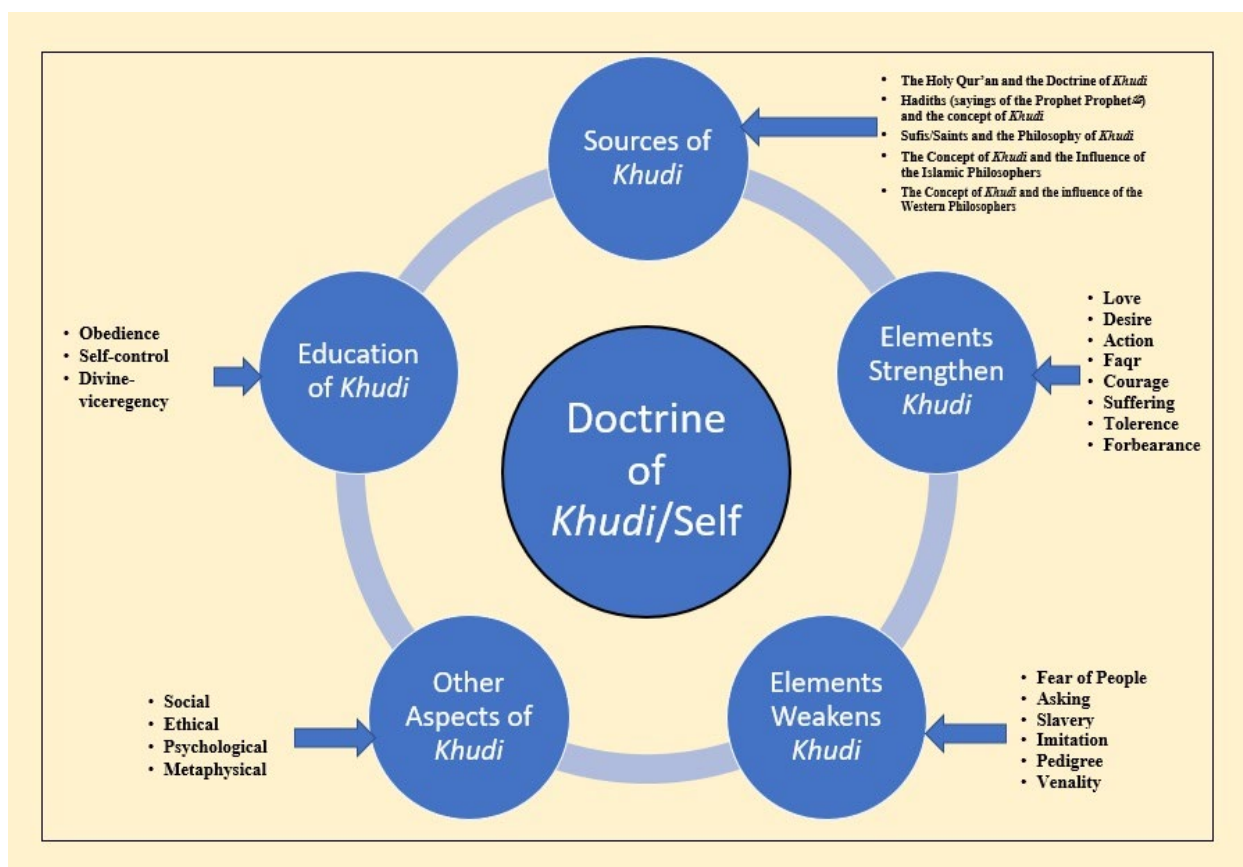
some pantheistic philosophies. Razvi (2017) asserts that by giving more scope to his doctrine of *Khudi*, Allamah Iqbal divides *Khudi* into different stages and primarily teaches self-affirmation. The true moral and religious idea for a person lies not in denying the Self, but in fully realizing affirming it. Everything that strengthens the Self is good and whatever weakens it, is evil. The affirmation of the Self strengthens the individual's innate powers to realise their full potentials towards integrity (Wahid, 2018).

In relation to self-negation, Allamah Iqbal seems to disagree with the famous doctrine of Wahdat-ul-Wujud of the Sufis. According to the belief of Sufis, the example of God is like the ocean and man is a drop of this ocean; therefore, it is self-negation for a drop to annihilate itself in the ocean. However, the fact is that after drowning, the question of Self does not arise because the ocean is infinite, and the drop is an inferior thing compared to it and the drop's merging and annihilation in the ocean destroys the concept of Self. According to this philosophy, man's life is complete when he annihilates his being. Allamah Iqbal's doctrine is contrary to Sufis' philosophy in that he argues that God's nature is like an ocean and man is a drop of it. But whatever man is, he has his individuality. Thus, the Sufis' doctrine that the merging of an entity with a higher entity is considered to be erased and annihilated, is not correct. For example, a drop in an ocean or a ray in the Sun apparently loses its *Khudi*; but in reality, it completes its *Khudi* (Razvi, 2017; Khan, 2019; Hashmi, 2008). So, according to the Sufi belief, the negation of the Self (*Khudi*) or the obliteration of the Self is the cause of nearness to God, but according to Allamah Iqbal *self-preserving, self-creating, and self-sustaining* are the means of nearness to God and to conquest the universe (Razvi, 2017). Iqbal (2005), Samdani and Razvi (2017) take the view that Allamah Iqbal strongly believed that self-negation is the real reason for the downfall of the Muslims and wants

to reject this faith with his doctrine of self-affirmation. The philosophy of *Khudi* along with its sources and other components have been shown in Figure 8 below.

Figure 8

Authors Self-Generated Model Showing Allamah Iqbal's Doctrine of Khudi/The Self and its Component



In connection with the self-affirmation and self-negation, desire and love for Allah and his Prophet ﷺ, faith and belief, faqr (not poverty but being spiritually rich) and destitution, courage and tolerance, action and forbearance play a fundamental role to stabilize the Self (*Khudi*) whereas fear, begging, slavery, venality, imitation, discipleship, and pedigree are the elements which cause the Self to weaken (Hussain, 1947; Hashmi, 1986; Qaisar, 2003; Iqbal, 2005; & Razvi, 2017).

Since some significant facts have been included in the philosophy of *Khudi* as noted by Saeed (2012), the place of *Khudi* rests in the heart of a person while referring to his own letter to Allamah Iqbal in which he asked him that where did he get the concept of *Khudi*? The reply was very precise and simple comprising one sentence on the corner of the same letter that was written to Allamah Iqbal:

خودی را در خود تلاش باید کرد

Khudi Ra Dar Khud Talash Bayied Kard

[*The place of Khudi is within the human itself*]

Keeping in view the above statement, it is equally important to discuss the aspects of Allamah Iqbal's *Doctrine of Khudi* prior to discussing its sources. According to Hillier and Koshul (2015), the concept of *Khudi* (The Self) is the centre point of Allamah Iqbal's philosophical thoughts. Hashmi (2008) postulates that he did not only convey this doctrine to the people of Indo-Pak Subcontinent but to the entire world. Hashmi (2008), Haqqi (2012), and Razvi (2017) argue that the concept of *Khudi* is a comprehensive philosophy that has several aspects viz: (1) Metaphysical, (2) Social, (3) Psychological, and (4) Ethical.

The metaphysical aspect of the *Self* is related to the reality of the world and the real life. Philosophers have always been searching for a fundamental principle that can be considered as the key to the reality of the universe. And in every philosophy that basic principle is annihilation and existence as the hidden form of its positive, solid, and permanent reality. The second aspect of the philosophy of the *Self* is psychological which deals with the construction of personality and the possibilities inherent in individual existence. The third aspect is social which is related to collective psychology, history, and the rise and fall of nations. Lastly is the moral aspect which may be considered abstract of all other aspects because the most substantial issue of human life is the issue of ethics.

Question 2: What are the sources of his philosophy of *Khudi*?

Allamah Iqbal elucidated the drive of writing the *Secrets of the Self* (Asrar-i-Khudi) in a letter to Maharaja Kishan Parshad written on April 14, 1916 (Burney, 1999, p. 487).

This Masnavi, which is called "Secrets of the Self", has been written with a purpose in mind. The radical and natural inclination of my nature is towards overindulgence and ecstasy, but I swear by the only God in Whose power is my life, wealth, and reputation. I did not write this Masnavi, but I have been directed and guided to it, and I wonder why I was chosen to write such an article, until the second part of this Masnavi is finished, my Soul (Rooh) will not be satisfied (Burney, 1999, p. 487).

Thus, the prior studies of *Iqbaliyat* (Parwez, 1996; Iqbal, 2005; Hashmi, 2008; Haqqi, 2012) draw attention of researchers towards the sources of the *Doctrine of Khudi*. It has been noted that *Khudi* is also known as Soul or *Rooh*. Therefore, *Khudi* is immortal because although the physical body perishes; according to Moharir (2014) and Taraat (2017), the Soul does not die, it returns to the universe and is eternal. Razvi (2017), Qasim and Zeb (2015) observe that if Allamah Iqbal's *Khudi* and Soul or *Rooh* are synonymous then *Khudi* shall be deemed immortal. Allamah Iqbal says: "Life is like a shell and the Self is like a drop of rain. If a drop of rain cannot become a pearl inside an oyster, it remains only a shell. If the human the *Khudi* is self-preserving, self-creating, and self-sustaining, then it is possible that even death will not kill you" (Kulliyat-i-Iqbal. 1977, p. 493). According to Akhtar (1986), Aazami (2001), and Razvi (2017), the Holy Qur'an is the most significant source of Allamah Iqbal's philosophy of *Khudi*. Qadri (2019) asserts that there are several sources that inspired Iqbal to compose the *Secrets of the Self*. Munawwar (1985), Hashmi (2008), Khan (2019), and Razvi (2017) assert that the sources of Allamah Iqbal's *Doctrine of Khudi* include the Holy Qur'an, the *Ahadith* (sayings of the Prophet ﷺ), and the teachings of Sufis and saints.

The discussion on the sources of Allamah Iqbal's philosophy of *Khudi* (the Self/Soul/Rooh) has persisted for many years (Khan, 2003; Samdani, 2017; Qasim and Zeb, 2015). Some scholars refer to verse nineteen of Surah Al-Hashr (Holy Qur'an) whereas some go beyond this reference and present other verses from the Holy Qur'an to explain his philosophy of *Khudi*. On the other hand, some critics consider it to be obtained from the Western philosophers for example Nietzsche and Fichte etc. Furthermore, Parwez (1996), Razvi (2017), and Khan (2019) posit that while discussing Allamah Iqbal's philosophy of *Khudi*, one thing that must be clarified is the sources of this significant and unique doctrine. Hakim (1992) asserts that Allamah Iqbal was influenced by Nietzsche during the period of his poetry in which *Asrar-i-Khudi* was composed. He further elaborates that it is directly influenced by Fichte's philosophy of ego and philosophy of life and as far as Allamah Iqbal's thoughts are concerned, he is more influenced by Nietzsche than Fichte (this will be further discussed in subtopic 3). Munawwar (1985) observes that critics have tried to compare his philosophy of various Western philosophers, but his philosophy is exclusively taken from Islamic traditions. Niazi (1995) proclaims that when Allamah Iqbal was asked about the sources of his philosophy of *Khudi*, he simply referred to the Verse 19 of Surah Al-Hashr, chapter 59 of the Holy Qur'an:

“وَلَا تَكُونُوا كَالَّذِينَ نَسُوا اللَّهَ فَأَنْسَاهُمْ أَنْفُسَهُمْ أُولَٰئِكَ هُمُ الْفَاسِقُونَ”

And be ye not like Those who forgot God; And He made them forget Their own souls. Such Are the rebellious transgressors!” (Al- Qur'an, 59:19).

It is worth noting here that the significance of anything is largely associated with its source or sources for the purpose of its existence. Allamah Iqbal had presented adequate testimonies in his *The Reconstruction of Religious Thoughts in Islam* on his doctrine of *Khudi* which are very closely and strongly connected to the message of God in Islam. Thus, the Holy Qur'an in its simple and eloquent style stresses the personality and unanimity of human. The more a man is separated

from God, the more his individuality (*Khudi*) becomes weakened. Only by being close to God, man can hold on to his own *Khudi*. However, it does not mean at all that man absorbs himself in God, but by becoming aware of himself, he absorbs God in himself, and this happens only through the cultivation of *Khudi* (Parwez, 1996; Razvi, 2017; Hashmi, 2008, Khan, 2019; Qadri, 2019). According to Maududi (2015), forgetting God always results in forgetting one's own Self (*Khudi*). He further asserts that man certainly develops a false perception of his place in the world when he forgets that he is the Almighty's slave, and his entire existence suffers as a result of this fundamental mistake. Razvi (2017) asserts that there are three things in relation to *Khudi* which clearly come before us from the Holy Qur'an viz: (1) that man is the chosen servant of Almighty Allah, (2) despite his faults, he is the successor of Allah, and (3) he possesses a personality which he has accepted at his own peril. He further argues that in the literature of *Iqbaliyat*, *Khudi* and *Rooh* are considered the same in meaning, thus other than the Verse 19 of Surah Al-Hashr, Allamah Iqbal has derived his concept of *Khudi* from the Verse 85 of the Surah Al-Isra as mentioned previously.

Khan (2019), Zeb (2015), Razvi (2017) and Gilani (2019) observe that several contemporary scholars such as Ahmad Raza Barelvi, Ashraf Ali Thanvi, Dr. Tahir -ul-Qadri, Karm Shah Bhervi, Ahmad Yar Naeemi, Arshad-u-Qadri, Dr Israr Ahmad, Suleman Nadvi, and Abu Ala-Maududi have the same point of view that Allamah Iqbal's *Khudi* and *Rooh* are synonymous.

a) *Ahadith (Sayings of the Prophet ﷺ)*

Most scholars of *Iqbaliyat* posit that Allamah Iqbal derived his *Doctrine of Khudi* from the saying of the Prophet ﷺ (Hadiths) other than the Holy Qur'an (Munawwar, 1985; Razvi, 2017, Hashmi, 2008; Azami, 2001). According to Razvi (2017), the following hadith of the Prophet ﷺ can be quoted to support the argument:

الْكَيْسَ مَنْ دَانَ نَفْسَهُ، وَعَمِلَ لِمَا بَعْدَ الْمَوْتِ، وَالْعَاجِزُ مَنْ أَتْبَعَ نَفْسَهُ هَوَاهَا، وَتَمَنَّى عَلَى اللَّهِ

The Prophet ﷺ said, “*The wise is the one who knows himself and acts for the Hereafter and the weak is the one who exhausts his soul after desire and then seeks from Allah the fulfilment of his vain desires.*” [Al-Tirmidhi].

In other words, those who recognise their soul or self, they are the ones who recognise their creator, the Almighty Allah. Additionally, Allamah Iqbal provides the allegory in a story of the lions who lived in the herd of sheep and had forgotten their identity (*Khudi*) to reinforce the teaching of self-realisation. This is the understanding derived from the teachings of the Prophet ﷺ which leads to the identification of Almighty Allah and Iqbal considers this the real purpose of human life (Parwez, 1996; Razvi, 2017).

c) *Sufis/Saints*

Another source of Allamah Iqbal’s philosophy of *Khudi* is the thoughts and observations of Sufis, which he himself admits. He says: “The philosophy of *the Secrets of the Self* has been partially derived from the thoughts and observations of Muslim Sufis and scholars, and the notion of time is not a new thing for our Sufis” (Burney, 1999, p.236). The Sufi whom Allamah Iqbal seems to be most influenced by is Maulana Jalaluddin Rumi. He considers Rumi as his preceptor and is grateful for his grace and guidance. He pays tribute to Rumi in a short poem titled, *A letter from Europe* (Razvi, 2017; Sadeed, 2004).

<p><i>Hum Khugar-i-Mehsoos Hein Sahil Ke Khareedar Ek Behar-i- Pur-ashob-o-Pur-Israr hey Rumi Tu Bhi Hey Usee Qafla-i-Shauq Mein Iqbal Jis Qafla-i-Shauq Ka Salaar Hey Rumi Es Asr Ko Bhi Diya Hey Us Ne Koi Pegham Kehtey Hein Charag-i-Rah-i-Ahraar Hey Rumi</i></p> <p>[Iqbal. 1977, p. 440]</p>	<p><i>We venture not beyond the shores –Being to the senses confined. But Rumi is an ocean, Stormy, mysterious. Iqbal! Thou, too, art moving in that band of men— That band of men of passion, of which Rumi is the guide, Rumi, they say, is the guiding light for freedom; Has he, indeed, a message, for the age we live in?</i></p> <p>[Translated by N. Siddiqui]</p>
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Ali (2008) asserts that Allamah Iqbal calls Rumi as his mentor and says in *the Secrets of the Self*:

پیر رومی خاک را اکسیر کرد
از غبارم جلوه ها تعمیر کرد

[Iqbal, 1972, p. 9]

*Peer-i-Rumi transformed my soil to gold
And covered my deserted dust with beauty*

[Translated by the author]

Allamah Iqbal acknowledged Rumi's guidance elsewhere:

پیر رومی را رفیق راه ساز
تا خدا بخشند ترا سوز و گداز

[Kulliyat-i-Iqbal, 1972, p. 796]

Peer-i-Rumi is your guide on the way

That May God be merciful to you

[Translated by the author]

According to Khan (2019) and Razvi (2017), Allamah Iqbal again pays tribute to Rumi in the following couplets:

علاج آتش رومی کے سوز میں ہے ترا
تری خرد پہ ہے غالب فرنگیوں کا فسوں
اُسی کے فیض سے میری نگاہ ہے روشن
اُسی کے فیض سے میرے سُبُو میں ہے جیحوں

*The cure lies in the burning flames of Rumi
Thy wisdom is impressed of the West
By his grace, my sight is bright
And I am in all my glorious height*

Translated by the author]

[Iqbal, 1972, p. 320]

According to Akhtar (2015), Rumi's influence on Iqbal has been well documented in the pages of history. Allamah Iqbal's own statements are evident of this influence and remind the reader of a variety of Rumi's philosophical thoughts. Another renowned scholar of *Iqbaliyat* Annmarie Schimmel observes that Allamah Iqbal derived the word *Khudi* from Maulana Rumi in his prose work published titled *Fihi Ma Fihi (Discourses of Rumi)*. She asserts that "it is important to see that Rumi had used the term *Khudi* in the sense of the spiritual, unperishable Self of the human being" (Schimmel, 1989, p. XIII). However, Akhtar (2002) proclaims that it must not be understood that those ideas did not or do not exist elsewhere. He further asserts that it would certainly be wrong to think so, because most of the common ideas of Allamah and Rumi are found

separately in some other works of Sufis and Islamic philosophers. According to Parwez (1996), Razvi (2017), Khan (2019), Wahid (2018), and Akhtar (2002) it is evident that in addition to Maulana Rumi, Allamah Iqbal was also influenced by other personalities, including Imam Abu Hamid bin Muhammad bin Ahmad Al-Ghazali, Abdul Karim Al-Jaili, Sheikh Akbar Muhyiddin Ibn Arabi, Bu Ali Senna, and Sheikh Ahmad Sarhindi. Subsequently, there is possibility of the influence of Western philosophers as well, but to claim that he derived his philosophy of *Khudi* from western thinkers is completely baseless (Khan, 2019). According to Sir Thomas Arnold as cited in Wahid (1974), Sir Muhammad Iqbal, despite his extensive knowledge and vast reading, is not merely a reflection of others' ideas but stands out as a truly original thinker. Alavi (2020) asserts that Allamah Iqbal composed *Secrets of the Self* with a clear understanding, and he believed that writing this *Masnawi* was the purpose of his life because he has to die but his work will be eternal.

Concisely, the *Self* is the centre of light within us which encourages us to use our hidden potential from the beginning to the end, both logically and metaphysically. *Khudi* provides us with a force to act because according to Iqbal, *Khudi* is itself an act of God and a divine *Amr* (direction). It is the Self that directs man to move on and take the initiative to do something with responsibility in a world which is unjust and oppressive. It also develops man to fight in a way that the last man, "may be suppressed, and a new image of man may emerge who does not surrender easily to the temptations of slavery." Although Allamah Iqbal presented the concept of *Khudi* at first through his poetry book *Asrar-i-Khudi*, it was wholly communicated in his publication *The Reconstruction of Religious Thought in Islam* (Qazi, 2013).

Question 3: Why are botanical elements chosen in view of his philosophy?

Natural elements are visible in all types of poetical works with diverse approaches of expressions. Some poets use it as a symbol to express their viewpoint while others use it to express

the beauty of the universe (Ahsan, 2000). In whatever way these objects are used the presence of nature is inevitable (Razvi, 2016). In poetic literature, it is common to express ideas of human beings and their lives such as joy and sorrow through botanical elements to expand the imagination of readers and to spark their interest. Flowers are vividly used to express romance, love, temptation, eternity, and femininity in poems. Further, it is noted that botanical elements have also been mentioned in the holy texts. For example, verses 9 to 13 of chapter one of the Old Testament describe how plants were produced on the earth as cited in Bucaille (2003).

And God said, ‘Let the waters under the heavens be gathered together into one place, and let the dry land appear. And it was so. God called the dry land Earth, and the waters that were gathered together he called Seas. And God saw that it was good. And God said, “Let the earth put forth vegetation, plants yielding seed, and fruit trees bearing fruit in which is their seed, each according to its kind upon the earth’. And it was so (Bucaille, 2003, p. 5).

On the same subject, the Holy Qur’an mentions that:

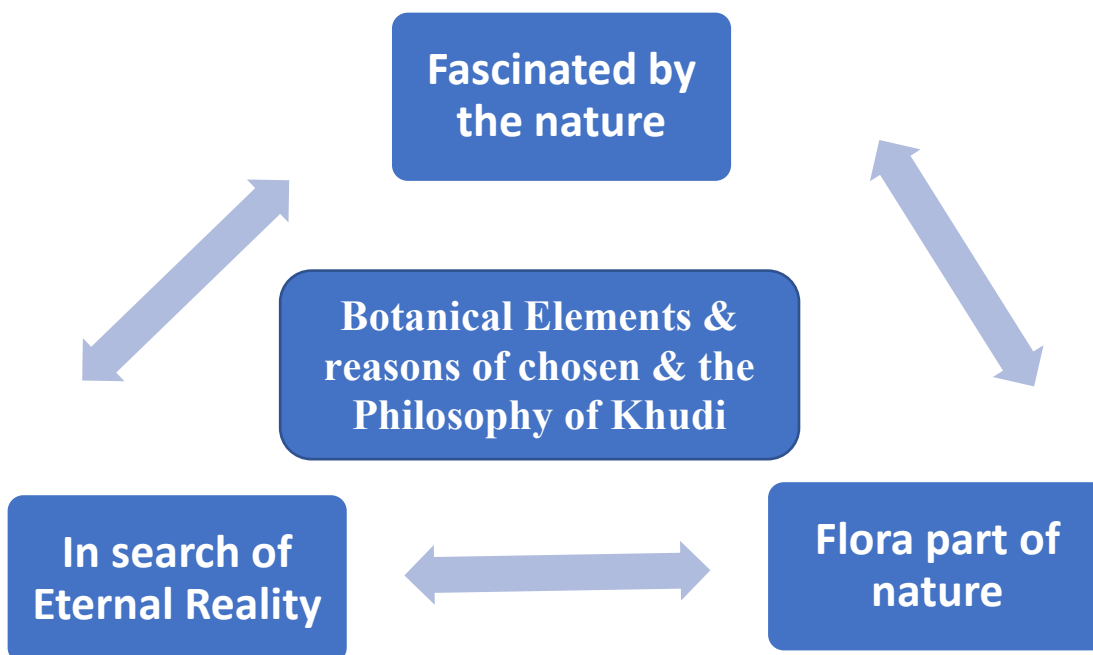
(God is) the One who has made for you the earth like a cradle and inserted roads into it for you. He sent water down from the sky and thereby We brought forth pairs of plants, each separate from the other. Eat! Pasture your cattle! Verily in this are Signs for people ended with intelligence (Al-Qur’an, 27:61).

According to Hall (2011), most places on Earth that have life have distinctly vegetated landscapes. Whether walking through modified habitats by man or wild neighborhoods, man is more likely to encounter plants than any other type of living organism. Since flora predominate the natural landscape, their beauty and their symbolic meanings can take on new profundities beyond their delicate texture or delightful scent. The thorns on a bloom represent the anguish that frequently accompanies love and can convey both the dual nature of love and other sentiments. Over time, poets have used botanical elements in a variety of ways to illustrate their thoughts and feelings.

It is no surprise that botanical elements have been an integral part of poetry from the early times to the modern age. Contemporary poets used flowers to clarify their themes employing literary terms such as metaphors and symbols as well as personifications. According to Ryan (2018), the symbolism in the poetry that began from the ancient times continued to blossom in modern times. The most famous poets who used flora in their poetry include William Wordsworth, Johann Wolfgang Von Goethe, Alfred Lord Tennyson, Robert Frost, Percy Bysshe Shelley, John Keats, Emily Dickenson, and Mary Oliver, etc. (for details see chapter 2). Hashmi (1986) posits that Allamah Iqbal was renowned for his Urdu poetry much earlier than his Persian poetry; however, he is regarded as one of the great poets of the Persian language alongside Rumi, Saadi, Ferdowsi, Hafez, and Tabrezi. Further, in Urdu, he is ranked as one of the three greatest poets (the others being Mir Taqi Mir and Mirza Ghalib). It is to be noted that Urdu and Persian poetry is abundant in the application of botanical elements as almost every poet from Amir Khusru to Allamah Iqbal has utilised them to beautify their poetry and to engage their readers. They have also employed them as metaphors and similes to convey a deeper meaning to the text. It should also be noted that Urdu poets – other than Allamah Iqbal and few others – have used botanical elements in a way that is dissimilar to the English poets (Razvi, 2016; Khan, 2019). Bailey (2008, 30) endorses that “the old Hindi poets were far truer to nature.”

Figure 9

Author's Self-Generated Model Showing The Reasons of Choosing Botanical Elements



As far as the question why he would use botanical elements in his poetry, the following reasons have been considered to search this out. This has shown in Figure 9. This research has found that Allamah Iqbal was considerably fascinated by nature and natural elements such as plants, flowers, and shrubs as well as scenic beauties. The poems, *Eik Arzu*, *Himala*, *Phool*, and *Abr* are excellent examples of the description of nature. This was one of the main reasons of his inspiration towards botanical elements and to use them in his poetry to express his philosophy of *Khudi* (Razvi, 2016). He was much interested in romantic poetry in his school days which may have also driven his attachment towards the use of flora in his poetry. He was impressed by the writings of Wordsworth, Coleridge, Cowper, Emerson, and Tennyson (Hamid, 2021). He was electrified with the thoughts of Wordsworth; thus, he writes in his famous diary reflection, “I confess [Wordsworth] saved me from atheism in my student days” (Iqbal, 2006, p. 53). Allamah Iqbal chose botanical elements in the view of his philosophy because he considered that by using

flora as metaphors and/or symbols, he can make his philosophical thoughts more inspiring as well as attractive. From this attachment to nature and more specifically flora, Iqbal tried to gain a higher understanding of the fabric of reality – the Eternal Reality. Allamah Iqbal viewed the world as sacred and deeply meaningful, believing that observing nature is a form of worship. In *The Reconstruction of Religious Thought in Islam*, he describes nature as a reflection of the Divine, comparing it to how character reflects the human self, calling it the habit of Allah (Iqbal, 1930, P.54).

Essentially, Allamah Iqbal's approach combined intellectual thought and deep reflection. Subsequently, in his nature poetry, he sought the subjugation of the physical world, aiming to use it for the benefit of humanity. This notion was for the revitalization of the mystical realm of man as he supposed that both are substantial for an individual to prosper. Correspondingly, he felt the manifestation of Allah through nature and that paying attention to nature was a means to worship Him. He says:

<p>علم کے حیرت کدے میں ہے کہاں اس کی نمود گل کی پتی میں نظر آتا ہے راز ہست و بود [Iqbal, 1977, p. 366]</p>	<p><i>Where in the wonder of knowledge this can be seen? In the flower of leaf, the secret of existence can be seen</i> [Translated by the author]</p>
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Truly, the poet became aware of the fact that Allah can be seen in the phenomena of nature as all botanical elements are His witnesses (the philosophy of Wahdat al Shuhud). The poet perceived Allah revealed in the natural gorgeousness of the valley of Kashmir, recognising the divine presence in elements like Chanaars, snowcapped mountains, lush green valleys, serene lakes, and sunsets. The poet expressed that without morning tears *Khudi* cannot become strong and then he compared it by giving example of the Lalah that grows well on the riverside.

بے اشک سحرگاہی تقویم خودی مشکل یہ لالہ پیکانی خوشتر بے کنار جو [Iqbal, 1977, p. 635]	<i>Khudi does not become bright without dawn cries</i> <i>The strong Lalah grows well by the banks</i> [Translated by the author]
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Consequently, he wanted to spend his time in jungles where he could see flowers of *Lalah* blooming in the harshest conditions, thus he chooses *Lalah* as a symbol of hardship and boldness as well as for the development and enhancement of *Khudi* because an individual has to face challenges and difficult conditions. He loved botanical elements, the beautiful skies and the stars, the clear deep waters as well as all other objects of nature including fauna. For example, in *Lalah-i-Tur*, Allamah Iqbal expresses that the divine presence is evident in all of nature and humanity. Every flower and every heart carries God's signature, symbolizing His guidance and light. No soul is left in darkness, as the divine essence illuminates all (Iqbal, 1972). He has broadly used natural environment and elements associated to it in his poetry.

There are of course reasons behind his philosophy of *Khudi* and one of them seems to be that he wanted to convey his message to the lay man, so he considers the use of these specific botanical elements could be an easy and attractive way to attract the readers. In this regard, Allamah Iqbal chose the *Shaheen* (the eagle) among birds and the *Lalah* (tulip) among flowers as his favorite images and motifs. *Lalah* according to him represent the assertion of the Self (*Khudi*) in the face of hostile circumstances. *Lalah* owes its triumph not to anything external rather the scar embedded in its heart, its glow being inherent to it as befits a flower with a *Khudi* of its own. Therefore, it is a model for individuals and nations to follow. The cup-shaped flower (*Lalah*) appeals to Allamah Iqbal's mind through numerous analogies. Thus, he consistently utilizes the image of *Lalah* to express and analyse complicated philosophical thoughts (Mir, 2000).

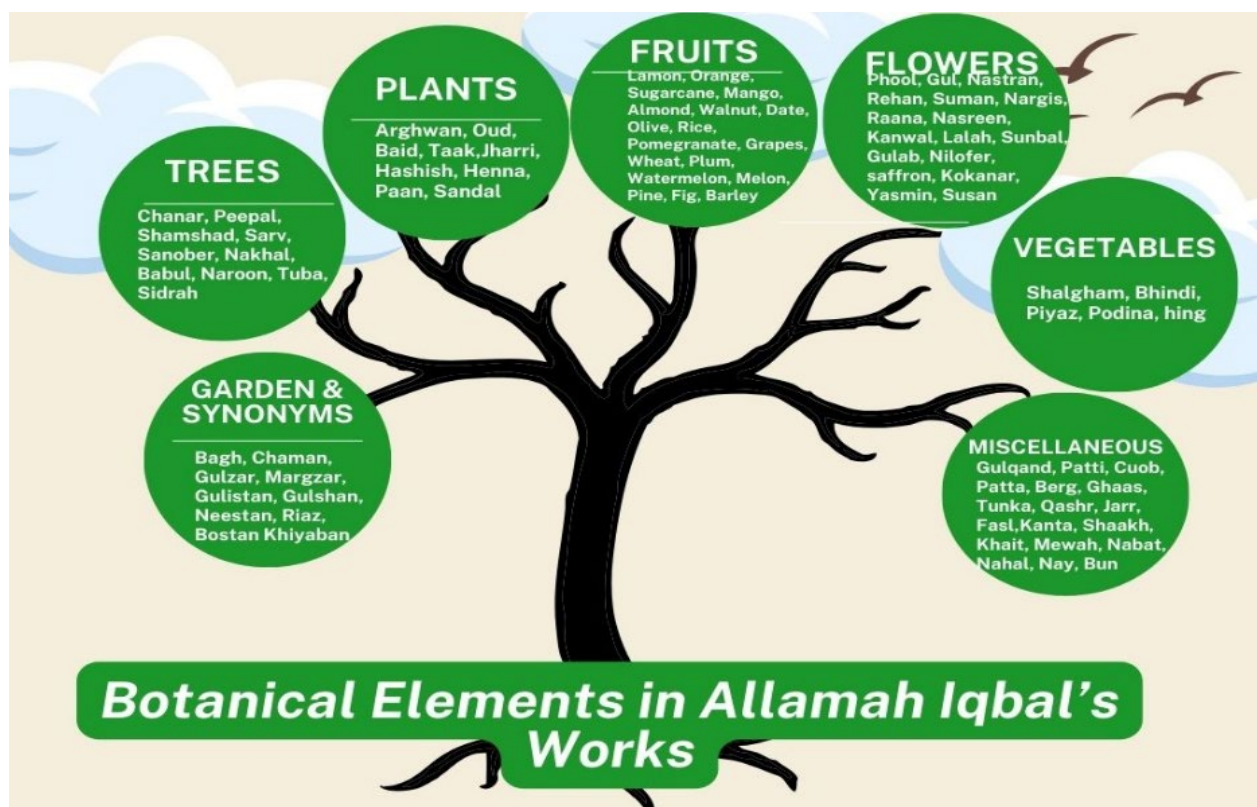
Question 4: What are the botanical elements used in his poetry and how has Allamah Iqbal used them to express his Doctrine of the Self (Philosophy of *Khudi*)?

The doctrine of *Khudi* holds the central leading place in the works of Allamah Iqbal and all other philosophical thoughts are developed, originated, and streamlined from it. He considered poetry as a means of communication for the revival of the nation. He conveyed his message of hope and optimism thereby motivating the people of his nation for a constant struggle. For this purpose, the great poet introduced a new harmonization, new styles, new themes, new terms with new metaphors and similes and developed his individual philosophy. Further, he gave elevation to imagination, vastness to vision, and exaltation to thoughts. He not only broadened the horizons of Urdu but also the Persian poetry. He created innovation and rareness through textures, dressed them in a gesture and symbolism as well as gave them new meanings in the transmission of his philosophical thoughts. He made allegorical references to the four natural elements (water, fire, earth, and air) and various precious stones such as pearls, gems, diamonds, and rubies. Among the living things, he chose birds and other animals for their specific attributes, for example: an eagle for its lofty flight, bravery, and pride. In his works, he used about sixty animals and birds which are: *lion, fox, partridge, hawk, deer, moth, camel, nightingale, sheep, wolf, leopard, horse, falcon, chameleon, snake, wagtail, eagle, crocodile, ant, dove, starling, quail, swan, sparrow, duck, pigeon, anqa (an imaginary bird), leech, elephant, fly, spider, squirrel, cow, cuckoo, fish, bat, mule, donkey, glow-worm, gnat, scorpion, dog, frog, mouse, bee, crow, vulture, panther, peacock, owl, cat, chukar, and francolin*, etc. Other than the above-mentioned animals and birds, Allamah Iqbal also used florae in his works. He embellished his poetry with more than a hundred types of flowers, fruits, herbs, and shrubs including plants, trees, and related species. These included: *Redbud, Grapes, Pomegranate, Fig, Acacia, Garden, Poppy, Tulip, Cane, Willow, Leaf, Platanus*

orientalist, Grain, Wheat, Grass, Red Rose, Pale Rose, Plant, Fruit, Peepul, Vine, Straw, Seed, Date, Sweet Basil, Shrub, Root, Jasmine, Wood, Skin, Hashish, Henna, Wild Gourd, Thorn, Melon, Gulistan, Gulshan, Gulzar, Chaman, Dry Date, Dry Grass, Bunch, Tree, Mustard, Crop, Olive, Saffron, Verdure, Sepand, Jujube, Cypress, Suman, Hyacinth, Sandalwood, Lily, Branch of tree, Barley, Fox tree, Fir, Anab, Aloe Wood, Bud, Orange, Palm tree, Lotus, Rose, Paan, Petal, Lemon, Dry fruit, Palas, Betelnut, Walnut, Nasrin, Daffodil, Narcissus, Dogrose, Elm, Water Lily, Wild Rue, Basil, Mango, Sugarcane, Almond, Turnip, Violet, Rice, Watermelon, Plum, Chilgoza Pine, Mint, Seeds of Pomegranate, Okra, Gul Qand, Pistachio, Onion, Asafoetida, Mulberry, Sunflower, and Quince, etc. These botanical elements have also shown in Figure 10 below.

Figure 10

Author's Self-Generated Model Showing The Botanical Elements Used In Allamah Iqbal's Works.



Allamah Iqbal's profound understanding and artistic characterization of botanical elements is widespread in his works. Through these references, he skillfully expresses the beauty of nature and all that exists. According to Ahsan (2000), two trends are apparent in the poems that Allamah Iqbal wrote before going to England and formally starting to compose poems in Persian – an immense love for his nation and an intense spiritual attachment to nature; as he knew that the world is a gift of nature, and the reality of nature is from the *Lord* of nature. Thus, his doctrine is deeply rooted within the allegorical use of botanical elements. He says in Javed Nama:

این همه فیض از بهار فطرت است

فطرت از پروردگار فطرت است

[Kulliyat-i-Iqbal, 1972, p. 696]

All grace is from the spring of nature

Nature is from the Lord of nature

[Translated by the author]

And he says in Baal-i-Jibreel, “*The souls and the worlds bear witness, the truth, And the truth is that there is God indeed, How could I know if God was or was not, When the reason was changing the thoughts every moment, No one is known to the Nature's eternal songs!, The peerer of stars or the expert of plants.*” [Translated by the Author]

And in reference to his primary philosophical discourse of *Khudi*, a word which he uses synonymously with self or ego, he describes the perfect individual who has undergone a complete transformation and reaches the highest station of spiritual attainment, i.e., *Mard-i-Mumin*, viz: (1) obedience, (2) self-control, and (3) divine vicegerency. Thus, he says:

<p>تقدیر کے پابند نباتات و جمادات مومن فقط احکام الہی کا بے پابند</p> <p>[Iqbal, 1977, p. 64]</p>	<p><i>Flora and fauna adhere to what Destiny foreordain</i> <i>A believer only bonds by the commandments of God</i></p> <p>[Translated by the author]</p>
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According to Hashmi (1986), Allamah Iqbal was renowned for his use of botanical elements in the Urdu and Persian poetic traditions. As far as, the question is concerned, Allamah Iqbal's works (poetical and prose) indicate that he used botanical elements with a purpose in mind. In reference to his primary philosophical discourse of *Khudi*, a word which he uses synonymously with self or ego, he describes the perfect individual who has undergone a complete transformation and reaches the highest place of spiritual attainment, i.e., *Mard-i-Mumin* – who possesses the three fundamental attributes, viz: (1) obedience, (2) self-control, and (3) divine vicegerency.

Ahsan (2000) postulates that it is clear from the works of Allamah Iqbal that he has given thought-provoking examples of the reality of things and their connection to his doctrine of *Khudi*. For example, his allegory of light concentrating its power in such a way that it became an eye, and the quest for light gave insight to the eye. It is suggested that when Allamah Iqbal speaks of the existence of things, he attempts to attribute it to man's instincts and his nature. As when he gives the example of the *Tulip*'s diligence, he reminds man of his own struggle and toil in order to motivate him to strive forward. He wants man to maintain his identity and freedom by using his natural abilities, just as the *Tulip* can sustain its existence by braving the harshest of conditions.

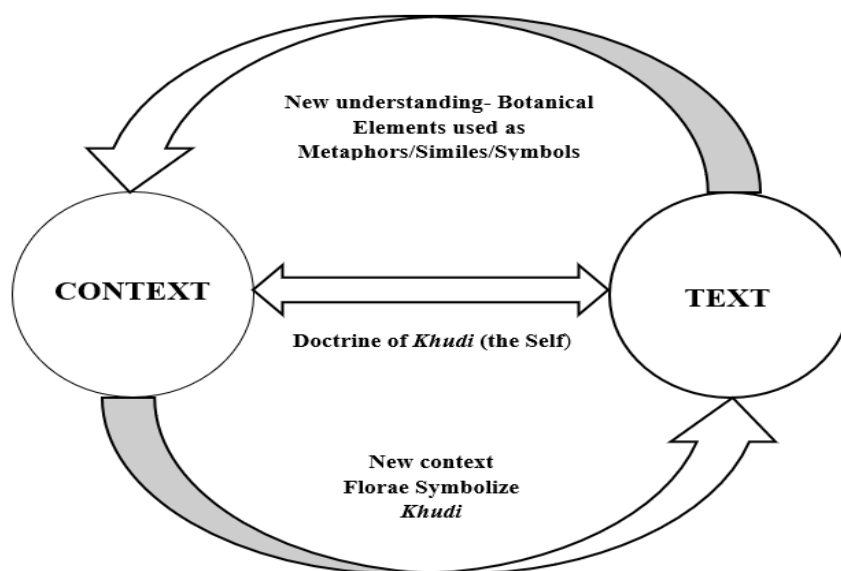
There is no denying that the surroundings and the phenomena of nature around man lead him to struggle, and if one studies Allamah Iqbal's prose and poetry, it becomes clear that he derived his ideas from the phenomena of nature. He has indeed given poetic justification to his theory of natural phenomena (Ahsan, 2000). It seems as if Allamah Iqbal is using the phenomena of nature to draw the nation in a subtle manner, not only to draw them towards diligence, but also to shift their focus towards optimism. He envisions the golden future of the Muslims through the

transformative process into the perfect man who will give freedom to the nation through sacrifice and struggle thereby elevating the ranks of the nation and turning the flower's *bud* into a *garden*.

Nonetheless, Allamah Iqbal's works clearly show that he used botanical elements to express his *Doctrine of Khudi* as displayed in Figure 11. The relationship between the text and the context is directly related since the botanical elements are used as metaphors, similes, and symbols. Allamah Iqbal's works are significantly diverse compared to his predecessors and contemporaries. One of the reasons was that he made natural phenomena an important theme of his poetry. He is not only a poet of nature but to a large extent he tried to make nature a revealed reality and besides being inspired and devoted by the beauty of nature and natural environment he took the task of illuminating the facts of life. The poet reflected the beauty of nature as a source of insight related to man and reality. Thus, the phenomena of nature became the manifestations of various realisms and perceptions.

Figure 11

Authors Self-Generated Model Showing The Process of Botanical Elements Used to Express his Doctrine of Khudi



Essentially, when we talk about nature and natural environment, it is observed that botanical elements (plants, trees, shrubs, fruits, flowers, grass, weeds, etc.) are essential constituents of the planet earth. Botanical elements have been used by human beings for centuries and they have been an exemplary source of medicines too. According to Allamah Iqbal (1930), the vegetable kingdom represents a higher stage of evolution. Life begins with spontaneous grass, followed by plants and various types of trees. Some of these trees, he suggests, approach the animal kingdom, exhibiting characteristics that are reminiscent of animals, thus bringing the boundaries between plant and animal life. This reflects Allamah Iqbal's view of the interconnectedness and progressive nature of life in its various forms.

Rose and Liby (2004) note that plants are gifted and able chemists and hence there is no substitute for them. He argues that plants provide a counterbalance to the artificiality and stress of city life and satisfy an entrenched need in all of us for communication with non-human objects (Ryan, 2018). This research has indicated strong ties between the botanical elements mentioned in the Holy Qur'an and philosophy in general and doctrine of Allamah Iqbal in particular. Allamah Iqbal's profound understanding and artistic characterization of botanical elements is widespread in his works. Through these references, he skillfully expresses the beauty of nature and all that exists. According to Ahsan (2000), two trends are apparent in the poems that Allamah Iqbal wrote before going to England and formally starting to compose poems in Persian – an immense love for his nation and an intense spiritual attachment to nature; as he knew that the world is a gift of nature, and the reality of nature is from the *Lord* of nature. Thus, his doctrine is deeply rooted within the allegorical use of botanical elements. Professor Ghulam Rasool Malik describes three main sources for his use of metaphors, similes, and symbols: Qur'an and Sunnah, history, and the world of nature (Malik, 2002). Allamah Iqbal who observed the world in the mirror of nature says the following:

<p>فطرت کو دکھا یا بھی ہے، دیکھا بھی ہے تو نے آئینہ فطرت میں دکھا اپنی خودی بھی ! [Iqbal, 1977, p. 418]</p>	<p><i>You have portrayed many a natural sight, Display your Khudi in Nature's mirror bright.</i> [Translated by S. A. Shah]</p>
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However, when he makes this claim, he argues that, by the grace of God Almighty, he is neither useless nor a slave to anyone. Subsequently, his point is that he wants to exhibit his *Khudi* in the mirror of nature. Since he is an independent personality, it is his right to see and investigate the world around him. Thus, he indicates:

<p>کرم تیرا کہ ہے جوہر نہیں میں غلام طغزل و سنجر نہیں میں جہاں بینی میری فطرت ہے لیکن کسی جمشید کا ساغر نہیں میں [Iqbal (Urdu), 1977, p. 378]</p>	<p><i>Thank Thee, O Lord, I am not without talent born; I am not a slave of kings and potentates; Though born I am with a power to see the world, I belong to none, like Jamsheed's all—seeing glass.</i> [Translated by N. Siddiqui]</p>
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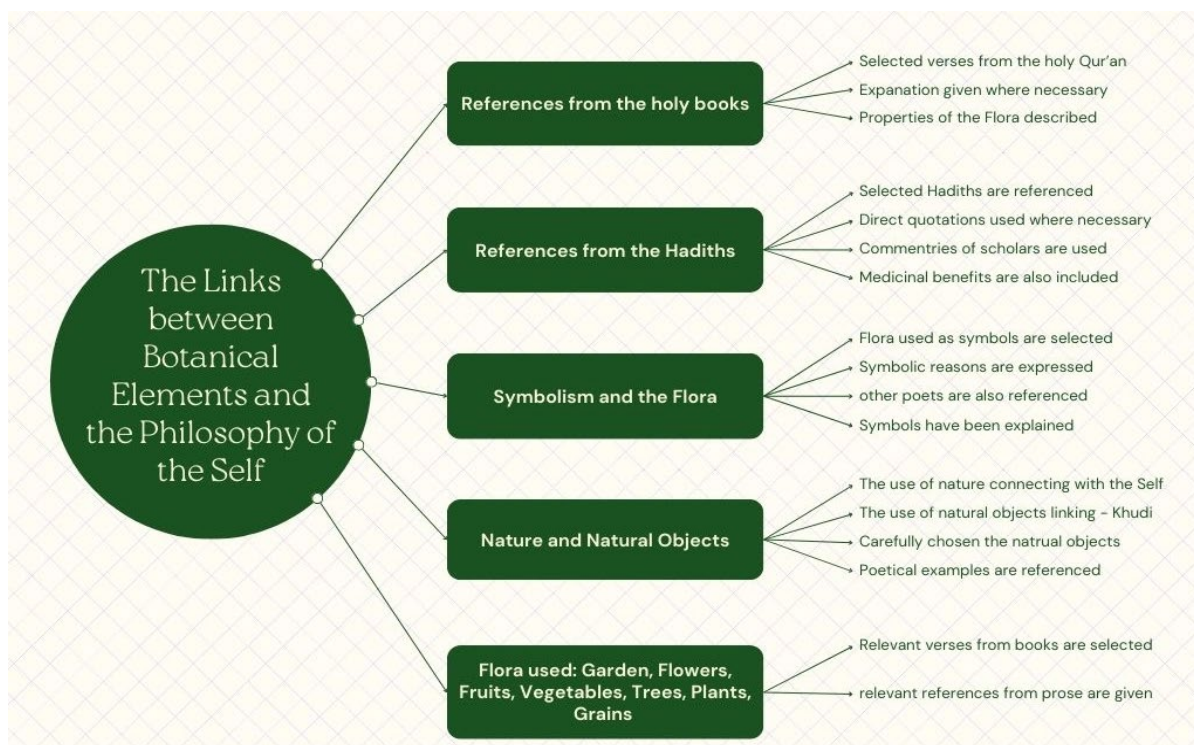
Botanical elements constitute the most fascinating themes in his poetry that stimulated his preliminary inspirations and broadened his intellectual understanding of the universe. For example, he describes beautiful memories of the past in the following verses:

<p>آتا ہے یاد مجھ کو گزرا ہوا زمانہ وہ باغ کی بہاریں وہ سب کا چہچہانہ [Iqbal, 1977, p. 37]</p>	<p><i>I am constantly reminded of the bygone times Those garden's springs, those chorus of Chimes</i> [Translated by M. A. K. Khalil]</p>
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The Figure 12 below describes this strong and close connection between the philosophy and botanical elements present in Allamah Iqbal's works or the links of natural phenomena to his Doctrine of *Khudi*.

Figure: 12

Author's Self-Generated Diagram Showing Strong and Close Connection Between the Philosophy of Khudi And The Botanical Elements Used in Allamah Iqbal's Works



The following outlines the use of botanical elements and their relation to his Philosophy of Khudi:

- i) **Arghwan** (Redbud) is one of these botanical elements which is of special importance in terms of its characteristics. It grows in unusual places and is not a source of nourishment for common animals. The use of this plant can be seen in Allamah Iqbal's *Masnavi Pas Che Bayad Kard ay Aqwam-i-Sharq* which was published in September 1934. In the subtopic of *Masnavi Khitab Ba Aqwam-i-Sarhad* (Address to the people of Sarhad), he uses this beautiful plant to warn those who blindly follow materialism saying, O young man, look for a heart that will keep you, young forever, and your face remains as red as *Arghwan* in the manifestation of the Almighty God. And this can happen only if the *Khudi* is developed, and the person is ready to undertake all the actions that can support him to get the closeness of the Almighty Allah. In a poem of *Baal-i-Jibril* (Gabriel's Wing),

Europe se aik khat (A letter from Europe), Allamah Iqbal compares materialism and spirituality and uses *Arghwan* as a rare thing. He says that materialism is limited to carnal needs, while spirituality is eternal. For example, a donkey eats grass only to become a source of provision for others like a sheep or goat. On the other hand, a deer grazes *Arghwan* in the mountains of Khotan. So, in its navel there is an everlasting musk which causes others to be attracted to it. *Arghwan* (see note 1) seems to be a high-quality plant that not only perfumes the air with its flowers, but when it becomes food of the deer, the scent is transmitted to its body becoming part of it. In the same way, the beauty of spirituality is that when one attains this eternal wealth, it does not perish rather produces that light in the hearts from which man not only benefits himself but also becomes a source of guidance for others. Thus, eternal life becomes his destiny. The result of materialism, on the other hand, is simply to provide food for others. In his traditional style, Allamah Iqbal imaginatively asked his spiritual mentor Rumi if he had given any message to the present day? In response to his question he advises against living a life focused on basic, animalistic desires, symbolized by eating hay and corn. Instead, one should seek spiritual nourishment, like the musk-deer, and live divine guidance. Those who do so transcend ordinary existence and become a reflection of divine wisdom, like the Holy Qur'an (Iqbal, 1972). Also, *Ishq* (love) for the Prophet ﷺ is one of the noteworthy components of Allamah Iqbal's doctrine of *Khudi*. In one of the stanzas, while expressing his heartfelt feelings, he says that my face is yellow with pain and my red eyes (*Arghawaani*) are shedding blood. Words have got stuck in my throat, but Holy Prophet ﷺ knows the condition of my heart without words.

- ii) **Grape** (Angoor) is another botanical element which this research question has identified.

Alcohol and its associations are mentioned in Urdu and Persian poetry by almost every poet. For example, Akbar Allahabadi said:

*His daughter carries the world on her head;
It was good that the grape did not have a son* [Kulliyat-i-Akbar, 1952, p.19]

Grape is a fruit that is eaten with great relish all over the world. Its juice is very tasty and a great source of energy. Allamah Iqbal used this word in different ways. In some places it means love, divine love, freedom, liberty and so on. In some places it refers to knowledge and religious understanding whereas other places it is used as a metaphor for desires and aspirations. The word grape is not often used in Allamah Iqbal's poetry, but the word vine is repeatedly used interchangeably. In *Rumuz-i-Bekhudī*, Allamah Iqbal says that when unity of a nation is scattered, it is the path of *Taqīd* (strict conformity) for its re-establishment that should be adopted. So that the nation that had been squeezed like *grapes* by time may not perish. There, he considers the Muslim nation to be the signs and memorials of Prophet Moses and Prophet Aaron (Peace be upon them), which are still alive due to following their righteous predecessors. Further, in *The author's memorial to him ﷺ who is a mercy to all living beings*, Allamah Iqbal pleads before the Prophet of Islam ﷺ, that his poetry is only for the restoration of Islam and the awakening of the Muslim nation. He asserts, "if there is any theme in my poems against the spirit of the Qur'an, then O Prophet ﷺ of Allah, I have no right to live. So, let this street be cleansed from this thorn and let the wine that is in my grapes dry up, and put poison in my camphor wine, that I may not be able to speak any worldly word." (Kulliyat-i-Iqbal, 1972 P. 168). It is as if the Sage of the Nation is praying and expressing that his poetry is far from being worldly. This was explored that, Qur'an and the *Ishq* (love) for the Prophet ﷺ are the fundamental elements

of his *philosophy* of *Khudi*. This is evident from his poetic works as well as prose. For example, he expressed his love for the Qur'an in a letter addressed to Sir Ross Masood on April 26, 1935: "... in the light of present-day ideas on the Holy Qur'an, I would prepare the note that has been under my consideration for a long time. But now I do not know why I feel that this dream of mine will not come true. If I had the means to dedicate the remaining time of my life, I would think that there is nothing better for the Muslim world than these notes of the Holy Qur'an" (Burney, 1999, P. 108). In the preface of *Payam-i-Mashriq*, Allamah Iqbal emphasizes that true transformation in society begins with an internal revolution in individuals. He stresses that external change is meaningless unless it is rooted in the consciousness of people. Referring to the Qur'anic principle that indeed, Allah does not alter the state of a people until they take it upon themselves to bring about change from within. Thus, Allamah Iqbal underscores the importance of both personal and collective transformation, which guides his Farsi writings (Iqbal, 1923). The findings of this research question further disclosed that grapes are one of the basic ingredients for winemaking. It is as though the wine was hidden inside the grapes in the form of juice before it was ready, and then after going through the stages of preparation and fermentation, once again it is trapped within the bottle. In the same way, it is better if true love stays hidden within (Kulliyat-i-Iqbal, 1977, P.139). On Allamah Iqbal's imaginative journey to the skies, he illustrates the companions including Tolstoy, Carl Marx, Mazdak, Nietzsche, Einstein, Byron, Jalaluddin Rumi, Petofi, Hegel and Farhad. Addressing Hagel, he reflects that reality has two sides, like the orchard and the desert – both are expressions of the same truth. To truly understand life, one must experience both sweetness and bitterness, symbolized by grapes and bitter gourds. He stresses that nature thrives on contrasts,

creating tension and balance through opposing forces such as workers and employers, slaves and lords. These opposites are essential to the dynamic of existence (Iqbal, 1972).

- iii) **Opium** is another botanical element that this research question has identified regarding Allamah Iqbal's philosophy. Opium (see note 2) is a poison for consciousness that has been used sometimes in a real sense, sometimes in a figurative sense and sometimes for philosophers who untangled the knots of intellect. In his most popular Persian poetic work *Secrets of the Self*, entitled *To the effect that Plato, whose thought has deeply influenced the mysticism and literature of Islam, followed the sheep's doctrine, and that we must be on our guard against his theories*, he calls Plato's (see note 3) thoughts as influenced by opium. Because he believed that the world of ideas was true whereas the real world was mythical and delusional. Allamah Iqbal denounced these views describing them as equating loss with gain existence with nothing. He says, "the heart is sad, the flame is depressed, and the world is full of opium" (Kulliyat-i-Iqbal, 1972, P. 34).

In this reference, Allamah Iqbal in a letter to Khan Muhammad Niaz-ud-Din Khan writes: "Praise be to Allah that you liked the Masnavi. I have seen it in the magazine of Syed Waliullah Shah Sahib. This is the modern Platonism I have alluded to in my article. It is a perverted form of Platonic philosophy which a disciple, Plotinus, presented as religion. This religion was very popular in the Roman world in the early centuries of Christianity. His last supporter, a woman named Hypatia, was brutally murdered by Christians themselves in Egypt. This religion spread among Muslims through Christian translations of Hurran and gradually became part of Islam. To me, this teaching is absolutely un-Islamic and has nothing to do with the philosophy of the Holy Qur'an" (Burney, 1999, p. 458-61).

Further, during an imaginary journey to Mars, Allamah Iqbal in a stimulating dialogue with a Martian sage remind the Ummah that there is an urgent need to understand and learn the religion in its original form. Islam teaches that Man only gets what he strives for (Qur'an, 53:39). Consequently, if someone says that religion is the destiny of the rich to accumulate wealth without hard work and it is the destiny of the poor and needy to remain dependent on wealthy people, then it is not a religion, but a drug distributed to the poor who have consumed it for centuries and have succumbed to it. He has used the word opium astutely here and has also created a great harmony in its literal and metaphorical meaning.

*Is this fascination and magic or Is it religion?
Is this a pill of opium or Is it a religion?*

[Iqbal, 1972, P.696]

Criticizing politicians, he says that they have given the name of freedom to slavery, and it has strengthened the chains of downfall. Such politicians want to hold on to their power, even if it means to be cunning and deceptive. Therefore, one should avoid such deceptive politicians, and a *true believer* (Mard-i-Hurr) should not be ignorant of his *Khudi*. Hence, *Mard-i-Hurr* must avoid *opium* pills of such politicians at all costs.

It was disclosed that the real reason for the dilemma of Muslims was their detachment from the true spirit of Islam. If the above lines are considered, it is evident that wherever Allamah Iqbal mentions *opium*, its ambition is to awaken Muslims from their deep slumber. This is further reinforced in the poem *Iblis ki Majlis-i-Shura*.

- iv) **Pomegranate** (*Anaar*) and particularly its red flowers attracted Allamah Iqbal towards it. Allamah Iqbal was an environmentalist poet who saw and felt the manifestations of the beautiful nature with the eye of insight. This heartfelt attachment can be determined from

his early poems, *Hamala*, *Abr-i-kohsar*, *Gul-i-rangeen*, *Insan* and/or *Bazm-i-qudrat*. Therefore, in his description of landscapes, where he mentioned other plants, *Pomegranate* (see note 4) was not left out because he was much influenced by the attractiveness of the flowers and fruits of this tree. *Pomegranate* has been mentioned in a letter addressed to Syed Nazir Niazi in which he has expressed his desire to eat *Pomegranate* seed sauce. Remember, this is around the days when he was suffering from a throat related illness and was being treated by an Indian doctor (Burney, 1999). It was exclusively noted that the element of his reflection of landscapes was seen in his early poems greatly and it was present in later poetry, but the influence of *philosophy* of *Khudi* and Qur'anic teachings became more prominent. In a poem of *Bang-i-Dara*, he says:

Countless were there, pomegranate trees

As well as the shady pipal tress

[Iqbal, 1977, P. 332]

Given Iqbal's predisposition for attaining Islamic knowledge, it is no surprise he uses fruits mentioned by Allah Almighty in the Holy Qur'an to beautify and enhance his poetic expression. In Surah Ar-Rahman, Allah says: "In them (heavens) are fruits, and palm trees and pomegranates" (Qur'an, 55:68).

Furthermore, on October 20, 1933, Allamah Iqbal visited Afghanistan on the invitation of Muhammad Nadir Shah. He returned to Lahore taking his route from Kandahar via Chaman and Quetta on November 3. During his visit, he went to see the Khirqa-i-Mubarak (Garb of the Prophet ﷺ) in the city of Kandahar. Afterwards, when he described this journey in a poem titled as *Masnavi Musafir* (the traveller). It is to be noted that this is the second place where he mentioned pomegranate for its redness. He considered Kandahar as a land of

paradise, and its dust like dust of desire for the seers. The place as rich in colour, fragrance and water that shines like mercury. Then, to further enhance its beauty, he uses the analogy of the pomegranate by saying that in the solitude of its mountains appear to have frozen fires within the pomegranates.

- v) **Fig** (*Injir*) (See Note 5) has been mentioned in Allamah Iqbal's poetic works *Gabriel's Wing* and *Gift of Hijaz*. In a poem titled *Peer-o-Mureed* (Rumi and Disciple), in the second stanza of the poem a disciple inquires, "O' Master of love of God, I do remember your insightful saying that the brain, structure and strings of an instrument are dry, then how are such songs are created from them that they remind us of the true Creator. Disciple further asks that the modern man is warm-hearted of instruments, but his condition is far from being at peace. Neither he has the knowledge of the secrets, nor is he able to distinguish between a friend and a foe. Rumi answers the question of the disciple that not everyone can benefit from every useful thing. Just as a delicious fruit like a fig is not the food of every bird, in the same way music cannot benefit everyone in the real sense.

*Every ear is not adapted to the word of truth,
As Figs are not the bait of every chicken*

(Iqbal, 1977, P. 427)

The above-mentioned couplet has also been cited in a letter to Munshi Tahir-ud-Din in which Iqbal narrated the story of his journey to Europe (Burney, 1999). In addition, *Fig* is used in various letters to Syed Nazir Niazi (Burney, 1999). In *The Gift of Hijaz*, the poet presents his invocations to the Prophet ﷺ in the form of *Rubaiyat* (Quatrains) and requests the Messenger of Allah ﷺ that Muslims are in infirmity. The circumstances have become so hostile to Muslims that there is no way they can escape. "O Messenger of Allah ﷺ! The bird

(Ummah) that you raised like a *Fig*, it is difficult for it to look for seeds in the desert.” In a way, Iqbal considers that Muslims have fallen from grace due to a lack of determination and grit which was prevalent in previous generations.

Fig is among the plants that has been mentioned in the Holy Quran, Hadiths of the Prophet ﷺ and other Holy Books. Allah says, “By the fig and the olive (of Jerusalem), and [by] Mount Sinai, and [by] this secure city [i.e., Makkah], Indeed, We have created man in the best stature” (Qur’an, 95:4). There is no doubt that the fruit mentioned by the Almighty has a myriad of benefits for humans and animals. The companion of the Prophet ﷺ Abu al Darda narrates, “Someone presented the Prophet ﷺ a plate of figs and he said, “Eat figs! If I would say a certain type of fruit was sent down to us from the heavens, I would say it is a fig because it has no seeds. It cures the piles and is useful for rheumatism” (Aljozi, 2001, p. 357).

- vi) **Acacia** (*Babool*) is another plant that this research study has identified as an exclusive botanical element. Despite the fact that it is a popular tree, poets do not use Acacia (See note 6) in their poetry, but Allamah Iqbal used this ignored flora along with other flowers and trees in his works in Urdu however, in his Persian poetry it is not used at all because it is derived from Sanskrit. It is mentioned only once in his poetry in the poem *Saqi Namah*. And the flower here means either a rose or an acacia flower because thorns are especially found with these two types of flowers.

His are the wilderness and acacia trees

His are the roses and His are the thorns [Kulliyat-i-Iqbal, 1977, P. 418]

Nevertheless, the above couplet is very simple, but by mentioning the thorns and the flowers together, he claims that whatever is around us is due to their juxtaposition and this is what

increases the significance and usefulness of something.

- vii) Research Question 3 also explored and identified **Garden** and its various substitutes (Bagh, Bostan, Chaman, Gulistan, Gulzar, Gulshan, Khayaban, Riyadh) and their connection with Allamah Iqbal's doctrine of *Khudi*. Garden has been the focus of human attention since ancient times because it is used for various purposes such as beautification, harvesting, and various educational and research endeavours. Bagh are cultivated all over the world with zeal and zest. Gardens have a spiritual connection with humans because it is a place where one may feel spiritual bliss. From the study of the Holy Qur'an, Allah Almighty has not only created a blessing like gardens in this world but has also given the believers good news that in Paradise they will be enriched with such blessings and this reward would come to them for their admitting of the oneness of God and keeping His commandments over everything else. Allamah Iqbal connected his philosophy of *Khudi* with nature and encourages the individual to go beyond merely observing or depicting the beauty of nature. He urges one to reflect their *Khudi* through the mirror of nature. It is a call to self-realisation and spiritual expression, using nature not just as backdrop, but as a means to reveal one's true essence (Iqbal, 1977). In his poetic works, Bagh has been used skillfully both in a metaphorical and literal sense that indeed shows the versatility of his thoughtful vision. His attachment to nature evaluated from the fact that as he goes through evolutionary stages, this attachment not only increases but also diversifies. See how beautifully he mentions the morning breeze, garden, and fragrance in one of his early poems *Withered Rose*.

Your kindness was acknowledged in the morning breeze

The garden was blessed with the sweetened tweeze

[Kulliyat-i-Iqbal, 1977, p. 51]

It was investigated that word garden is skillfully used in the first stanza of the poem *Dagh* (name of Urdu poet), which is one of the six *Marsiyyahs* composed by him. He refers to *Dagh* as the nightingale of Delhi (See note 7). And in the concluding verses of the *Marsiyyah*, he expresses that “everything in this mortal world is subject to a universal law, just as the fragrance of a flower cannot be confined inside the garden and it leaves the garden, so do the flowers in this world have to leave” (Kulliyat-i-Iqbal, 1977, P. 90). He recorded one of his unique experiences when he visited The Royal Cemetery, “In the days of my short stay in Hyderabad Deccan, my benevolent Mr. Nazar Ali Haidari, Trustee, Finance Department (later Nawab Haider Yar Jang Bahadur) whose valuable services and extensive experience are benefiting Daulat Asifia, one night he took me to visit the magnificent but longing domes in which the Qutb Shahi kings are sleeping. The silence of night, the overcast sky and the crescent moon shining through the clouds together with the sad scene made such an impact on my heart that it will never be forgotten” (Mahar, 1977, P. 241). The study of several other poem reinforces his attachment to nature. For example, in the 26th stanza of the poem *The Complaint*, *garden* is mentioned in a specific context i.e., Muslim Ummah. The poet conveys his message that new sentiments have re-emerged among the Muslims and that they wish to serve the true religion as their forefathers did. But in the 29th stanza, he complains that no one paid attention to his plea. As this study identified that *Ishq* (love) for the Prophet of Islam ﷺ is one of the ingredients for the development of *Khudi* thus the poet shows this respect and attachment by using the terminology of *Andalib-i- Bagh-i- Hijaz*. He also portrays the sacrifices of the Muslims of Tripoli in a graceful manner.

Apart from *Bang-i-Dara*, the word *garden* has also been used in the ghazals of *Baal-i-Jibreel*. The story of Adam's departure from Paradise is beautifully narrated in the third Ghazal with the use of *Bagh-i-Bahisht* (Garden of Paradise). He says:

Why was I ordered to depart from the garden of Paradise?

The journey of the world is long, now wait for me!

[Iqbal, 1977, p. 299]

The Secrets of the Self was the first Persian poetic work of Allamah Iqbal published in 1915. This is the collection in which he presented his Doctrine of the Self (*Khudi*) and the use of botanical elements is prevalent. *Bagh* is mentioned in the preface of the book where the poet describes the truthfulness and effectiveness of his words. The poet believed that nature tested his words, and that the *gardener of nature* did not plant anything in the *garden* except the seeds of his tears and joined the string of his sighs and cries with the plants of the *garden*. Further, the poet believed that he is the dust of the feet of the Muslim Ummah. The Ummah whose fame is in the *garden* (world) and whose fresh songs warm the hearts. In the *Mysteries of the Selflessness* (*Rumuz-i-Baikhudi*), the reader is reminded that if the flames of revolution reached the *garden*, they would take the form of spring instead of becoming tools of destruction. Nonetheless, *Bagh* has been used in *Rubaiyat of Payam-i-Mashriq* (A Message from the East). In one of the *Rubai*, the poet says that the spring in the *garden* is due to love (*Ishq*) and elsewhere he speaks of the *Noor* (light) of Allah Almighty, that it is ubiquitous in the garden. In *Fasl-i-Bahaar*, he has mentioned *Bagh* beautifully as well. Additionally, in the poem *Pind Baaz Babacha-i-Khuwaish* (*The Falcon's advice to its youngster*) the eagle exhorts his child to be diligent and that together, they do not construct the nest in the garden because for them the mountains and the desert are home. This is one of the attributes of *Khudi* that the poet wished to see in the youth.

And *Bagh* is also mentioned in the intriguing story of a droplet of water in the poem *Qatra-i-Aab*. Poems such as, *A dialogue between God and Man*, *Joo-i-Aab*, *Qismat Nama-i-Sarmayadar o Mazdoor*, and *Insaan* are excellent examples of the use of *garden*. Furthermore, this research question revealed *Bagh* in seven couplets of *Persian Psalms* (Zuboor-i-Ajam). In the very first part of this book, the poet uses several elements of a *garden* and contends the omnipotence of God. The poet dictates that he cried like a young bird in this garden for God's blessings and that God has blessed his blindness with the bright spring of His manifestation. The poet continues to say that he had lived his life in that place (*garden*) in such a way that the new generation could benefit from him (from his philosophy of *Khudi*). Moreover, neither his mind was full of disbelief and faith, nor his soul desired for the *Garden of Eden*. And the reason he did not desire the *Garden of Eden* was because he already contained the memory of God in his heart. The poet has driven this concept from the *Hadith-i-Qudsi* in which Almighty God says, "I do not reside anywhere in the heavens and the earth, but into the heart of a believer" (Darulifta Deoband, 2020). Elsewhere the poet says, because his heart is filled with the love of God, he wants to pass his precious treasure on to the people of the *garden*, but he cannot find anyone in the *garden* who holds a desire for it. In the second part of *Persian Psalms*, he addresses the *tulip* saying that you are the lamp of the mountains and the *gardens*, but perhaps you are unaware that the place of man is lofty. The poet asks the *tulip* to look at him if it is interested in knowing the secrets of life (Kulliyat-i-Iqbal, 1972, p.425). Also, the *Bagh* appeared in the first verse of the first ghazal of *Javed Namah* and in four other couplets where Allamah Iqbal went on to a journey to the skies with Rumi in his imagination. At the planet Mars, they meet a Martian who tells an incident to Allamah Iqbal and Rumi that in the time of the Prophet ﷺ

a Martian descended into the desert of Hijaz during his journey to the land of Adam. And then what he wrote about the East and the West was even more colourful than the garden of paradise. During the discussion of destiny while visiting the planet of Mars, when the Martian Sage is asked for an explanation, he answers that there is no doubt that Allah is the Lord of all destinies, but if one destiny causes your liver to bleed, then ask your Lord for another destiny. That is, do not ruin yourself under the pretext of destiny. The Martian Sage says that it is the dust, the clouds, the fields, the gardens, the palaces, the houses, the bricks, and stones, which you falsely claim to own, O ignorant man! all these belong to Allah Almighty (Kulliyat-i-Iqbal, 1972, p. 697). *Bagh* does not appear even once in the Masnavi *Pas che bayad kard aye Aqwam-i-Shriq*, but it does appear once in the Masnavi *Musafer*, where the poet describes his trip to Afghanistan by expressing that it was a journey across various landscapes – lush gardens, dry plains, and rugged mountains – moving freely and lightly like a breeze, symbolizing a sense of exploration and spiritual freedom (Iqbal, 1972).

As mentioned previously, Allamah Iqbal used several synonyms of garden. *Bostan* (Garden) is one of them. The poem entitled *Shama* of *Bang-i-Dara* is the first one where *Bostan* is used to express the fact that it is the feeling and awareness that creates thousands of objects of human intelligence. *Bostan* has also been mentioned in the poems *Tasweer-i-Dard* and *Eik Prinda Aur Jugano*, where the message of patriotism is given in the former poem and the ups and downs of time has been expressed in the latter due to which spring is set in the *Bostan*. This is to remember that patriotism is connected to his doctrine of *Khudi*. He says:

Garden, nightingale, flower, fragrance this Cognition is

- [Iqbal, 1977, p. 45]
- viii) *Root of the struggle of 'I and you' this Cognition is*
 Research Question 3 divulged that Allamah Iqbal did not neglect **Willow** (Baid) he carved his poetry with various types of plants. Even though, the *Baid* has not been found in his Urdu poetic works, however, in a poem of *The Secrets of the Self*, he uses it for slavery and downfall while drawing the attention to the decline of Muslims across the globe. The poet expresses that Muslims have failed to keep their freedom because they have lost the characteristics of their ancestors and they have forgotten the message of the Prophet ﷺ, consequently, they are suffering from humiliation. By using *Baid* and *grapevine* as metaphors for slavery, he links it with his doctrine of *Khudi* because slavery is one of the facts due to which one's *Khudi* becomes vulnerable (Kulliyat-i-Iqbal, 1972, p. 136).
- ix) Research Question 3 further explored the use of **Leaf** (Barg/Patta) in the poetical works of Allamah Iqbal and its link with the philosophy of *Khudi*. It was revealed that the role of *leaf* is very important in the growth and development of plants and trees. The falling of leaves from the trees is a sign of autumn. The poet portrays the beauty of nature by using leaves as well as uses them metaphorically for the people of the nation. The poet's excellence is that when he talks about the botanical elements, he introduces new metaphors and similes. Since his poetry is for the reformation of the nation thus, he uses leaves in rare and sophisticated manners. In Urdu poetic works, he has used both *Barg* (leaf) and *Patta* (leaf) according to the need of verses. The *leaf* has been mentioned in the poems of *Bang-i-Dara* such as *Gul-i-Rangeen*, *Love and Death*, *Shakespeare*, *The Portrait of Anguish*, *The Royal Cemetery*, *The Complaint*, *Pewasta Reh Shajar Se Ummeed -i- Bahar Rakh*, etc. In these poems, the poet conveys a message to his countrymen that the accomplishment of an elevated rank always requires effort. In another poem, Iqbal teaches the lesson of unity

through the broken branch of a tree that cannot stay alive even in the Spring. Equally, if a person separates himself from the nation, then he also has no importance. This is because the individual is strengthened by the nation's coherence, otherwise, he is nothing as the wave has a value in the ocean but outside of the ocean, it is nothing. The poet is convincing his readers to his *Philosophy of Khudi* because unity and hard work are vital parts of his doctrine. This important botanical element is mentioned twice in *Zarb-i-Kalim* and ten appearances were recorded in *Asrar-o-Rumoz (The Secrets of the Self & Mysteries of the Selflessness)* where he expresses his *Ishq* with the Prophet ﷺ. He reminds Muslims once again that they are one *Ummah* (Qur'an, 23:52), and addresses humans and asserts that being the vicegerent of Allah Almighty, it is their duty to direct the course of history, develop potentialities of life, and create a society that is based on the principles of peace, harmony, equality, and justice. He asserted this goal by developing the philosophy of *Khudi*. He states that when *Khudi* takes the form of a group, it ends its individual existence and turns into a nation and thus it changes from a flower *leaf* to a *garden*. The *leaf* appears twelve times in *Payam-i-Mashriq*. The poet introduces himself in a profound way by using the combination of *Barg-i-Gul Rangeen (leaf of a colourful flower)* in *Dedicatory Epistle*:

*Their hues. Each line of verse that I compose
Is a drop of my rich heart's blood that flows*

[Kulliyat-i-Iqbal, 1972, p. 187]

The poet proclaims that he is the only one in the garden who has the courage to raise his voice for the *Ummah* through his message of *Khudi*. In several other poems, his focus is on *Ishq* which is the foremost component of his philosophy. The composition of *Barg-i-Gaya* also appears in the poem *Qatara-i-Aab*. Addressing the raindrop, the poet says that you have been the spectacle of dusk and dawn. In other words, you have seen the ups and downs

of this mortal world. Although you are tiny physically, but your place is greater. *Barg* has been mentioned eleven times in *Zubor-i-Ajam*. In the first verse of the sixth ghazal, the *Barg* is used literally whereas in the thirty-eighth ghazal, he used it metaphorically for *Mahboob* (*Beloved*). A similar approach of *Shikwah* and *Jawab-i-Shikwah* has been adopted in ghazal thirty-eight. The poet says, “O my Lord! Those who live in this world keep shedding tears from their eyes in remembrance of you, and the example of tears is like the drops of dew on the face of a rose in the morning, then the rays of the sunshine on them. The poet then asks whether there is a pearl of dew on the leaf of a rose in that world too?” (Iqbal, 1977, p. 42/434)

- x) **Red Birch (Chanar)** is another botanical element that this research question has explored wherein a link between the flora and the philosophy of *Khudi* observed clearly. It is understood that Allamah Iqbal was of the view that *Khudi* is the foundation of the universe and the determination of various forms of life and their evolution depends on the stability of the *Self*. According to him, the glory of the *Chanaar* (*Red Birch*) is due to the stability of its *Khudi*, and the majesty of the mountains is no more than a small seed of mustard. The poet further says that when life gathers strength from *Khudi* then the river of life expands into an ocean. He says that the striking beauty of the red birch captivates our attention, and its presence adds grandeur to the mountains. Its vibrant appearance seems to be made of flames, and it all begins from a single, bold and self-affirming seed (Iqbal, 1972).

Also, due to the similarity between the red colour of the leaves of Channar and the fire, several poets have used *Red Birch* metaphorically for fire. The poet uses the composition of *Aatish-i-Chanaar* as a metaphor to refer to *Khudi*. The poet has used this majestic tree in the poetic *Notebook of Mulla Zada Zaigham of Laulab* where he says:

*“Thou think it a mere drop of blood; well,
 Man’s heart is but lofty ambitions.
 The revolutions of moon and stars are not to its liking:
 It makes its own nights and days.
 The earth that enshrines in its bosom the fire of plane tree:
 this exalted earth can never be dead and cold”* (Iqbal, 1977, p. 681)

The poet uses this beautiful **Easter Flower (Gul-i-Raana)** in his first Persian poetry collection *Secrets of the Self* in the explanation of his doctrine of *Khudi*. The poet says when *Khudi* obtains stability by the divine love, then its power takes over the power of the age. Allamah Iqbal highlights the power of a saint mentioning the incident of one of *Bu Ali Qalandar’s* disciples who went to the market singing songs in respect of his pious guide and did not realize that the soldiers were asking him to clear the way until the *chobdar* (attendant of the king) hit him in the head with a stick. He went back to *Bu Ali Qalandar* (See note 8) and complains to him. As soon as the *Qalandar* heard this his face turned red like fire. He wrote a letter to the king and asked him to call back his *chobdar* otherwise he will give this kingdom to someone else. The king shivered and immediately issued an order to arrest the *chobdar* and requested for forgiveness from the *Qalandar*.

*Shall I tell you the story of Bu Ali
 Who is well regarded in the Subcontinent
 He sang a song in the ancient rose garden
 And he spoke to us about the pretty rose* [Kulliyat-i-Iqbal, 1972, p.25]
Gul-i-Raana has also been used in a couple of other places to express charm and beauty.

In *Payam-i-Mashriq*, the poet has mentioned the common qualities of the flower and himself that both of us are suffering from difficulties because our hearts are filled with love.

- xi) Research Question 3 revealed that in all poetic works of Allamah Iqbal, there is a lot of mention of vegetation and **grass (ghaas/alaf/gaya)** because these are closely related to the

phenomena of nature. Therefore, the logical conclusion of this attempt not only increases the attraction and meaning of the poems but also provide some entertainment to the readers as well. The first use of grass has been noted in one of his early poems entitled *Eik Gaye aur Bakri* (A Cow and a Goat). Also, *Rukhsat Aye Bazm-i-Jahan* (Farewell O World's Congregation). This poem has been adapted from Ralph Waldo Emerson (See note 9).

In *Mysteries of the Self*, synonyms of *Ghaas* (Alaf & Kaah) have been used because *Ghaas* is originally from *Sanskrit* so, it was not available in Persian language. In the same *Masnavi*, this word has also been used in contrasting ways. The poet specifically asserts that pious souls live by eating grass and those who give up meat, they become closer to God Almighty (Kulliyat-i-Iqbal, 1972, p. 30). In contrast, elsewhere, the poet gives the example of tigers that when they become habitual eating grass, the sharpness of their teeth wanes and consequently, their propensity to feed falters and their natural strength is lost. Here the poet reminds Muslims that if their spiritual supremacy (*Khudi*) is weakened then their physical strength will also deteriorate and as a result slavery becomes their destiny. Therefore, if Muslims want to get rid of slavery, they must make themselves strong both spiritually as well as physically (Kulliyat-i-Iqbal, 1972, p. 31). This can only happen if their *Khudi* is exercised. The maturity of character has been the central focus in *Mysteries of the Selflessness*. The poet has also clarified the skewed concept of trust and reliance that has been adopted by the Muslims and emphasis has been placed on following its correct meaning. He refers that there was a time when Muslims were so determined that they did not think of the mountains more than *grass*, but now they fear even a small thing like an ant. In one of the *Rubaiyat* of *Payam-i-Mashriq*, the poet says that it is not necessary that a person can reach the height of spirituality by eating precious food rather, spirituality is

related to the intuition, which is found only by worshipping God Almighty. In another place, it is mentioned that sometimes, a straw of *grass* gets the strength of a mountain, similarly sometimes a poor man becomes a king, everything is controlled by Allah, the Exalted. Elsewhere, while describing the greatness of Man, he points out that a zealous man will never beg before the kings because he is known of his high rank as human. Therefore, he will not surrender his *Khudi* to become a chaff. In the first verse of *Zubor-i-Ajam*, *grass* has been used to express the poet's vision. He expresses that his tears have penetrated the leaves of *grass* and made them *Jasmine* which means that the words of the poet have generated revolution in the hearts of his readers. In one of the Ghazals of this collection, he has given the message of *Khudi* in a unique way. For this purpose, he uses some special compound words such as; *aalam-i-dereena*, *berg-i-kahish*, and *sifat-i-koh-i-gran*. In any case, whether his talk is overt or hidden, he always adopts a new and quirky style, and this is what makes him unique and gives him eternal distinction. The *Javed Nama* begins with *Munajaat*, where the poet gives logical reasons for the lack of speech in the phenomena of nature such as mountains, sea, and *grass* – *that* they are not affected by moans and groans. After the prayers, the poet uses *grass* in *Tamheed-i-Zamini* to highlight the greatness of *Ishq*. He says that the status of a mountain before *Ishq* is not more than a straw of *grass*. In another place, *Kah* has been used while describing the significance of the heart (heart has a direct link with *Khudi*). He highlights that before the power of love, even something as mighty as a mountain seems insignificant, like a piece of straw. Love makes the heart move with the speed and agility of a fish. As long as the heart remains free, so does the body (Iqbal, 1972).

The poet uses *Kah* in the statement of *Faqr (Darveshi)* to reflect on inconspicuous things where he reinforces to highlight his philosophy of *Khudi*. Equally, in the description of the greatness of *Mard-i-Momin*, *Kah* represents the subtle things. The immensity of man has also been expressed at the end of the *What should then be done, O People of the East*. The word *Kah* is observed in six *Rubaiyat of Arghman-i-Hijaz* Persian. First, the mention of *Kah* is noted in *To the Prophet ﷺ* a series of *Rubaiyat* where the poet expresses his deep and sincere commitment to Prophet ﷺ and emphasizes on the importance and necessity of faith and trust. Later, in “*To the Nation*”, a compound word *Barg-i- Gaya* is used for common things.

- xii) **Danah (Grain)** is another botanical element that this research question has explored. The beauty of Allamah Iqbal’s poetic works is that he has skillfully used different botanical elements and has set out new parameters. He used *Danah* in his poetry with different angles. For example, he stated that the poet who has been conferred a higher understanding of poetry by God Almighty is like the grain that shows the way to the barn. Subsequently, he sorrowfully mentions that if the barn does not exist then the existence of grain is not possible (Kulliyat-i-Iqbal, 1977, p. 43). Therefore, the poet emphasizes on unity and metaphorically establishes that we are all members of the one *Ummah*, but at those times, appear to be separated, divided, and suffering from alienation. His longing for the nation continues and in the first verse of the poem *Shama*, the poet reveals that he too endures pain in the world like the wild rue, which releases its fragrance through burning, the poet’s constant sorrow and complaints are a natural expression of his inner turmoil (Iqbal, 1977). Then the poet proclaims that whether it was divine mercy or the intense force of love that

stuck him. Although the crop of worldly life was destroyed, this loss gave rise to a deeper, inner awakening – symbolized by the heart’s seed beginning to grow (Iqbal, 1977).

Allamah Iqbal was one of the few people of the Indo-Pak Subcontinent who raised his voice for the workers and peasants. He realised that the peasants and labourers were not getting their due wages. Thus, he says:

*Find the field whose harvest is no peasant’s daily bread
Garner in the furnace every ripening ear of wheat!* [Iqbal, 1977, p. 402]

In ghazal sixteen of *Baal-i-Jibreel*, the poet describes the attributes of the true believer by comparing *Bandah-i-Momin* and *Danah-i-Espund*.

In the poem titled *Tasleem-o-Raza* of *Zarb-i-Kaleem*, the courage and struggle of grain has been underpinned that when a grain is under the soil, it does not rely on contentment, rather, every moment it will obsess to grow and develop. As previously mentioned, Allamah Iqbal always supported the peasants so here again, he tries to convince them to continue their hard work and this way they can make thousands of grains from one. The poet has also used grain metaphorically for a precious pearl. He says that the seed is not satisfied with remaining hidden in darkness; it is driven by a deep desire to rise from the earth, bursting forth like a spark. This reflects an inner urge for growth, transformation, and emergence into light (Iqbal, 1977).

The poet tries to convince the readers that the *Danah* that does not have the desire to grow, remains ignorant of the longing of the butterfly. To further highlight his *Philosophy of Khudi*, he gives the example of *Chanaar* (for more details see *Chanaar*). In *Mysteries of the Selflessness*, he criticizes Italian philosopher Machiavelli (see note 10) while describing

the notion that the nation or land itself is not the true basis of *Ummah* rather its foundation is the Tauheed and Prophethood. The poet says that his book *The Prince* Machiavelli planted the seed of conflict within man (Kulliyat-i-Iqbal, 1972, p. 116).

In the early *Rubaiyat* of *Payam-i-Mashriq*, the word *Danah* is mentioned where the poet addresses the people and says you have access to the stars, but you are still unfamiliar with yourselves. He clarifies the reason for this being that the man has not yet recognised his *Khudi*. The poet emphasizes that “O man! If you consider grain’s struggle when it is inside the soil, it must face the rigors of the seasons, and many vicissitudes, but it does not lose heart and eventually springs from the bosom of the earth and then takes the shape of a tree.” Analogously, if a person continues doing hard work, then he can find the truth. Finding the truth, according to Allamah Iqbal, is the core identity of *Khudi* and when one gets familiar with one’s *Khudi*, he cherishes the closeness of God Almighty. Thus, he attains the status of *Mard-i-Momin*, and this is the place where upon reaching the hands of the believer becomes the hand of the Almighty (Kulliyat-i-Iqbal, 1972, p. 134).

In *Gulshan-i- Raz-i-Jadeed*, the poet proclaims that man is made different from other creatures. The Lord of the universe has sown man’s heart like a grain in the soil and one’s fate has been written in a new style. Due to this reason, Allamah Iqbal encourages man to cultivate his *Khudi* like a grain and to always safeguard it (Kulliyat-i-Iqbal, 1972, p. 566). It is apparent to the intellectuals that the recognition of *Khudi* means recognition of Allah Almighty. Under the title, *Prelude in Heaven*, the inner existence of grain in the earth and ignorance of the outside world has been made the subject. It is highlighted here that the grain that was inside the soil was ignorant of the concept that he could grow and take the

form of a fruitful tree. Since the basis of Allamah Iqbal's works is the philosophy of *Khudi*, so in one of the *Rubaiyat* of *To the Nation*, he exhorts that the generations of today and tomorrow must benefit from this concept. This benefit can be obtained when one understands oneself through the propagation of *Khudi*. This is developed when one takes the company of a *Qalandar* (righteous person). He asserts that he had sown the grain, now it was their job to cultivate this crop.

- xiii) **Tulip (Lalah)** is a beautiful flower that not only got Allamah Iqbal's special consideration and inspiration among the botanical elements but also enthused him to the highest degree. Thus, he uses *Lalah* as a political term, sometimes as a metaphor for *Ummah*, sometimes for religion, and sometimes he embellishes his poems to express his thoughts and knowledge. Various poets have used it in their poetry due to its colour resemblance with blood. No matter, whether it is Urdu or Persian poetry, the colour of *Lalah* is omnipresent in his verses. Mustansir (2000) states that Iqbal chose *Lalah* because of its aesthetic appeal on the one hand and due to its symbol of strength and self-identity on the other – *Lalah* blooms in the desert against unfavorable conditions through its constant safeguarding of its *Khudi*. Additionally, *Lalah* in Allamah Iqbal's works takes the form of different combinations, so this not only increases the semantic status of the poems, but also gives them continuity, flow, thought and philosophical place, and dreams of a bright future. In a poem entitled *Koshish-i- Natamam*, the poet describes the beauty of *Lalah* as the reflection of the Ultimate which is directly linked to his doctrine of *Khudi*. The poet mentions that the everlasting Beauty, hidden within tulips and roses, longs to reveal itself openly to all. It yearns to be seen and recognise beyond the veils of nature's delicate forms (Iqbal,1977).

During his stay in Europe (1905-1908) which is considered his second period poetry. During the stay, many changes emerged in his perspective which he expressed not only in poems but also in his letters to distinguished personalities. For example, on February 1, 1908, he writes to Khawaja Hasan Nizami, “In England, I have started a series of lectures on Islamic culture and civilization. One lecture has already been held. The second one will be on *Islamic Sufism* in the third week of February. The topics of the rest of the lectures will be, *The influence of Muslims on the civilization of Europe, Islamic democracy, Islam, and human reason*, etc., (Burney, 1999, P. 143).

Sheikh Abdul Qadir records, “two major changes arose in his thoughts during his stay in Europe, one was the idea of giving up poetry, which he removed from his mind, not at my request, but at the request of Professor Arnold and the second change was the fact that Urdu was replaced by Persian as the vehicle for propagation of his message” (preface of the Call of the Caravan Bell, p. 15-160). Allamah Iqbal composed a ghazal in 1907 in which he presented his new thoughts and ideas. According to Ghulam Rasool Mehr, “This ghazal as Allamah Iqbal himself declared was composed in March 1907 and was probably published in the *Makhzan* of the same month. The revolution that began in his mind just after arriving to England reached to its highest point within a year and a half...if someone wants to see the initial roadmap of his philosophical thoughts, which later became a reference of scholars across the literary world, then it is this ghazal” (Mehr, 1997, p.227). In one of his preliminary ghazals, *Lalah* appears due to its red colour and black stain for the expression of his philosophical thoughts. He articulates that *Lalah* is displaying its scar to everyone in the garden, even though it is obvious that others will consider him heartbroken, but *Lalah*

does not care, because it wants to show the reflection of pain and suffering. In the second stanza of the poem *Balaad-i-Islamiya*, the poet has presented *Lalah* as a symbol of the culture of *Hajaz*. In *Shikwah*, he is looking for a *Lalah* who has desires and love in its heart. Also, when Allamah Iqbal uses the combination of *Lalah-i-Sahrai*, he scans the whole culture of Hijaz which was the reflection of simplicity and purity as well as the symbols of deserts and meadows. Therefore, the poet sees many connections between *Lalah* and the civilization of Hijaz, for example, desert dwellers have no permanent homeland so is *Lalah* as it can grow anywhere but it maintains its *Khudi*. In *Shama-o-Shair*, the poet compares himself to a tulip's lamp glowing alone in the wildness – isolated and unseen. He does not belong to any gathering or home, symbolizing a sense of solitude, detachment, or perhaps spiritual independence from worldly ties. And in response Shama says, though you shine outwardly, you lack inner warmth or passion. Your light is like the tulip's lamp in the wilderness – visible but without true intensity or inner fire (Iqbal, 1977).

The *Complaint* and the *Reply to the Complaint* have special place in Allamah Iqbal's Urdu poetry as he asks and describes the reasons of the Muslims downfall. He says:

*The tulip of the wilds once reigned
The queen of blossom-time:
In this once lay the quintessence
Of loveliness sublime.
Once every true-born Mussalman
By Allah set his store,
This fickle-hearted courtesan
Even you did once adore!
Go, seek some constant mistress now,
To her a new bond sign,
Muhammad's universal creed
To narrow bounds confine!*

[Iqbal, 1977, p. 201]

The early Twentieth century was a challenging period for the whole *Ummah*. Muslims were being humiliated across the globe due to their own shortcomings. For this reason, Allamah Iqbal was despairing and so he expressed his feelings skillfully through poetry. One of his poems entitled *Khidr-i-Rah* that he recited at the twenty-seventh annual meeting of the *Anjuman Hamait-i-Islam* is a heartrending poem. According to Mehr (1997, p. 422), “while reciting the poem on several places, he cried himself and forced others to cry.” Also, in the sub-title of the poem *The World of Islam*, the metaphor of *Lalah* has been used appropriately to express the humiliation of the people of Turkey.

In 1923, a year before the publication of *The Call of the Caravan Bell*, the poet recited his famous poem *The Rise of Islam* in a public meeting. In contrast to *Khidr-i-Rah*, he is optimistic in this poem because by this stage the Muslims began to stand up for their freedom. Thus, his joy over the revival and renaissance of Muslims can be seen clearly in the subject of the poem. *Lalah* is used as a metaphor for *Mard-i-Momin* (true-believer) and it is revealed that the term of *Mard-i-Momin* is a significant term in his works. To become a *Mard-i-Momin*, one has to go through a three-stage spiritual awakening of *Khudi*, viz: (1) Obedience (*Ita'at*), (2) Self-Control (*Zabt-i-Nafs*), and (3) Divine Vicegerency (*Niyabat-i-Ilaahi*). The poet declares:

Make the lamp of desire bright in the heart of the tulip!
Make every particle of the garden a martyr to search!
The blood of your heart is the henna which decorates the tulip-bride.
You belong to Abraham; you are the builder of the wor [Iqbal, 1977, p. 269]

Lalah has also been found in the Ghazals of part three of *The Call of the Caravan Bell*, where the poet invokes, “O Allah! the people (*Lalah*) of my nation are in need of your

mercy, so show them your mercy and grace” (Kulliyat-i-Iqbal, 1977, p. 276). The symbolic and metaphorical use of *Lalah* continues in *Baal-i-Jibreel* and in one of the ghazals, he states that the water and soil of Iran are still the same as it was in the time of Rumi so is the city of Tabraiz but surprisingly in the present age no one of the spiritual stature like Shams Tabraiz and Rumi are born. Even then, the poet is very optimistic for the revival of the Ummah. In ghazal thirty-seven, doctrine of *Khudi* is expressed and it is reminded that the *Khudi* that has been lost and needs to be dynamic. Here the poet has used *Hour* and *Lalah* as metaphors for *Man* and *Khudi*. Also, the poet expresses that *Lalah* does not like to flourish in the garden because it will not get the free environment which it enjoys in the desert and mountains (Kulliyat-i-Iqbal, 1977, p. 366). In the poem *Supplication* – which Allamah Iqbal composed in the Mosque of Cordoba suggests that by sitting in the assembly of good people, the heart becomes enlightened. Such people get nearness to Allah Almighty, and they become ecstatic. Their example becomes like the *Lalah* that has grown on the banks of a stream and the waves of water keep it afresh. He says that a single glance from a true guide can bring immense joy and inspiration, just as a tulip can bloom even on the edge of a river with the right conditions. Here he highlights the transformative power of spiritual guidance (Iqbal, 1977).

It was recorded that the poem entitled *Tariq Ki Dua* (Supplication of Tariq) is one of the few poems of Allamah Iqbal that are popular. The poet says that the *Lalah* of Spain was waiting for the Arabs to come to dress the *Lalah* with their bloodshed (Kulliyat-i-Iqbal, 1977, p. 397). Since *Lalah* is a symbol of Islam and Muslims, therefore, the Arab blood that *Lalah* wants here means that Islam will rise on this land. The poet is so inspired with *Lalah*

that he composed a poem entitled *Lalah-i-Sahra* and elucidated the significance of *Lalah* in his poetic works. In this poem, he expressed heartfelt feelings and expressed why *Lalah* prefers to grow in deserts, forests, and mountains instead of being an adornment of a garden. In another poem *Javed Nama*, which is addressed to his son Javed, he has recommended the ways in which the Muslim youth could excel. He advises that if Allah, the Exalted, gives you such a soft heart that knows nature, then you will be blessed with the ability to talk to *Lalah* and other flora. The word *Lalah* is also used in ten poems of *The Rod of Moses*. Thus, he says that the Afghan nation has always been engaged in war and conflict, so they have never thought of extravagance. The poet then turns to his message of *Khudi* and expresses that until a person does not shed blood and his eyes are not moist, the growth of *Khudi* is not possible. So, to strengthen and stabilise *Khudi*, it is necessary to devoutly remember God such that one sheds tears (Kulliyat-i-Iqbal, 1977, p. 635). It is to be noted that as Allamah Iqbal's philosophical thoughts continued to develop, so *Lalah* also became more prominent in new compositions, similes, metaphors, and symbols. Subsequently, new dimensions of thought and art are opened layer by layer. In his poetry collection *Payam-i-Mashriq* which he composed in response to the famous German poet and intellectual Goethe's *Divan-i-Maghrib* (Razvi, 2017), Heine's reflection on Goethe's Divan suggests that the West, disillusioned with its own spiritual coldness, looks to the East for warmth and deeper spiritual insight. Thus, Iqbal sees this as the West acknowledging the East's profound spiritual wisdom (Iqbal, 1972). He concludes Goethe's deep attachment to Eastern values and traditions that Goethe tried to blend Eastern cultural values and literary terms through the mediation of *Divan-i-Maghrib*. Not only Goethe (See note 11) but the later poets regularly used Persian metaphors, for example, Platen, learned the Persian language

and a wrote a *Qasida* on Napoleon. Following Goethe, he used *Aros-i-Gul*, *Zulf-i-Mushkin* and *Lalah-i-Azaar* in his poetic works (Razvi, 2016). Elsewhere, the poet regrets that *Lalah* and *Gul* of this garden do not understand his message because their *Khudi* is not developed yet (Kulliyat-i-Iqbal, 1972, p. 181). In the same book of poetry, Allamah Iqbal included one hundred and sixty-three Rubaiyat entitled *Lala-i-Toor*. The poet expresses in one of the Rubaiyat that love is the force that colour the tulip's petals and awakens the soul's deel sorrow. If you could break through the outer shell of the body, you would discover the inner essence, where the pain and sacrifice of love truly reside. The next Rubai carries the same message as just mentioned.

*Not every soul of Love hath capital,
Not every spirit respondent to Love's call;
The tulip flowereth with a branded breast,
The ruby's heart hath not a spark at all.*

[Iqbal, 1972, p. 197]

The poet's interest and love for *Lalah* can be observed from the fact that the part of *Payam-i-Mashriq* titled *Afkaar* has another poem in which he has submitted the Almighty to grow *Lalah* from his grave when he passes away so that his tears and howls remain preserved. There is a complete poem written under the title *Lalah* (the tulip) where several characteristics have been described. In a nutshell, this poem comprises the message of *Ishq*. *Lalah* is the central symbol in another poem *The Houri and the Poet* which the poet wrote in reply to the Goethe's poem of the same title. The poet has described that the success and achievement lie in action and effort.

*What can I do, for by nature I am not someone;
Who can live for long in one place!
My heart is restless,
Like the west wind in a field of tulips*

[Iqbal, 1972, p. 297]

Similarly, *Lalah* has been mentioned along with other flowers to beautify spring in *The Stream* which is a free rendering of a Goethe's celebrated poem *Song of Muhammad*.

- xiv) This research question explored that **Taak (Vine)** was found in many poems both in Urdu and Persian. By using a delicately crafted composition of words such as *taak-i-gulshan*, *Shakh-i-taak*, *taak-i-mun*, *rag-i-takash*, *ragha-i-taak*, *meena-i-taak*, *sheesha-i-taak*, *taak-i-shan*, *taak-i-sukhan*, *sheeshaha-i-taksh*, *nam-i-taksh*, *taak-i-arzoo*, and *taak-i-niagaan*, etc., the significance of the vine has been emphasized. While mapping the land of *Cordoba* in *Bang-i-Dara*'s poem *Balaad-i-Islamiya*, Allamah Iqbal says that Muslims ruled over this land for a long time and due to their presence the *Taak* in the garden of Europe was refreshed. However, the poet calls it the grave of Islamic civilization because Muslims could not maintain this emirate. Elsewhere, it is entreated that the *Taak* is waiting for the rain of God's mercy to flourish once again. The poet is disappointed with the nation and therefore, he is praying to the Almighty for His mercy for the revival of the *Ummah* (Iqbal, 1977, p. 307).

Further, the message of *Khudi* has been delivered, while comparing a freeman with a slave. The poet asserts that a freeman is hard and strong like a rock whereas the slave is feeble and helpless like a *Rag-i-Taak*. The *Khudi* of the freeman is awakened, therefore, such an individual is neither afraid of nor submissive to anyone. Whereas the slave is subdued and willing to submit to others because their *Khudi* is diminished (Kulliyat-i-Iqbal, 1972, p. 682). In *Secrets of the Self*, the poet pleads: "O Messenger ﷺ of Allah you are the cloud of spring, and I am your garden, it is therefore, the freshness in my *Taak* is due to your kindness and blessings" (Kulliyat-i-Iqbal, 1972, p. 21). Elsewhere, Muslims are warned that if they move away from their origins, they will be destroyed. The word *Taak* has also been found

in *Payam-i-Mashriq*, where the message of struggle is focused and emphasized that life without action is nothing. In another, poem entitled *Hayat-i-Javed* by using *Rag-i-Taak*, the poet asserts that the process of creation never stops. And while addressing Rumi, Taak is used as a metaphor for religion and wine for his message. He was of the view that his message of Islam is pure and free of any adulteration and hypocrisy (Kulliyat-i-Iqbal, 1972, p. 382). He clarifies in a letter to Syed M. S. Jafri on 14 November 1932, that:

“...Like the ancient religions of Asia, Islam also needs to be studied in the light of modern times. The old commentators of the Qur’an and the other Islamic writers have done a great service. But there are many things in their writings that will not appeal to the modern mind. In my opinion, the Muslims of today should study Ibn Taimiyyah and Shah Wali Allah Muhadith Dehlvi, as a whole...If newly educated Muslims develop good skills in Arabic language, will be of great help in the re-interpretation of Islam. I have tried to do this to some extent in my poetry and In Sha Allah, I will also write about it in prose...For me, Islam is a practical means of transcending the nations of mankind beyond geographical boundaries merely limited in the early stages of human development and erasing the artificial distinctions of race and nationality. For the same reason, it has been more successful than other religions (i.e., Christianity, Buddhism, etc.), because the wave of national and ethnic nationality is coming from Europe to Asia, therefore, it is very important to emphasize the facts of Islam and its real premise...there is a hadith of the Holy Prophet ﷺ that the Muslim is a complete compassion for the world, but in order to achieve this moral revolution, it is necessary to portray Islam in its true light. My personal approach is that I treat all religious movements in the world with due respect, although, this respect does not prevent me from criticism that is based on honesty and has nothing but sincerity.

Thus, my belief is not just the result of family training and the effects of the environment, but the result of twenty years of very independent thought that the greatest blessing for mankind at this time is Islam and the duty of a person who is called a Muslim. This duty is not because of national prejudice, but purely because of Allah to create a practical revolution in his life and if he has intellectual dominion, he should try to understand and explain Islam according to framework so that mankind can get rid of ancient superstitions. For Muslims, the work of publishing Islam is important before politics, but both can be done simultaneously” (Burney, 1999, p. 493-95). The term *Taak-i-Mun* is found in a *Rubai* of *Armghan-i-Hijaz* where Allamah Iqbal expresses that he has gone through the stages of training of *Khudi* and has reached the stage of *Mard-i-Momin*. He got this knowledge of wisdom from *Rumi* and now he wants to spread it further. In addition, in another *Rubai* by using *Taak-i-Arzo*, the attributes of *Mard-i-Momin* have been described.

- xv) **Shrub/Bush (Jharri)** is a family of plants that are mostly auto flowering but also cultivated for herding purposes. In Surah Ar-Rahman, Allah Almighty says, “And the bushes and the trees prostrate to Him” (Qur’an, 55:6). Allamah Iqbal used this word only twice in his works, and it is in *Bang-i-Dara*. In a poem entitled *Ek Arzo*, where he says that the greenery may rest quietly in the earth’s embrace, while the water flowing through the bushes shines brightly. While the second appearance is in a poem *Walidah Marhoomah Ki Yaad Main*, where the changes that occur during the spring have been highlighted. As a poet of nature, when he thinks about nature, he finds new angles to look at it and expresses it new ways. See how nicely the autumn and spring have been mentioned in one couplet where his philosophical thoughts are obvious:

Bushes, in whose cage is imprisoned the sigh of autumn

The wind f eternal spring will make them ever green (Iqbal, 1977, p.231)

- xvi) **Root (Beekh/Jarr/Raishah)** has been used rarely in the works of Allamah Iqbal. His poetry was shaped from his observations, experiences, ideas, and philosophical thoughts. In his philosophical ideas *Beekh* is mostly used in the sense of thoughts and foundation. A *Beekh* is a part of a plant that is usually found underground. This is the part that stabilizes the plant or tree. As the roots support the plant, likewise his philosophy of *Khudi* support his whole philosophical approach. According to him, the life of nations is also based on individuals, if individuals are strong, then that nation will also be strong. In a poem entitled *Watniyyat* is the only one where he has used the word, *Jarr*. His ideology of patriotism was different than that of the Western philosophers. In the West, the region in which a person lives is his homeland and people are identified by their land of origin. Despite having the same appearance and resemblance, a person living in Britain is not a German and a person living in France is not an Englishman. In other words, the identification of the nation in the West is based on their homeland. In contrary, Allamah Iqbal had the view that this ideology conflicted with the universal belief of Islam. Therefore, he strongly opposed it throughout his life. Here it is worth considering that he was not against favour to the place of origin but against the theory that nations are made by homelands. He possessed the philosophy that the Western ideology has divided the people into small groups. Hence, this ideology is trying to lay the axe at the roots of the Islamic ideology, because, Islam says, “انا هذه امتكم امته واحده” Indeed your nation is one nation (Qur’an, 21:92). He says, the division of God’s creation among nations is unfair, and this division undermines the Islamic concept of unity and brotherhood. Apart from the root, the poet

has also used alternative words such as *Raishah* and *Beekh*. In a poem entitled *Lam Yalid Wa Lam Yu Lad*, an alternative word has been used.

Another use of *Root* is observed in *Javed Nama* when *Zinda-Rud* during his imaginative journey arrives at *Jupiter* and meets with *Mansoor Hallaj*. Subsequently, he says in regard to German philosopher *Nietzsche* that he was searching for a place of greatness, but this place is beyond reason and wisdom. Nietzsche remained in *La* and did not reach *Illah* because he stayed ignorant of the place of worship just like the fruit as it remains away from the *Root* of the tree. In the following lines how nicely the doctrine of Self is expressed.

*Life is a commentary on the hints of the self,
 "no" and "but" are of the stations of the self;
 he remained fast in "no" and did not reach "but"
 being a stranger to the station of "His servant".
 Revelation embraced him, yet he knew it not,
 being like fruit all the farther from the roots of the tree.*

[Iqbal, 1972, p. 162]

xvii) The next finding of research question 3 is **Wood (Chaub)**. It is a Persian word which means dry wood, cane, or common wood. Allamah Iqbal mentioned this word both in his Urdu and Persian poetry. He has used this word in phrases such as, *Chaub-i-Kaleem*, *Chaub-i-Nay*, *Chaub-i-O Rusan*, *Chaub-i-Oodash*, and *Chaub-i-Daray*, etc. It has been noted that Allamah Iqbal did not mention this word at all in his first Urdu poetic work which consists of his first three periods of poetry, however, it has been mentioned in *Baal-i-Jibril* once and in *Zarb-i-Kaleem* twice in the poems entitled "Ahal-i-Masar Se" and "Mussolini". It was explored that the tone of *Asrar-o-Rumoz* is different than his other books. Expressing his views on the authorship of *Asrar-i-Khudi*, he declares that he has been instructed to compose this book (for details see chap 2). In this poetry collection, while mentioning the *Ishq* for the Prophet ﷺ, he pointed to the pillar of a wood in the *Masjid-i-Nabavi* ﷺ, which

has been mentioned in a hadith that the Prophet ﷺ used to stand by a date-palm tree on Fridays while delivering his sermon. When a companion suggested making a pulpit for him, the Prophet ﷺ agreed. After the pulpit was built, the tree cried out like a child when he moved to it. The Prophet then embraced the tree, which revealed it was grieving for the knowledge it once received while the Prophet stood near it. (Sahih al-Bukhari, 584). The poet expresses:

*How shall I tell what devotion he inspires?
A block of dry wood wept at parting from him.* [Iqbal, 1972, p. 21]

The word *Chaub* has appeared in a new temperament where the poet says that if Moses did not have the seal of Prophethood, he would not have performed miracles and his *Chaub* was just like a rope. The Prophets of Allah have a special authority that Allah has given them. Therefore, if the love of Allah is erased from the heart of a common man, then this body is left as a mere statue of clay. Allamah Iqbal wanted to awaken the love of Allah within people and be grateful to Almighty Allah at all times because this is mandated to awaken one's *Khudi*. Elsewhere, the phrase *Chaub-i-Kaleem* has been mentioned. Pharaoh of Egypt and Lord Kitchner have also been included while using wood. The following Rubai is worth reading in which he used the word thrice.

*You are busy with your cup and dress,
I discovered the Beloved's smell by myself;
my whole asset consists of this one word of flute,
I need neither pulpit's wood nor that of gallows.* (Iqbal, 1972, p. 1020)

xviii) **Henna's (Mehndi)** popularity is embedded in its adorned designs of beautiful colour and aroma. Allamah Iqbal's inquisitiveness was the motivation to see everything from a new angle and to give new meaning to it. This has resulted in using *Henna* in his poetic works more effectively and attractively. In a poem "Eik Arzoo", he has presented the similarity of

sunset and the colour of *Henna* impressively. In another poem “Tasweer-i-Dard”, the idea that the mirror cannot be coloured by applying *Henna*, likewise, a person whose heart is pure cannot suffer fatal diseases like casteism, sectarianism, and bigotry. Elsewhere, addressing the Muslims, he says:

*Henna is the blood of your heart, it decorates the bride of Lalah
Indeed, you belong to Ibrahim, edification of the world is your duty*

[Kulliyat-i-Iqbal, 1977, p. 269]

While describing the attributes of *Mard-i-Momin* and the philosophy of *Khudi*, the redness of the horizon at the sunrise and the colour of *Henna* has been compared. Again, in *Asrar-i-Khudi*, *Henna* has been mentioned to highlight the uniqueness and significance of his message of *Khudi* that seas are still devoid of the dance of his light and mountains are deprived of his colour of *Henna*. In other words, he asserts that to reach to the depth of his words, is not possible for everyone (Iqbal, 1972). *Henna* has also been used in the meaning of beauty in one of the verses of *Zarb-i-Kaleem* where he expresses that the soul and body are essential for each other. Soul is the bride, and the body are its beauty thus he considers the soul (*Khudi*) is unable to express its hidden potentials without a body. In another place, while paying homage to Ghaznavi, Tusi and Firdousi, *Henna* has also been mentioned.

- xix) In the exploration of botanical elements, the next flora that this research question has investigated is **Colocynth (Hanzal)**. It is one of the dry fruits, which is used for management of Diabetes and thus, has a great importance from a medical point of view. In his imagination, Allamah Iqbal describes a journey to another world where he observes an assembly of departed friends. He finds Tolstoy, Karl Max, Mazdak, Nietzsche, Einstein,

Byron, Rumi, Petofi, Hegel, and Farhad. The poet specifically addresses Hegel and says that reality is dual in nature, with both the orchard and the desert representing different aspects of it. To truly understand the full truth, one must experience both the sweetness of grapes and the bitterness of gourds. This conflict between opposites is inherent in existence, which has led to divisions and struggles between workers and employers, as well as between slaves and masters (Iqbal, 1972)

Here the poet has pointed to the philosophy of dialectics because Hegel's philosophy was based on logic of dialectics, which begins with a statement through an answer to a counterstatement and ultimately the tension between statement and counterstatement is resolved by a synthesis. The poet further says that there is no doubt that the garden, the forest, the plain, and the desert are all signs of the Creator of the Universe, but there is no denying that something sweet and juicy like grapes as well as something bitter like Hanzal are both present. So, the contrast of things is a proof of God's existence. This is Allamah Iqbal's high philosophical approach that by using common elements he expresses such a high level of philosophy that is seen rarely in other thinkers. This has been noted in this research that whatever way he uses flora his focus is always on his philosophy of *Khudi*.

- xx) The production obtained from land and other sources is also called **Crop (Fasl)**, for example: crop of wheat, rice, corn, etc. Hence, it can be considered a botanical element, but it is not something that is a plant itself. This is used in the poem entitled "Remain Attached to the Tree keep Spring's Expectations" by bringing a phrase "Fasl-i-Khazaan" Allamah Iqbal pointed out the downfall of Muslims and expressed that the unity was the only way they can attain their lost place, and this can only happen if their *Khudi* was awakened. He says the autumn has come to your rose garden, and now the roses are no

longer full of their usual vibrant beauty or prosperity, as their petals are no longer rich with what they once had (Iqbal, 1977).

In ghazal number four of the *Baal-i-Jibreel* by using “Fasl-i-Bahari”, the beauty of the spring has been emphasized. Another poem entitled *La ilaha illallah* of *Zarb-i- Kaleem* is one of the renowned poems of Allamah Iqbal in which chanting, continuity, and musicality have reached their peak and serves as a description of his unique philosophy of *Khudi*. Due to this reason all famous singers of Urdu language have made it popular in their charming and beautiful voices. He uses a rare combination of words *Naghma Fasl-i-Gul o Lalah* to masterfully express his view that *La ilaha illa Allah* is a song that does not have to wait for the change of seasons to sing. That is, whether the Muslims are in power or in period of decline, it is their first duty to keep raising the flag of Allah’s monotheism.

*These melodious songs are not confined
To Time when rose and tulip bloom*

*Whatever the season of year be
“No god but He” must ring till doom.*

[Iqbal, 1977, p. 478]

- xxi) **Bud (Kali/Ghuncha)** is another botanical element that this research question has investigated in the poetical works of Allamah Iqbal. It is the most delicate, soft, and charming part of the plant. This research shows that the use of “Kali” in Urdu poetry is common, but Allamah Iqbal has placed it in his verses in a new and diverse way, which has rarely been seen in other poets’ works. In one of the poems, Allamah Iqbal has described the journey from “Kali” to flower in a poignant manner. The poem “Hamalah” is the reflection of natural phenomena, in which the gentle movement of the breeze that acts like a cradle, and the Kali swings with intoxication into existence, have been composed skillfully. In another poem, the falling of dew, flowering of buds, and the story

of a caged bird, are beautifully presented. Likewise, the flowering of bud has been interpreted as the arrival of a message from the beloved. In the poem *Love and Death*, and *Haqeeqat-i-Husn* he expressed the changes that occurs with the passage of time. Allamah Iqbal has given the message through this short poem that everything in this world has to go through highs and lows, therefore, everything here should be considered temporary. Elsewhere, he uses the word *Kali* metaphorically for Fatima binti Abdullah who was martyred in the battle of Tripoli.

It was particularly noted in this study that *Kali* is used only in Urdu poetry, but its synonym *Ghuncha* is itemized in both Urdu and Persian poetry. In the following verses the poet uses the composition of *Ghuncha-i-Delhi* for Mirza Ghalib while *Gul-i-Sheraz* is used for Hafiz Sherazi.

In another poem, he pays homage to his teacher Professor Arnold that he was like a cloud of mercy for him, which rained on his *Ghuncha-i-Arzo* for a short period of time and dispersed. He used the *breeze* of *Ghuncha* to focus on the profound emotions whereas in another place, the brightest light of the Sun has been emphasized through *Sifat-i-Ghuncha*. In one of the ghazals of part two of *Bang-i-Dara*, *Ghuncha* describes the gardener as ruthless because he only plucks the flowers and not the buds (Kulliyat-i-Iqbal, 1977, p. 137).

The composition of *Wida-i-Ghuncha* in the poem *Star* shows that when a bud blooms into a flower, it says goodbye to its life. So, the secret of the birth of a flower lies in the departure of the bud. In another poem he used the popular phrase of *Ghuncha-i-Gul* whereas in *Shikwah*, *Ghuncha* refers to the members of the nation. In another place he gives a message

of hope that there is no need to worry about the condition of the *garden* because soon the change will occur.

In *Asrar-i-Khudi*, *Ghuncha* takes on a new dimension, when he uses *Ghuncha* as a representation for himself and says, how long will he remain silent like a *Ghuncha*, so break the silence and spread out his fragrance like a flower throughout the garden so that people can benefit from it. In another place knowledge is considered one of the motives for strengthening the *Khudi* (Kulliyat-i-Iqbal, 1972, p. 17).

A unique composition of *Ghuncha-i-Pindar* has been used in the second title of *Rumoz-i-Bekhudi* where the poet has described the importance of the Prophet ﷺ in a very attractive way. When the second pillar of Islam i.e., the *Risalat* (Messengership) is described نبال نب علینا has been cited, the poet refers to the verses 127-129 of Surah Al-Baqarah of the Holy Quran, where Allah Almighty has mentioned the construction of the House of Allah and the supplication of Prophet Ibrahim عليه السلام. The Qur'an says that when Ibrahim عليه السلام and Ismail عليه السلام were raising the walls of the House of Allah, they used to pray, "O our Lord accept this service from us. Indeed, You are the Hearer and all Knower. O Lord! keep us as Your command bearers and make a group of our children as Your command bearers, O Lord! Tell us our way of worship and pay attention to our situation, indeed, You are the one who commands attention, the most Merciful. O Lord! May the Messenger of Allah live among them, who recites to them Your verses and teaches them the book and wisdom and purifies their hearts. Indeed, You are Mighty the Wise" (Al-Qur'an, 2:127-129).

The use of *Ghuncha* continues in *Rumoz-i-Khudi* where Iqbal describes that good communal character is attained from discipline and derived from the manners of the

Prophetﷺ. In the following verses the use of *Ghuncha* is noticeable and it is conveyed that everything looks good in its own environment.

*Till, like the dew of the abounding Spring,
A rosebud takes it to its near embrace,
Then, in the rays of heaven-glittering dawn
Whose magic knots the blossoms on the bran*

[Iqbal, 1972, p.132]

In the first couplet of the third ghazal of part two of the *Zubor-i-Ajam Ghuncha* is used to mention the greatness of the human being. Allah Almighty has given him the power of intellect and consciousness, by the use of which he can not only control things but also has the ability to change it. So, just as a single gust of wind makes a *Ghuncha* open and will take the form of a flower, in the same way, the inferential word reaches the hearts of the nation and through this a new thought can be created within the nation and it can be set on the path of revolution. Also, *Ghuncha* has appeared in the second stanza of the last verse of ghazal sixteen, where the poet says, “Do you know who has sung the song of the greatness of man in this garden for which *Ghuncha* is embarrassed?” (Kulliyat-i-Iqbal, 1972, p. 400).

In *Javed Nama*, *Ghuncha* is mentioned in the sub-heading of *Tamheed-i-Zamini*. After that, in *Jalwah-i-Sarosh*, Rumi talks about *Sarosh* that by the dew the *Ghuncha* of our heart opens up and the extinguished fire flares up again by the intensity of his breath. In the chapter *Beyond Spheres*, the poet travels to Paradise, he sees that there are red and white *Ghunchas* that are open from the tails of angels and blossom into flowers. Then, he reaches the palaces of the Sultans and under the title *The Martyr-King* he has described the reality of life, death, and martyrdom. Elsewhere, the poet highlights the *Philosophy of Khudi* and explains it with an example of a small drop of dew that its self-consciousness compels it to

express itself despite turning to the boundless sea, it falls into the *Ghuncha* and then the breeze turns this *Ghuncha* into a flower and thus this drop of dew becomes the source of someone else's appearance, so the lesson is learnt to be of benefit to others for the benefit of society. In another place, the Arabs have been told that they are the nation in which the last Messenger ﷺ of Allah was sent and with his arrival, all the idols were destroyed, and they are his followers. By mercy, new *Ghuncha* sprouted from the old branches, that is, the idolaters became the followers of Allah leading to the Islamic revolution of the Arab world.

xxii) **Thorne (Kanta/Khaar) -** *Khaar* in Persian and *Kanta* in Urdu refers to the part of certain plants, which is very sharp and pointed like a needle. Thorns are the antithesis of flowers and are used metaphorically by poets for enemies and rivals, evils, and sufferings, as well as to depict sorrow, pain, and grief. In nature, they may have been created to protect the flowers; for example, rose flowers have very sharp and pointed thorns around them for their care and protection. Allamah Iqbal has made his poetic works striking and meaningful by using the following combinations of thorns in his Persian and Urdu poetry. *Khaar-i-Hasrat, Khaar-i-Mahi, Khaar-i- Khas, Khaar-i- Sahra, Khaar-i-Biyanban, Khaar-i-Jauhar, Khaar-i-Naish, Khaar-i-Arzo, Khaar-i-Gul, Khaar-i-Umee, Khaar-i-Khaar-i-Saher, Khaar-i-Jisam, Khaar-i-Khushak, etc.* See how well *Mirza Asad Ullah Khan Ghalib* has employed it in one of his ghazals.

*"The tongue of tunes dried up from thirst Oh my Lord
A person having blisters come to the valley of thorns"*

[Devan-i-Ghalib, p. 131]

In one of the poems, the poet considers the relationship of the world as a nuisance and asks the people of the cemetery whether they feel the same in their world of existence after severing the connection with this world. Here the word *Khaar* has been used, while in the

last verse of the same poem, *Kanta* is mentioned indiscriminately. *Khaar* is also employed in poems such as *Eik Arzoo*, *Mauj-i-Darya*, and *Mah-i-Nau* where the compositions of *Khaar-i-Hasrat* and *Khaar-i-Mahi* have been used. Similarly, in *Eltaja-i-Musafir*, the combination of *Khaar* and *Khus* created such a magical atmosphere as the nest of the bird before the reader. In one of the ghazals of the first part of *Banga-i-Dara*, *Khaar* is employed in literary meanings whereas in *Falsfa-i-Gum* of the third part of *Bang-i-Dara* composition *Nauk-i-Khaar* has been used. Further, in the poem *Shabnam and Stars* two opposites have been discussed and surprisingly Iqbal expresses that *Khaar* grows in the shade of the flowers. The word *Khaar* has appeared in another poem where a universal truth is voiced that *as you sow, so shall you reap*. In other words, if one sows *Khaar* then how can they possess dates and when one spins wool then it is impossible to get silk therefore, the rule will remain the same. In the fifth ghazal of *Baali-i-Jibreel* the feeling of pricking has been demonstrated. It is expressed that the intellect and the heart are the sparks of the flame of love, but the difference between the two is that the spark of the intellect can burn the *Khaar*, while the spark of the heart can burn the whole body to ashes. By bringing the composition of *Khaar-i-Sahra* in the thirty-first ghazal, the poetic beauty has been accentuated, and the breadth of meaning is extended. Also, there is a question in the poet's heart for which he is anxious to answer. In the poems *Zauq-o-Shauq*, he has once again employed the combination of *Khaar* and *Khus* and in the poem *Saqi Nama*, thorn and flower have been brought together to express the nature and here the flower is either a rose flower or an acacia flower because these two types of flowers are specially accompanied by thorns. (for more details see Acacia). In *Zarb-i-Kaleem* and *Armaghan-i-Hijaz*, *Khaar* has been mentioned once in each book.

*The songbirds are captive—what an outrage!
Thorns grow in the rose's shadow-what an outrage!* [Iqbal, 1977, p. 216]

*Give me the pleasure of an everlasting pain
An agony that lacerates my soul forever.* [Iqbal, 1977, p. 301]

*The sparks Reason and Heart are shed of the flame of Love:
That one to burn the straw, this one for burning the field of reeds.* [Iqbal, 1977, p. 341]

The second part of the *Zubor-i-Ajam* begins with a collection of plants. The emphasis has been placed on the concept of *Khudi* in this series as well by articulating thorns. It is mentioned that there is no doubt that the path is difficult, and you do not have wealth and equipment, but you must continue your journey so keep moving forward, trusting in Allah, you will get help from the Unseen. It is to be noted that when Allamah Iqbal talks about *Khudi*, he is talking about the recognition of Allah, because whoever becomes aware of his *Khudi* he also gets closer to Allah. The word *Khaar* is illustrated only once in *Javed Nama* and *Masanavi*, while there are four such places in *Armghan-i-Hijaz* in which *Khaar* is mentioned. A lesson of awareness has been taught to the nation and the viewpoint is developed by using nightingale, flowers, and *thorns*. In another Rubai in articulating the love of Allah, the *Khaar* is employed very beautifully.

*If you possess the faintest knowledge of life's awesome mystery,
Then do not seek a heart entirely free from longing's agony.* [Iqbal, 1972, p. 264]

*Naked of foot the travellers are,
Thorny the way, and hard indeed;
Till thou shall reach thy selfhood far,
Take acquiescence for thy steed.* [Iqbal, 1972, p. 507]

*Like nightingale you know not the groans and wails,
You lack living soul in your set up frail.
This garden which gives the rose plucking right,
You felt no pricks alas! For the thorns fright.* [Iqbal, 1972, p. 990]

xxiii) **Forest of Bamboo (Neestan)** is another flora that this research question has identified and divulged some connections with the philosophy of *Khudi*. *Neestan* literally means forest of bamboo and reeds. Allamah Iqbal has rarely used this word in his Urdu poetical works, but examples of *Neestan* in Persian poetry are evident in almost all collections. This has been mentioned in Urdu poetry in the context of a very significant topic for example reason and faith. The only use of *Neestan* in *Bang-i-Dara* is in the poem entitled *Gul-i-Pazhmurdah*, he compares his sorrowful tales to the lament of a reed separated from its home, urging the rose to listen to the grief of hearts in exile (Iqbal, 1977).

In *Baal-i-Jibreel*, however, it has been found in two places. In first place, it is expressed that how the dust and trash can suppress the spark that Allah Almighty created to set fire to *Neestan*. Here, Allamah Iqbal states that the way he began to educate people, it is impossible to stop it because a new wave of heat will spread among Muslims and subsequently, they regain their lost status. Likewise, in another place, it is stated that intellect and the heart are both sparks of the flame of love, but the difference between the two is that the spark of the intellect can burn the filth, while the spark of the heart burns the whole body to ashes. Thus, in Allamah Iqbal's works, this has been noted that he has given priority to *Ishq* over reason everywhere (the message of *Khudi*). But he understands that the reason must be used to remove doubts, and the words of heart should be followed to conquer the world.

In *Zarb-i-Kaleem*, *Neestan* has been used metaphorically for dead heart. The spark that was hidden in the poet's dust was dropped on nation's *Neestan* so that the dead heart will again be attracted to the divine love. By the fact that a single spark can burn the whole forest, the

poet intends to generate that spark in the heart of the people so that they can get mobilized to make a change in the society. The poet has described the attributes of true believer which is the last stage of *Khudi* because when *Khudi* goes through all its training phases then it reaches to the place where man becomes *Mard-i-Momin*. Further, it is demonstrated that when a flute was part of the *Neestan* it had modulation within the forest but when it came out of the *Neestan* and settle outside, its echo became freed. Elsewhere, Rumi advises the poet that you have hidden melodies in your burning heart so let other people to benefit from it. The people are trapped in the argumentation of wisdom but, they can come out of it with the power of divine love. Then, in *Rumuz-i-Bekhudi*, it is stated that the world is very complex place, hundreds of *Neestan* were cultivated in it so that a painful melody could be produced. Furthermore, in the last verse of the third ghazal of *Zubur-i-Ajam*, Allamah Iqbal has used *Neestan* as a metaphor for Eastern countries. It is expressed that a large wave of awareness is spreading rapidly in the Eastern countries and in order to intensify this awake, a spark of true love is needed. Thus, a supplication has been made to Allah almighty to illuminate the hearts of the people of these countries with divine love so that they once again proceed towards their destination. Similarly, in the thirteenth ghazal the metaphor of *Neestan* has been used for life without merit. The poet is once again praying for the blessings of Allah Almighty, and he is desirous of the manifestation of divine love. In fact, he wants the whole Ummah to return to the love of Allah and his Messenger ﷺ, as this is the only way they can get out of slavery. In another place, Allamah Iqbal expresses his love and devotion to the Creator of the Universe and pledges that he has brought a garden of flowers, *Neestan* of sighs, and a tavern full of the wine of love. In

ghazal fifty-six, he has mentioned the Allah's *Noor* in a remarkable way that you have given love to the heart of the believer, now look at this fire in its embrace.

*"Tumultuous love Thou didst impart
To this my frail and mortal heart;
See now Thy conflagration roll
Among the rushes of my soul"*

[Kulliyat-i-Iqbal, 1972, p. 451]

Also, encouragement to abandon inaction and move towards action has been the focus to great extent in the poetical works of Allamah Iqbal. Further, the same thing has been expressed very strongly in a stanza that if you have become sluggish then take a spark from your ashes and set fire to the whole *Neestan*. Although, passivity has caught you in its *Neestan* but despite this, you still have the spirit of action somewhere inside your mind so awaken this spirit and once again strive to achieve your goal. In another ghazal *Nestan* is used as a metaphor for the life hereafter. In the following rubai, he has expressed his vision as well as clarified the use of wine in his poetry. He says:

*"Keep my wine away from petty-minded,
let my ripe wine be out of reach of raw hands;
better if a flame be kept away from reed-field,
bestow it on the elect, keep it from common folk!"*

[Kulliyat-i-Iqbal, 1972, p. 890]

Here actually, *Mai* (wine) and *Sharab-i-Pukhta* (ripe wine) refers to the message of Allamah Iqbal's poetical works. Therefore, this rubai should be considered in that context. As far as, the aspect of poetry is concerned through which language and essay creation originates, Allamah Iqbal had nothing to do with it. In this regard, an explanation is found in a letter to M. D. Fauq on March 6, 1917. He writes:

Critics think that Iqbal is a poet, but my purpose is not to express linguistic knowledge or creative theme through poetry. Neither have I ever considered myself a poet. In fact, the

art of poetry is so precise and difficult that a person cannot master it even in one age. Then how can I be successful who does not get leisure from the business of livelihood. My aim to write poetry is only that some ideas that are in my mind, I want to convey them to Muslims and that is it (Burney, 1999, p. 577).

- xxiv) **Palm Tree (Nakhal)** has also been used skillfully. By studying the works of Allamah Iqbal, several new things come to light and a researcher is enthralled with the use of every single word and at the same time, new doors are opened for further research. He has mentioned several botanical elements in his works, so it was impossible for him not illustrate a blessed tree like *Nakhal* in his poems. In the works of Allamah Iqbal, there are also cited such botanical elements whose details are found in the Qur'an and hadith, and for their explanation and clarity, the author has taken guidance from the Qur'an and hadiths. This also rectifies that Allamah Iqbal studied the Holy Book with great care before making these flora a part of his poems. The plant that is currently under discussion has not only been mentioned in the Holy Quran at several places, but the Messenger of Allah ﷺ has also mentioned its characteristics on several occasions. Allah says in the Holy Qur'an: "And we send down From the sky Rain Charged with blessing, And We produce therewith Gardens and Grain for harvests; And tall (and stately) Palm-tree, with shoots Of fruit-stalks, piled One over another" (Al-Qur'an, 50:9-10). In a hadith narrated by Abdullah bin Umar ^{*}, the palm-tree is mentioned as, "The Holy Prophet ﷺ said that there is one tree among the trees like a Muslim and that is a palm tree" (Al-Bukhari, 1997, p. 156-158).

It is noteworthy that using simile of palm-tree to believer utters the abundance of goodness in a Muslim is of the type of palm tree, its shade is always there, and its fruit is pleasant, and its existence is eternal. According to Islamic literature, this is the tree whose trunk cried

at the departure of the Prophet ﷺ that it was no longer near the Prophet ﷺ. And under this tree Prophet Isa عليه السلام was born. *Nakhal-i-Toor*, *Nakhal-i-Matam*, and *Nakhal-i-Sina* etc. are all references to this tree. The composition of *Nakhal-i-Tamanna* in the poem *Shama O Parwana* and the use of *Nakhal* in the poem *Dil* are the reflection of poetic skills. Thus, when he pays homage to his teacher, he admits that due to his guidance his *Nakhal-i-Tamanna* (palm of dreams) was going to flourish. And in *Jawab-i-Shikwah*, he points out the authenticity of Islam and its spread and states that this palm tree is the growth of centuries of horticulture, so we should not waste a minute to protect it. In the next stanza of the same poem, the composition of *Nakhal-i-Shama* is brought and Muslims are advised to stay away from the idea of patriotism which is based on race and colour.

In one of the ghazals, the use of *Nakhal-i-Buland*, indicates the high courage is required to achieve high goals. The size of *Cordoba Masjid* has been expressed by using the composition of *Hajoom-i-Nakheel*. Then in another poem, the importance of palm tree has been highlighted. The reference is made to Abd-Ur-Rehman I, when he planted the first palm tree on the land of Andalusia and stated the relationship of this tree with the homeland.

*I am away from my homeland, thus;
To me you are the Nakhal-i-Toor*

[Kulliyat-i-Iqbal, 1977, p. 394]

Allamah Iqbal composed another famous poem *Zauq O Shauq* during the journey to Palestine. *Nakhal* has been exemplified in this poem twice. At one point, he begs to the Prophet ﷺ that he invested his most time in the acquisition of worldly knowledge but spiritually could not reach to the level where could have been reached. In another poem, by mentioning *Nakhal-i-Kuhan*, he exhorts to worship. He also used this world to prove the authenticity of Islam. Furthermore, at the beginning of *Asrar-i-Khudi*, it is

corresponded that his thoughts were enchanted by the luster of the Persia language and his pen then turned into a branch of a *Nakhal-i-Toor*. In the same series of verses, it is also expressed that if you intend to strengthen your *Khudi* then do not beg to anyone.

Nakhal has also been illustrated in *Payam-i-Mashriq* where he has made the topic of Prophet Moses' desire to see Allah the Exalted and the blessings of the Creator of the Universe on the Prophet of Islam Muhammad ﷺ. Also, in another poem, it is stated that all human beings are the branches, flowers, and leaves of the same *Nakhal*. The same thoughts have also been expressed in *Baal-i-Jibreel*. The word *Nakhal* in *Zabr-i-Ajam* has been found in two places. *Nakhal-i-Fikram* is brought in *Javed Nama*, where he prays that the tree of his thoughts has become empty of fruits and leaves i.e., hopelessness has encamped everywhere. Therefore, O Lord, give it prosperity or demolish it. After prayers, the poet's imaginative journey begins and while drawing a map of the moon, the composition of *Resha-i- Nakhal-i-Hayat* is brought. *Nakhal* is also mentioned in another place, where the traveller meets a Hindu sage.

*“Under a palm-tree an Indian sage,
the pupils of his eyes bright with collyrium”*

[Kulliyat-i-Iqbal, 1972, p. 622]

- xxv) **Cypress (Sarv)** is a tree that was investigated in this study. This is a tree that is often used to emphasize the beauty of the beloved's tallness due to the tree's stature. For example, Ghalib says:

*O beloved! Your stature is like the height of Adam
We see the Day of Resurrection less than your temptation*

[Divan-i-Ghalib, 1999, p. 72]

Allamah Iqbal also used *Cypress* in his poetry in both Urdu and Persian. He referenced many eminent personalities while using this tree in his poetical works. For example, the Prophet Muhammad ﷺ, Imam Husan[ؑ] and Imam Hussain[ؑ]. Other names including, Prophet

Adam, Syed Ali Hujwayri, Nadir Shah Durrani, Ahmad Shah Abdali, Sultan Tipu, Yazeed, Plato, and Iblis. This has revealed that Allamah Iqbal loved this tree so much that he expressed his thoughts on inspiring topics through this tree. These include freedom, Western imitation, philosophy of monotheism, equality, *Philosophy of Khudi*, sacrifices of the family of the Prophet ﷺ, the tragedy of Karbala, *Ishq*, *Mard-i-Mumin*, and intellect, etc. The tree has been used to illuminate human nature that cannot be changed, just like a shadow of a Cypress grown on the banks of a stream, is unable to grow even though it is in water. In another poem the rotation of the moon is said to be the search for the beloved (God Almighty). The moon is made to believe that the one who you are looking for in the vastness of the blue skies is the one standing in the form of *Cypress* and sleeping somewhere in the vegetation. He criticizes such a poet in *Asrar-i-Khudi* who creates negativity in the nation, takes away the taste and passion from them, and creates cowardness. In the same collection, a person whose height was like *Cypress* came to Syed Hujwayri. He was terrified from his enemies and Syed Hujwayri advised him to remove the fear of the enemy from his heart and develop his *Khudi*, he will remain safe. Although, the height is being discussed here, but Allamah Iqbal has also emphasized the importance of his *Philosophy of Khudi* by saying that if a person's *Khudi* is awakened then they have no fear because their heart then becomes the heart of the *Mumin* or the one who has the power to change destinies. In another poem, *Cypress* has been used metaphorically for the people of a free nation. The tragedy of Karbala has been exemplified in an eloquent manner. Firstly, the poet described *Ishq*, faith, liberty, and reason, and then he has presented the proof of *Ishq* by expressing the sacrifices of the family of the Prophet ﷺ (*Ahl-ul-Bayt*). In the context of the tragedy of Karbala, an untouchable composition of *Sarv-i-*

Azadi (*Cypress of liberty*) has been brought for Imam Hussain [ؑ].

Cypress is exemplified in the poem entitled *Abduction of Adam*, where Iblis convinces Adam to abandon laziness and stand up like a tall *Cypress* without caring about anything and live a free life because in Paradise nothing can be done except prostrating. This is the same occasion when Adam tasted the forbidden tree at the behest of Iblis and due to this, he had to leave Paradise. Elsewhere, Allamah Iqbal has also used it as a metaphor for the stature of the astronomer who appeared from the observatory during his imaginative journey to the Mars (Kulliyat-i-Iqbal, 1972, p. 52).

- xxvi) **Petal (Patti)** was found only in four couplets in which Allamah Iqbal used *Patti* to express his thoughts. As previously indicated to, the poor conditions of the Ummah were always a big concern for him. Therefore, he contemplated that the only solution to come out of these conditions was to strictly follow the Quranic commandments and the sayings of the Prophet ^ﷺ. These elements of thought are also reflected in his early poems. For example, in *Aftab-i-Subh*, when he presents the idea that if a *petal* of a flower suffers from any trauma, it will affect it in such a way that tears come out of its eyes (Kulliyat-i-Iqbal, 1977, p. 49).
- xxvii) **Barley (Jao/Shaeer)** was explored in this research question and identified that Allamah Iqbal presented *Lalah* as a symbol of vitality whereas he has used *Wheat* for concern and *Barley* for material and insignificant things. There are two poems entitled *Main aur Tu* (I and You) in *Bang-i-Dara*, the mood of both poems is different i.e., in the first one the instability of the world is made the subject, while in the second one the comparison between the believer and unbeliever is presented. Addressing the believer, it has been said that if there is a spark in his dust i.e., the power of faith then poverty or alms have no meaning, because Imam Ali [ؑ] had only *Barley* bread; but with his strength and power all the Arab

wrestlers were frightened of him. This was due to the unwavering faith in Allah and his Messengerﷺ. So, if Muslims renew this faith once again in today's era of temptation, Allah's help and mercy can also be with them.

Then, in one of the verses of *Baal-i-Jibreel*, Allamah Iqbal submits to God to fill the hearts of Muslims with love, to get familiar with their purpose of life, to walk on the path of loyalty and to be attracted towards the Almighty. "Although the Muslims have not been able to get wealthy and they are suffering from poverty, and they are living by eating the bread of *Barley*, O Lord of the Universe give them the strength of the arms of Imam Aliؑ so that they are ready again to lay down their lives for the honour of your religion"(Kulliyat-i-Iqbal, 1977, p. 301). In this rubai, along with describing the bravery of Imam Aliؑ, the nutritional importance of *Barley* is also articulated. This study has revealed that *Khudi* is the centre and axis of Allamah Iqbal's poetical works and all philosophies and thoughts spring from it. That is why in the poem *Allah Hussa Madd*, it has been mentioned that the real wealth of man is self-reliance (*Khudi*). The poet suggests that one should not ask for worldly goods and pledges, that one should show the essence of youth even by eating simple food, as Imam Aliؑ showed on the occasion of Khyber. In this hint, Allamah Iqbal has used *Barley* as simple food and at the same time self-reliance and contentment have also been taught. In one of the ghazals of *Payam-i-Mashriq*, he pointed to two things by using the composition of *Naan-i-Jaween*. Firstly, there is no doubt that by eating *Barley* bread, one can perform heroic deeds like Imam Aliؑ, but for that, it is necessary to awaken the love of the Prophetﷺ in the heart. Secondly, he has spoken about the people of vision, which can also mean the intelligent and the people of Allah, who are

rich in the love of God and the love of the Messengerﷺ. On the contrary, their eyes are fixed on being successful in the hereafter. In the last part of *Payam-i-Mashriq*, Allama Iqbal has drawn the outline of the assembly under the title of *Suhbat-i-Raftgaan* in the world hereafter. There, he has shed light on the thought and philosophy of Tolstoy, Karl Max, Hegel, Mazdak, Nietzsche, Einstein, Byron, Petofi, and Rumi. In the first poem of this series, by bringing the composition of *Nan-i-Jaween*, he has severely criticised those who support a tyrant. He strongly believes that the one who takes up a sword for a tyrannical king for the sake of *Barley* bread is like one who takes up the burden of Satan. Thus, Satan in *Nalha-i-Iblis*, complains to Allah Almighty that man's nature is crude, and determination is weak. Satan looks for such a person, who denies him and by whom Satan can get the pleasure of defeat. Here, by using *Barley* as a trivial thing, the message of *Khudi* has been delivered. In the same collection, Mir Jafar and Mir Sadiq who betrayed the nation for the sake of worldly wealth and prestige, it is said that the status of these impure souls is even not equal to two *Barley*.

xxviii) **Melon (Kharboozah)** is a popular fruit in almost all parts of the globe. In the poetical works of Allamah Iqbal, this popular fruit is mentioned in only one place in the explanation of *Taqlid* - an Islamic term denoting to the conformity of one person to the teaching of another. In *Asrar-i-Khudi*, in the statement that the *Khudi* is strengthened by love, he says that at one place that Ba Yazid Bastami, who was a great sage, avoided eating melon only because he did not know how the Holy Prophetﷺ ate it. Here, the love and respect of Bastami with the Prophetﷺ has been highlighted and the *Taqlid* has been made the subject. Allamah Iqbal discusses *Taqlid* in many places and sheds light on both conformity and opposition at the same time. He says, *Taqlid* is to follow the path of forefathers because

this is congregation. He further expresses that one should engrave the image of *Tawheed* on the heart again and make a remedy for the difficulties by imitating one's predecessors. Then, in opposing *Taqlid*, he mentions if *Taqlid* was a good thing, the Holy Prophet ﷺ would have followed the path of his ancestors. Here, he has pointed out to the blind imitation, which certainly cannot be useful. By analysing both type of his views, it is concluded that the *Taqlid* which increases the awareness of man is good and he is against the imitation that prevents man from action.

xxix) **Spruce (Sanober)** is another tree that this study explored like *pine*, *elm*, *cypress* that attract people's attention due to their charm and beauty. In this context, if Allamah Iqbal's poetical works are studied, it will be known that he used trees and plants in different pomes based on their qualities and characteristics. Therefore, along with trees like *Shamshad*, *cypress*, *spruce*, and *elm*, the ancient and long-lived tree *Spruce* is also mentioned. His binocular vision had observed that *Sanober* does not have the freedom that man enjoys. It is accustomed to submission, compliance, and obedience. By using *Sanober* in his verses, on the one hand he urged people to understand his message and follow it and on the other hand, he described the philosophy of movement. It is also expressed that movement is born from desire which urges to move forward. The allurements of the struggle for freedom has been given and the *Philosophy of Khudi* has also been described by using this tree. *Sanober* appears in one of *Bang-i-Dara*'s poems, standing on the banks of the river so it is reflected in the water thereby beautifying itself further.

In the same way, despite the restrictions, difficulties, and obstructions, they can continue to strive for freedom. In this regard, Allamah Iqbal in a letter to Maharaja Kishan Parshad on March 28, 1915, expresses, "the right of freedom and restriction is on both sides, and

the merit of the right is that it is on all sides” (Burney, 1999, p. 353). In another letter that he sent to Kishan Parshad on July 14 of the same year, mentioning his reply to the previous post, he says, “you explained freedom very well. I also wish for the same freedom for you, i.e., the freedom of Sanober, which is both bound of garden and free as well” (Burney, 1999, p. 389).

xxx) **Poppy (Kokanar)** is included in the second verse of the second part of the prologue of *Zarb-i-Kaleem*. In the first part, he elaborates his *Philosophy of Khudi*, and it has been mentioned that *Khudi* is not related to the body, but to the vital force (*soul*) and the body is mortal while the soul is immortal. Therefore, when the sources of his *Philosophy of Khudi* are considered, it is evident that he extracted this philosophy from the Surah Bani Israel, verse 85 of the Holy Qur’an. Then, in the second part, he says, “O Iqbal, this is your sin that you have given the message of unity to the nation” (Kulliyat-i-Iqbal, 1977, p. 474). It means that he knew that the power of his pen could evoke a revolution, and this was not acceptable to the rulers.

xxxi) Research Question 3 explored **Narcissus (Nargis/Nargis-i-Shahla)** in the works of Allamah Iqbal. Undoubtedly, *Narcissus* has been the most beloved and adored flower of Urdu and Persian poetry, which apart from Allamah Iqbal, the early poets, contemporaries and even the recent poets bring it in one form or another in their poetry. In Allamah Iqbal’s works, *Narcissus* flower emerges as a representative of the expression of a special state in which he seems to wish to settle in a place that is away from the turmoil of the world. He desires the companionship of *Nargis-i-Shahla* to sharpen his insights in its silence and to help cultivate his thought and philosophy. Thus, he questions himself, whose passion drives him in the green fields, and lays him by the springs? (Kulliyat-i-Iqbal, 1977, p. 65).

In another place, *Nargis*' loss of sight is mentioned to remind the man how lucky he is that he has been made with not one but two eyes, yet he remains ungrateful to God. The eye of *Nargis*, according to poets, is moistened from crying and thus, renders her blind from the world. This is described by Allamah Iqbal in *Rise of Islam (Taloo-i-Islam)* in such a way that this poem has become one of the most frequently used points in speeches and in writings. He claims that the narcissus has mourned its blindness for a thousand years, symbolizing a long period of sorrow or ignorance. It is only with great difficulty that a person with true insight is born in the garden, highlighting the rarity of wisdom and understanding (Iqbal, 1977).

The researcher could not find the use of *Nargis* in *Zarb-i-Kaleem* and *Armghan-i-Hijaz* in Urdu at all. By using *Nargis* in one of the verses of *Rumuz-i-Khudi* the message of unity is highlighted (Kulliyat-i-Iqbal, 1972, p. 162). Essentially, Allamah Iqbal has again focused on his doctrine of *Khudi* in one of the rubaiyat of *Payam-i-Mashriq*.

*In the narcissus bed a bud did rise
The dew of dawn washed slumber from its eyes.
Khudi out of Bekhudi appeared, and so
What it had sought, the world did realize.*

[Iqbal, 1977, p. 268]

- xxxii) **Green (Leaf Paan)** – *Paan* is called *Barg-i-Tanbul* in Persian. There are many poems in Persian in which this word has been used, and it can be inferred that the popularity and importance of *Paan* was also substantial among the Persian poets. There are also many idioms in which the word *Paan* has appeared. In Persian culture, it is also noted as the green leaf and used idiomatically for example, green leaf is the gift of the dervish. Historically, *Paan* is widespread and has a special value in Indian culture. Amir Khusrau, considered to be one of the first poets of Urdu along with having a prominent position

among Persian poets, also made *Paan* a part of his poetry. Notably, it is as important to Indians as the *flower* in the *garden* and it is also considered a blessing of India. The study of Indian history shows that even before Amir Khusru, Abu Rayhan al-Biruni mentions *Paan* in his famous work *Kitab-ul-Hind* in the following words:

“Brahmins used to suffer from eating beef, because their cities are very hot and the inner body remains cold, the instinctive heat is weak, and the digestive immunity is weak too. So, they eat Paan and chew betel nuts to maintain their immunity. Pan quickly inflames heat and the line it contains dries up mucus and betel nut strengthens the teeth and gums and causes constipation in the stomach” (al-Biruni, 2005, p.189). There is no doubt that Allamah Iqbal, being a poet of Persian and Urdu, was also a researcher, thinker, preacher of Islamic culture, and guardian of social values. In the cultural values of the Indo-Pak subcontinent, offering or feeding *Paan* was considered elegant. It has been noted that no evidence was found in Allamah Iqbal’s compiled works; however, one couplet has been found in his obsolete verses. It seems that because the subject of this couplet was not in accordance with the philosophy and thoughts of Allamah Iqbal, he did not include it in his compiled works. Despite the fact that the mention of *Paan* in his poetry is negligible, however it is mentioned in many places in his letters. For example, in a letter to Syed Nazir Niazi, he writes, “the effect of medicine taken by keeping in *Paan* is not as good as before. Therefore, I have not used it since the day before yesterday” (Burney, 1999, p. 45). From the text of the letter, it is known that the naturopath asked him to keep the medicine in *Paan* and then eat it, but Allamah Iqbal did not seem agreeable, so he sent a letter to Niazi to convey this to the physician whom he was under treatment. He writes in another letter, “after the medicine that is taken in the *Paan*, the voice becomes somewhat quiet. The effect

of this medicine is not good, even before that the medicine that was taken in the *Paan* was not much effective” (Burney, 1999, p. 38). A similar subject can also be seen in another post, “The last medicine was kept in *Paan* and chewed, it had no effect at all” (Burney, 1999, p. 551). Afterwards, in his letter of July 10, 1934, he writes, “The new drug which is prescribed to be chewed in a *Paan* and which is specific for the voice has not proven to be useful” (Burney, 1999, p. 549). In another letter to Niazi, he mentions, “...one pill which is mixed in *Paan*’s water and then applied, if the dosage is doubled, it may be more beneficial” (Burney, 1999, p. 597). Likewise, there are two more letters in which the root of *Paan* has been mentioned instead of leaf of *Paan*.

- xxxiii) **Straw (Tinka)** - A piece of dry grass is called *Tinka* and metaphorically used for something small or trivial. It is often used as a proverb and idiom in the Urdu language. For example, *Tinke ka Sahara* (catches at a straw). *Tinka* has been used in only three poems in the published works of Allamah Iqbal. At one point, the poet is looking for such straws that he is eager and determined to burn the nest made of it so that a new nest could be built in its place. It seems that the poet is conveying a message here that no matter how bad the situation be, man should not give up and should hold on to determination and perseverance. In fact, a message of struggle has been given in a simple but beautiful way. Apart from *Bang-i-Dara*, this word has not been illustrated anywhere in Urdu as well as Persian collections, except *Zubor-i-Ajam* where synonym of straw *Kah* has appeared. The poet says sometimes a tiny straw becomes a veil for eyes and sometimes, both worlds could be seen with one glance. Here, the poet has described the supremacy of saints of Allah that they have such a power due to their worship that even the destinies change with their one gaze. This can only happen when a person’s *Khudi* reached to the highest place

after going through its three phases of education and training.

xxxiv) **Fruit (Samar/Phal)** – The word *Samar or Phal* (Fruit) has appeared both in Urdu and Persian poetry of Allamah Iqbal. It is important to note that one of his characteristics is that when he describes the natural phenomena or uses fruits in his poetical works, his thoughts find new areas and sometimes he creates new compositions. In one of his poems, both *Samar and Phal* have appeared and in the same poem, the story of the departure of Adam from Paradise has been told. The word *fruit* has also been mentioned while shining light on the ups and downs of the Ummah. He emphasized that the first objective of Muslims should be to follow Islamic traditions, if they do so then the wealth and rule shall be given as the *Samar* of protecting Islam. This is reaffirmed that the success of the Ummah is in their mutual unity, faith, and discipline. Elsewhere in *Bang-i-Dara Mehnat ka Phal* has been used idiomatically and verse from *Surah Al-Najam* is quoted. Allah says, “that man can have nothing but what he strives for” (Qur’an, 53:39), so Iqbal then questions why should the capitalist alone reap the fruits of others’ labour? This poem is a slap on the face of the flawed political system and a strong protest to the injustice in society.

In *Baal-i-Jibreel’s Javed Ke Naam*, *Samar* refers to Allamah Iqbal’s own message. This is his poem which he says he composed when he received the first letter from his son while in London (for more details see Angoor and Taak). In another poem, the attributes of the famous Arab philosopher, writer, and poet Ahmad bin Sulaiman known as Abu al-Aala Muarra are mentioned and based on historical information, Allamah Iqbal proclaimed that he used to eat only fruits and flowers. It has come out from the historical notes that after the age of forty he never ate meat. In the same collection there is a poem titled *Europe* where Europe has been described as a ripe *fruit*. Allamah Iqbal asserted that Europe would

decline economically and the reason for this would be their cultural decline and Jewish domination over the economy. *Samar* is also mentioned once in each of *Zarb-i-Kaleem* and *Armghan-i-Hijaz*. The Western culture has been criticized in the poem of the former and the philosophy of destiny has been expressed metaphorically in the latter. In *Javed Nama*, under the title of *Divine Government*, he has criticized both the East and the West. He addresses the nation of the East, especially Muslims, to protect themselves from the invasion of the West. Samar has also been used in one of the rubai of *Armghan-i-Hijaz* where training and education of *Khudi* is the subject.

xxxv) **Dates (Ratb/Khurma)** – The *Ratb* or *Date* or *Khurma* is a special fruit that was highly desirable to the Holy Prophet ﷺ, so he mentioned it on many occasions which can be seen in the Hadiths. There are many types of dates, one of them known as *Ratb*. In Arabic a fresh ripe date is called *Ratb* and when it is dry it is called *Khurma*. It is mentioned in *Surah Maryam* as, “And shake towards thyself The trunk of the palm-tree: It will let fall Fresh ripe dates upon you” (Al-Qur’an, 19:25).

The Hadiths related to dates have been mentioned under *Nakhal* (for more details see *Nakhal*). The word *Khurma* can be seen in the last verse of the poem titled *A Dialogue in Firdaus*. It is illustrated in this poem that the rise of a nation is directly connected to their firm adherence to religion. In this context his letter to Syed Jaffrey is worth quoting, “At this time, the greatest blessing for the human nations is Islam” (Burney, 1999, p.495). Rafiuddin Hashmi, in his column, Allamah Iqbal’s attachment to the Holy Qur’an describes as, “[Allamah] Iqbal is also known as Tarjuman-ul-Qur’an (Interpreter of Qur’an) and it is not wrong. Ali Bakhsh stated that when he had to write poetry, he used to recite Quran along with his diary and pen. In this way, throughout his life, he tried to present the

teachings of the Quran. His efforts intentional and conscious...The reality is that I have used the pearls of the Holy Qur'an in my poetry. This claim of [Allamah] Iqbal that (I have interpreted the Holy Qur'an) was the result of his deep faith in the holy Qur'an with full consciousness. Once the principal of Forman Christian College Lahore asked him: "Was the Qur'an revealed to your Prophet, ﷺ and he transferred it to Arabic or was it the current text of the holy Qur'an? [Allamah] Iqbal said: "it was revealed like this. Principal Lucas was somewhat surprised at this that a highly qualified, a PhD, Barrister-at-law, European-educated philosopher also believed in stereotypes. [Allamah] Iqbal said: "this is my experience that the entire poem is revealed to me, so why this entire verse was not revealed to the Prophet ﷺ" (Hashmi, 2018). Furthermore, the use of *Ratb* is found in only one verse of *Zarb-i-Kaleem*, where the poet has wisely criticized the British and Jews. He says that the situation must have greatly provoked the English authorities – this isn't a pleasant or trivial matter, but something far more serious and unsettling (Iqbal, 1977).

The importance of *Ratb* is also described in *Javed Nama* under the title of *Taseen-i-Muhammad Noha Ruh-i-Abu Jahl Dar Haram-i-Kaaba* as:

*"expose their flock unto the ravening wolves,
make their dates bitter upon the palm-tree!
Let loose a burning wind on the air of the desert
as if they were stumps of fallen-down palm-trees"* (Iqbal, 1972, p. 644)

The aforementioned verses refer to *Surah Al-Haqqa* in which the destruction of the people of *Aad* and *Thamud* have been mentioned. Allamah Iqbal had sensed that anti-Islamic forces wanted Muslims to suffer destruction just like *Aad* and *Thamud*. Thus, he advised them to follow the path of Qur'an and Sunah.

xxxvi) **Mustard (Rye)** – The study of *Iqbaliyat* discloses that Allamah Iqbal's thoughts were not

superficial but universal. He had special sympathies for Muslims, but it does not mean that he was against other religions and their followers. As far as botanical elements are concerned, he not only made plants a part of his poetry according to the occasion and place, but also created poetic beauty by using them. A close study of his poetical works reveals that he used each plant to clarify and highlight a specific purpose. In his poetry, *Rye* (mustard) has been used for a very trivial and small things like *barley*. It is also mentioned in *Surah Luqman* of the Holy Qur'an. Allah says:

O my son! (Said Luqman), If there be (but) the weight Of a mustard-seed
and It were (hidden) in a rock, Or (anywhere) in the heavens or On the
earth, God will bring it Forth: for God understands The finest mysteries,
(and) Is well-acquainted (with them)” (Qur'an, 31:16).

It is also mentioned in the Hadith; Imam Bukhari narrates that “the Messenger of Allah ﷺ said, “whoever has faith in his heart equal to a grain of *Rye*, Allah will admit him to Paradise on the Day of Judgement because of the intercession of the Prophet ﷺ” (Al-Bukhari, 7509). By mentioning *Rye* in *Baal-i-Jibreel's* poem *Tariq Ki Dua*, Allamah Iqbal has made us believe that when a Muslim perfect his faith in Allah, then the mountains, rivers, seas, deserts, and forests cannot stop him. Due to his faith, he becomes Allah's vicegerent and continues to move forward for His pleasure, and even the biggest mountain is no more than *Rye* in front of the true believer.

*These warriors, victorious,
These worshippers of Thine,
Whom Thou hast granted the will
To win power in Thy name;
Who cleave rivers and woods in twain,
Whose terror turns mountains into [Rye];*

[Iqbal, 1977, p. 397]

The theme of the previous lines is also described in a ghazal of *Zarb-i-Kaleem* that even in the today's time, the servants of Allah show such miracles that they can turn mountains into

rye with the will of God (Iqbal, 1977).

xxxvii) **Saffron (Zafraan)** *Saffron* has appeared as an adjective in Allamah Iqbal's last book titled *Armghan-i-Hijaz*. This Persian collection is his work wherein he has described his point of view by composing rubaiyat under the title of *Huzoor-i-Haq*, *Huzoor-i-Resalat*, *Huzoor-i-Millat*, and *Ba Yaraan-i-Tareeqat*. His heartfelt devotion to the Prophet ﷺ can be observed in these rubaiyat. It is evident that Allamah Iqbal wanted to go to the holy land of Hijaz before his demise and would present this book to the Prophet ﷺ as a gift, but he could not get an opportunity to go. This book was published after his death (for more details see Arghawan). After studying his poetical works, letters, and lectures, it uncovers that he was not only a poet but a great thinker, a high-level philosopher, and true scholar who was a true devotee of Prophet ﷺ. The use of literature to him was a source of fulfilling and spreading wider Islamic thought and social goals which not only entertain the aesthetic sense of man, rather it leaves an outstanding impact on his intellect and intuition, thoughts, and social concepts. He submits to the holy Prophet ﷺ:

*"My face looks saffron from arcane pain,
The blood looks oozing from red eyes veins.
The speech chokes throat and forms a knot,
I can't speak though you know my lot"*

[Kulliyat-i-Iqbal, 1972 p. 926]

xxxviii) **Olive (Zaitoon)** – *Olive* is one of the plants that are mentioned in the Holy Quran, hadiths of the Prophet ﷺ and other holy Books. Almighty Allah has mentioned it in several places in the Holy Qur'an. In *Surah al-An'am* Allah commanded:

And it is He who sends down rain from the sky and We produce thereby the growth of all things. We produce from it, greenery from which We produce grains arranged in layers. And from the palm-trees - of its emerging fruit are clusters hanging low. And (We produce) gardens of grapevines and olives and pomegranates, similar yet varied. Look at [each of] its fruit when it yields and at its ripening. Indeed, in that are signs for

people who believe (Qur'an, 6:99).

In addition, the *olive* was mentioned in *Surah Al-Nahl*, *Surah Al-Noor*, and *Surah Al-Muminun*. Therefore, there is no doubt that the fruit which God himself attested to is certainly beneficial for human beings. There is also evidence from the Hadiths of the Prophet ﷺ. The researcher was only able to find one illustration in the obsolete works of Allamah Iqbal, in which the example of *olive* and its oil is given while explaining sin and repentance. He says:

*It is a poor secret from which
The chest of the people of Safa is bright
There is repentance in hidden sin
As in olives, there is pigment*

[Kulliyat-i-Baqiyat-i-Iqbal (Vol.I), 2001, p. 116]

xxxix) **Wild Rue (Espand/Harmal)** – The characteristic of *Espand* is that when it is put into fire, due to the intensity of heat, a noise and commotion is produced by the sound of its internal combustion, and this noise and commotion is a sign of life and prompts one to action. This is what Allamah Iqbal aspired to witness in the members of the Ummah. Therefore, wherever he used it in his works, he did not ignore its natural attributes. In the first verse of the poem *Shama*, the composition of *Dana-i-Espand* has been attributed to its cry. And by addressing *Shama*, he described his cry as similar to her and *Espand's* cry. Then, in the poem *Tasweer-i-Dard*, Muslims are urged to raise their voices of protest against oppression, and they are advised that instead of hiding their cries in their hearts like *Espand*, they should implement it to create a commotion in the public gathering. Otherwise, silence means inviting oppression itself. In the poem *Abdul Qadir*, the nation has also been given an exhortation to abandon indifference and move towards action. In *Baal-i-Jibreel*, the word *Espand* has been illustrated to describe the attributes of Mu'min,

those who jump into the burning flames due to their complete trust in Allah the Exalted. Here the reference is to the Prophet Ibrahim عليه السلام whose faith could not have shaken him by the fire of Nimrod.

There are three couplets in *Asrar-i-Khudi* in which *Espan* has been mentioned. In the first one, the sound of *Espan* has been described while in the second one, the high thought of the Brahmin is admired, and in the third, the importance of a Prophet for a nation through which reformation and training of an individual and a nation is not possible is highlighted. The prophet creates a new perspective in people and his warmth makes the nation stand up with noise and commotion like an *Espan* as if new thought and concern is created within it. *Espan* has appeared in only one verse of *Javed Nama* and here, he has made the subject the difficulties faced by the Kashmiris.

*My soul burns like rue for the people of the Vale;
cries of anguish mount from my heart.*

[Kulliyat-i-Iqbal, 1972 p. 748]

Seeing the conditions of Kashmir, his heart aches and sighs like a candle. Allamah Iqbal was mentioning the plight of Kashmir and the sufferings of Kashmiris hundred years ago, but their conditions of vulnerability remain potent in current times. In 2020, the cruelty of the Indian army on the Kashmiris reached its peak when the entire Kashmir was handed over to the army and the Kashmiris were besieged.

xl) **Jujube/Lotus Tree (Sidrah/Berry)** – It is to be noted that Allamah Iqbal, throughout his poetical and prose works, makes man aware of his greatness and his position as well as advises him not to make himself the dust of this world, because the man has the honour of being a servant of Allah, therefore, his actions should be lofty that other can see the glimpses of the vicegerent of the Almighty. In the use of *Sidrah*, Allamah Iqbal has also addressed

those who do not believe in Allah, the Exalted, but the fact is that they are also human being, so being human, it is necessary for them too that they should keep their greatness. The poem *Reason and Heart* of *Bang-i-Dara* is one of the important poems in which Allamah Iqbal used *Sidrah* meaningfully. It is vital to note that throughout his works, the heart is always given precedence over intellect. He understands that intellect informs a person about profit and loss, but by indulging in materialism, it takes away from spirituality. On the other hand, the heart, which is the symbol of *Ishq*, takes a person through the stages of spirituality. For example, it was *Ishq* that made Ibrahim jump into the fire without any fear and danger. In brief, the heart (*Ishq*) makes decisions by leaving reason behind, intellect considers the good and bad of the situation. Here, it is important to mention that Allamah Iqbal's concept of heart or the concept of *Ishq* is a means of understanding the reality and not worldly interests. Thus, the Heart says to Reason that unlike you, who are bound by the constraints of time and space, I exit in a realm of spiritual freedom and elevation. My position is so noble that I am likened to the very seat of divine glory (Iqbal, 1977).

Sidrah has been stated in a poem in the concluding part of *Payam-i-Mashriq*. Allamah Iqbal criticised capitalism by mentioning the division of property between the capitalist and the labourer. *Sidrah* is also illustrated along with several other botanical elements in the second part of *Zubor-i-Ajam*.

- xli*) **Jasmine (Saman)** – In his Urdu collection *Bang-i-Dara* the flower of *Saman* has been used once only. But in the mirror of this couplet, the history of the last days of the Mughal empire can be seen, which makes one shiver. It is mentioned how delicate princesses like *Saman* of the emperor's palace faced the orders of the cruel and dishonorable warrior. They were forced to dance before the emperor even though tears of blood flowed from their eyes.

Saman has been used here as a simile for princesses.

This beautiful flower is also found in one verse of *Baal-i-Jibreel* where the spring season has been highlighted. The poet voices that despite the beauty of spring and the presence of fragrant blooms, there is no real sense of joy or vitality because the flowers themselves seem dull and devoid of the true essence of life (Iqbal, 1977).

It is mentioned in another collection that there is no one in the entire universe who loves man more than Allah and the feeling of love has been given to man by Allah, the Most Glorious. *Tanhai* is a complex poem with four stanzas. Allamah Iqbal's thought and philosophy in this poem is heart touching and the use of *Saman* is unique.

- xlii)* **Hyacinth (Sunbal)** – Allamah Iqbal decorated his poetic bouquet with the colourful plants and *Sunbal* has been a part of it. He used it in the imaginative journey that he composed in *Javed Nama*. In this journey when he appears before God, he submits, O Allah! You are the one Who has blessed the world with Noor and insight. Therefore, just look at this world at my plea for the reason that this world is unsuitable for your servants because the *Sunbal* of this world produces wounds like thorns. The people in power enjoy a luxurious life whereas the poor are living a miserable life. Furthermore, kings and the elite of the society have spoiled the world. At present, the situation is no different. Although it is no longer a monarchy, the same elite class have taken the mantle of democracy.

*Uncongenial to the free servitor,
from its hyacinths springs the sting of thorns.*

[Kulliyat-i-Iqbal, 1972, p. 779]

- xliii)* **Lily (Sawsan)** – It is a fact that the beauty of spring leaves a pleasant effect on human beings. With the arrival spring, the word becomes a place of joy and happiness. The lovers of spring (poets) express the colours of spring in their lyrics. Allamah Iqbal has also used

Sawsan in the same way to project the freshness of spring. This flower has been mentioned in his Urdu poem *Saqi Nama* where he says that *Roses, Narcissus, Sawsan* and *Jasmine* have made the valleys a paradise.

xliv) **Fir (Shamshad)** – *Shamshad* is a beautiful tree flourishing in the verdant valleys of Kashmir as well as other parts of the world including Australia. It often used in poetry metaphorically due to its height. The first mention of *Shamshad* is found in *Bang-i-Dara's* poem *Zuhd and Randi* where the poet has illustrated exquisitely the thoughts of his neighbors and himself. The conversational style of the poem has made it appealing. Elsewhere, Allamah Iqbal calls *Shamshad* his compatriot because it is found in Kashmir and Kashmir was the place of his ancestors. In another poem, a crucial point has been explained that poets interpret the stature of *Shamshad* as its freedom, but this is not true because its roots are deep in the soil and arguably, it is a prisoner, that is why it cries out for freedom with a burning heart. Furthermore, this exemplary tree has also been mentioned in *Asrar-i-Khudi* and *Rumoz-i-Bekhudi*. In the former collection, it is used as a metaphor for Islamic teachings, and it is expressed that Muslims did not value the essence of Islamic teachings and gave high status to the Western education. His point of view is that there are several good things of Western society which may be adopted but preference should be given to Islamic jurisdiction. While in the latter, it is stated that a lone person remains oblivious to higher goals and his capabilities are diminished. Whereas the nation binds the individual like *Shamshad*. Essentially, Allamah Iqbal's indication here is to the observance of laws because when an individual binds himself to the law, aroma is created in his nature.

xlv) **Sandalwood (Sundal)** – Sandalwood is a tree whose wood is red, white, and fragrant and

its medicinal use cannot be ignored. Examples of botanical element could not be found in Allamah Iqbal's compiled works, but one verse has been searched in the uncompiled works, which is given below.

*A light scarf of Sandal's colour adorns the body
but delicately offensive On the fragile shoulder*

[Kulliyat-i-Baqiyat-i-Iqbal (Vol. I), 2001, p. 165]

xlvi) **Tubah (Name of a tree in the Paradise)** – In the Holy Qur'an, the good news has been repeatedly mentioned to the believers that those who follow the right path in this world will be placed in Paradise where they will have various blessings. Among these are a tree (*Tubah*) and its fruit has also been mentioned. It is stated in Sura Al-Raad, "For those who believe and work righteousness, Is (every) blessedness, And a beautiful place Of (final) return" (Qur'an, 13:29). Allamah Iqbal, while sketching the map of Paradise, mentions in *Bang-i-Dara* that:

*What can I tell you what Paradise is
It is the climax of material longings
Birds were singing in the branches of Tubah
Unabashed Houri's beauty was present all around*

[Iqbal, 1977, p. 175]

Tubah is a tree that is majestically beautiful, and the pleasures of the fruit of this tree are uncountable. The leaves of this tree are used to make colourful dresses of the people of Paradise. Also, the fruit is as big as Hijazi pots, each fruit has a different colour, and due to the aroma of this tree the whole Paradise is fragrant. Allamah Iqbal also mentioned *Tubah* in his Persian verses. In *Asrar-i-Khudi*, he has compared the educational approach of the West and East and advised to modern Muslims to stick with the guidance from the Holy Qur'an. He says that after a period of efforts, I knew the secrets of modern science and found that it is enough to learn a lesson and not for inspiration, therefore, he freed himself

from the bonds of West and made his nest in the branch of the *Tubah*. He has used *Shaakh-i-Tubah* metaphorically for the Islamic teachings.

Capitalism has been criticized and a voice in the favour of labourers has been echoed in *Payam-i-Mashriq*. He criticises capitalism because in this system the labourer is deprived of his right despite hard work and the capitalist has the right to devour everything. It is as if the capitalist says to the labourer that the tree from which he collects is for him and the *Garden* of Paradise for the labourer.

xlvi) **Eaglewood/Aloe-wood (Oud)** – The fragrance of flowers is an unquestionable fact, but the source and centre of fragrance is not only flowers, but the wood of some trees also possess a strong scent. *Oud* is included in this group and its fragrance is created by burning the wood of *Oud*. In Arabic it is called *Oud-i-Gharqui* or *Qist-al-Bahri*, in Sindhi *Agar Kathi*, in Sanskrit *Gerd*, in Urdu *Oud-i-Hindi* and in English is *Eaglewood*. This wood is so heavy that it sinks in the water and due to this property, it is known as *Oud-i-Gharqui* in Arabic. The darker its colour, the better it is considered. Its medicinal use and aroma are known for centuries. Allamah Iqbal describes that the demise of the earlier nations was that they mistook the stone for *Oud*, i.e., he draws a parallel with the similar colour of both objects. It is illustrated in a Persian couplet as nations that lacked the wisdom to recognize true value and worth have always met unfortunate ends (Iqbal, 1972).

The poet philosopher has used *Oud* in his poetry in such a way that many hidden aspects have been disclosed to the readers. For example, he says that when Allah created man in the dawn of eternity, his aroma of *Oud* was eager to spread throughout the world. Also, in the beginning of the poem *Manajat*, *Oud* has appeared in two verses, one after the other. By using *Oud* metaphorically for *Ishq*, the poet supplicates: “O God, light the fire of *Ishq*

in my heart and let the *Oud* stay and burn the fuel.” He further submits that his Oud may continue to burn and spread the smoke all over the world, i.e., bless me with the spirit of true love and spread it to the world through my poetry. In one of the Rubaiyat of *Arghman-i-Hijaz*, Allamah Iqbal has stated that midnight worship gives Peace of Mind, just like mercury is cooled down by the *Oud*. Therefore, it is to be remembered that that one’s heart is fire, and the body is a wave of its smoke. If the heart is calm, then this body will also remain calm.

xlvi) **Lotus (Kanwal)** – Allamah Iqbal’s interest in botanical elements can be inferred from the fact that he used many flowers, such as roses, tulips, narcissus, susan, nastren, lily, and lotus in different ways. The attachment with flowers further deepened over time, so the study of his poetic works reveals that he uses these flowers to express a theme in a specific way. In the poem *Husn o Ishq*, the poet has described beauty and love as indispensable to each other and has given beauty the status of a spring for the expression of his thoughts. The poem is comprising three stanzas, but the way *Kanwal* is brought in the first stanza, his talent is seen at its height. *Ishq* (the poet’s heart) talk to *husn (Beauty)* in an enquiring way and shows his love with different examples. In this entire poem, he has accomplished the importance of love and beauty for each other. *Kanwal* has also been the centre of another poem of the same collection. He expresses that in the radiance of moonlit night, the shining lotus vanishes from sight, concealed by the very light that once revealed it (Iqbal, 1977).

xlix) **Orange (Narang)** – Allamah Iqbal’s *Zarb-i-Kaleem* is not only a beautiful collection, but its uniqueness is that he has organised it under some sub-topics and the appropriateness of the related topic, segment, rubai or ghazal unfolds countless essences of the poet philosopher’s thoughts. Apart from the other topics of *Zarb-i-Kaleem*, there is one topic

Politics of the East and the West, in which not only different political systems are discussed but also their founders are mentioned under the topic of politics. One of the poems is *Syria and Palestine*, which consists of three couplets only. In this short poem, he has drawn attention to a key historical point, and he has astutely criticised the British and raised a question that if the right of the Jews on Palestine is valid, then why is the right of the Arabs on Spain not valid? The Arabs ruled Spain for eight centuries. In context, the third and the last verse of the poem mentions *Narang*. The poet philosopher exposes the agenda of the British that the purpose of settlement of Jews in Palestine is not that it is their land, nor is it the purpose of making them oranges, honey, and dates. Their political interest is to split the Arabs and weaken them. Not only this but Saudi Arabia, Yamen, Qatar, Bahrain, and the United Arab Emirates, how they are being used, but these Islamic countries are unable to understand this distinctive situation.

- 1) **Elm (Naroon)** – The mention of a shady and beautiful tree like *Naroon* could be found in three places in Allamah Iqbal's Persian poetry, while it is not used anywhere in the Urdu works. In the Persian language, it is mentioned in one verse of *Payam-i-Mashriq* and two verses of *Javed Nama*. It has been revealed under many previous topics that Allamah Iqbal had immense affection for the Kashmir Valley, so whenever he went to Kashmir, he got lost in its beauty. "As far as, Kashmir is concerned, it was always in the eyes of Allamah Iqbal as his native land. Through the dark shadows of the slavery period of the people of Kashmir, his eagle eyes had seen the currents of rebellion and revolution erupting from the waves of river Jhelum" (Khayal, 1999). And according to Hasan (1995), Iqbal saw the signs of movement in Kashmir intuitively and clearly". In the poem entitled *Kashmir*, he has presented the beauty of this region. In Kashmir, the spring has set in and there are

everywhere flocks of birds and pairs of doves and *Meena* are sitting on the beautiful trees of *Naroon*. In *Javed Nama*, in the journey to planet Mars, he has mentioned a woman who falsely claims prophethood. To put her tall stature in front of us, he compared her to *Naroon* (Kulliyat-i-Iqbal, 1972, p. 698). During this journey when he reaches beyond the heavens, the spirit of Nasir Khusravi appears and sings a melodious ghazal then disappears. *Naroon* has been mentioned in this ghazal too.

*Virtue is born of the edge of the sword, and the point of the pen,
my brother, as light from fire, and fire from naroon-tree.*

[Kulliyat-i-Iqbal, 1972, p. 763]

- li) **White Rose (Nastaran)** – In Persian, the white rose is called *Nastaran*. During the research of poetical works of Allamah Iqbal, the flower of *Nastaran* were found blooming in few places in his Urdu and Persian collections. In one place, it has been mentioned in connection with the feeling of loneliness and the poets expresses that when God is with you then why do you feel alone. Do you not see that the moon, the plains and the mountains and the flowers of *Nastaran* blooming everywhere are not enough to remove your loneliness? It is also mentioned in *Saqi Nama* to highlight the season of spring. Elsewhere, he has described the unveiling of the earth as the explanation for the opening of *Nastaran* that the earth is trying to protect itself from the sight of the sky by wearing the *Hijab (Veil)* of *Nastaran*. In another verse, the poet says that poetry is not something that can become a source of food for the body. Similarly, *Nastaran* refreshes the eyes, but it cannot be used as a means of satiety. Allamah Iqbal has also expressed his feelings of unrest for the struggle endured by the people of Kashmir by using *Nastaran* in *Javed Nama*.

*for many ages from this mountain and
valley have sprung
daisies purer than the light of the moon,*

[Kulliyat-i-Iqbal, 1972, p. 749]

- l ii*) **Wild Rose (Nasreen)** – Flowers which are the rare gift of nature, give beauty to some gardens and beautify some forests. Therefore, wherever they grow, they make that place a paradise. *Nasreen* is the type of rose that grows in the forests. While comparing the philosophy of intellect and *Ishq*, Allamah Iqbal has illustrated *Nasreen* in his poems. In the poem *Payam* the breeze plays the role of a messenger conveying the appraisal of Allamah Iqbal to the intellectuals of the West that they are excelling due to their wisdom even they have known the art of turning sand into gold through alchemy, but unfortunately, they have lost the foundation of *Ishq*, which is much more valuable than intellect. He elaborates that their hearts have not seen the difficulties of love and affection and that they do not want the one who travels through the garden of the world like the breeze, is completely different from the one who enters among the flowers and understands their nature and environment. Iqbal expresses that he understands the reality of the world and discovers the secret that intellect is the name of a temporary thing and *Ishq* is the name of eternal life.

It is one thing to roam the garden like the morning breeze;

Another to delve in the rose's inmost ponderings. [Kulliyat-i-Iqbal, 1972, p. 359]

- l i i i*) **Lotus (Nilofur)** – *Nilofur* is a beautiful flower of blue colour, and it has many medicinal uses and benefits. It has been in use since ancient times to the modern era by poets in many languages. When Allamah Iqbal's poetry is studied, this beautiful flower is mentioned in a couple of places. At one point in *Baal-i-Jibreel*, it has been mentioned because of its resemblance to the sky's colour, and here he has announced the change of global and local conditions, that the signs of a storm are appearing at the bottom of the sea, i.e., a revival. However, it is yet to be determined how this revolution will come and what will be the

situation after it? Elsewhere, by mentioning *Nilofur*, Allamah Iqbal has not only marked the key issue of the present time, but also told the way to solve it. The problem is that nations are becoming an international community, and in some places racism and discrimination are rising. Allamah Iqbal's foresight was that Muslims must be informed of this change so that they avoid suffering from discriminatory attitudes.

- liv)* **Wheat (Gandum)** – The human history makes it clear that wheat is a crop as old as man himself or maybe even older. Lord and the Creator of the universe says:

We said: "O Adam! Dwell thou and thy wife in the garden and eat of the bountiful things therein as (where and when) ye will but approach not this tree or ye run into harm and transgression (Qur'an: 2:35).

However, the Quranic version of the tale states that Satan made Adam taste the fruit of this tree and Adam tasted it, consequently, Adam had to come out of Heaven to this world as a punishment. In traditions, this "forbidden tree" has been described as wheat.

The poet has cited the exit of Adam from heaven in the following couplet:

*He, for one small grain of corn[wheat],
Cast me to the earth in scorn;
Pour one glass, and see me rise
Glorified beyond the skies.*

[Kulliyat-i-Iqbal, 1972, p. 421]

And in another place, the poet has used wheat metaphorically as a valuable commodity to emphasize the significance of human thought and philosophy. He also mentions wheat in the praise of Allah, the Exalted as who created the beauty and richness in nature, like the sparkling grain in wheat? And who gave the seasons their order and instructed them to follow their natural course? (Iqbal, 1977).

In the same collection of poetry, he calls this world as the world of wheat and barley because these two things are among the basic needs of human beings for survival. He makes a point that why the poor bargains its freedom and accepts slavery.

Heartbroken Lalah could not flourish in the garden

That this world of wheat and barley does not suite [Kulliyat-i-Iqbal, 1977, p. 366]

Furthermore, he addresses the farmers in the same book and exhorts them to work hard to attain their rights, but do not compromise to sacrifice your hard work, thus: (also see Danah)

- lv) **Hashish** – A careful study of Allamah Iqbal's poetical work shows that his vision was cosmic and deep. He places almost every botanical element that is helpful to express his point of view clearly and authentically. This study exhibits that *Hashish* which numbs the human mind has not been mentioned frequently. There are only two couplets and one Rubai where he uses this plant regarding its effect on the mind. In *Bang-i-Dara*, he uses *Barg-i-Hashish* to describe the humiliation of Muslims by *Hasan bin Sabah* (See note 12). This is in reference to Muslims that were fed with leaves of hashish and taken on a tour of a fake paradise. Subsequently, these people were used to kill Muslim scholars with the promise of eternity (Iqbal, 1977, p. 262). Abdul Haleem Sharer has portrayed this in his novel *Firdaus-i-Bareen*. *Hashish* has also been mentioned in *Armghan-i-Hijaz* as a symbol for the Western civilization that *Hashish* does not provide permanent pleasure, but it is something that takes
- lvi) **Yasmin (Jasmine)** – The study of poetical works of the poet of the East reveals that he has used so many flowers in his works, and it was not possible that he would neglect the popular flower which is also the national emblem of the Islamic Republic of Pakistan. This beautiful flower is mentioned in the Persian verses only. In *Naseem-i-Subh*, the morning

breeze brings a message of spring to the sad bird and spreads the layer of *Yasmin* flowers everywhere to appease the bird (Kulliyat-i-Iqbal, 1972, p. 271). And then, in a *rubai* of *Arghman-i-Hijaz*, the Muslim has been given a message to develop insight through knowledge and devotion:

*Develop insight, look to the soul within the body,
see on the bough jessamine yet to grow;
otherwise like an arrow in the bow,
see the target through archer's eye.* (Iqbal, 1972, p. /1019)

Syed Muzaffar Hussain Burney has compiled Allamah Iqbal's letters in four volumes entitled *Kulliat-i- Makateeb-i-Iqbal*. The first Volume is comprising of three hundred and nineteen letters that he sent to eighty-four personalities between 18th February 1899 and 28th December 1918. He has included four hundred and twenty-nine letters in the second volume that were corresponded to eighty-six personalities during the 3rd of January 1919 to 21st December 1928. Here it seems that the author has erred because he has mentioned four hundred and thirty-one letters in the preface while adding four hundred and twenty-nine (429). By looking at the index, one realises that two of the spaces have been left blank. The third volume is comprised the letters which were written between 7th January 1929 and 30th December 1934 and the number is four hundred and eleven. Here again the author has been mistaken as the number included in the volume is four hundred and eleven but in the preface is mentioned as four hundred and six. In the last volume, three hundred and sixty-five letters are included that were posted between 1st January 1935 and 19th April 1938 just two days before his death. In these letters Allamah Iqbal mentioned some botanical elements which are mentioned here: Mango, Sugarcane, Almonds, Turnip, Watermelon,

Rice, Plum, Chalgoza, Sarda, Fig, Lemon, Mint, Seeds of Pomegranate, Okra, Pistachio, Onion, Hing (seasonal ingredient), Mulberry, hog plum, Quince seeds, Violet, etc.

Question 5: How does the hypothesized link between botanical elements and philosophical perspectives relate to the works of contemporary scholars?

The botanical imagination has been at the forefront of the poets and philosophers for centuries. Philosophers have endeavored to grasp the relevance of the nature of botanical elements and their characteristics across many branches of their discipline from ethics to metaphysics, literary to cultural, and artistic to philosophical (Ryan, 2018). Agreeing with the view of Ryan, Mancuso and Viola (2015) assert since man was created on this planet by the Ultimate Reality, the flora such as trees, flowers, and fruits were also created by Him to provide man with freshness and entertainment as well as to make the planet unique and attractive. According to Buccheri (2020), critics of literature have turned their attention to find out when, how, and why botanical elements appeared in the poetry.

The literature review (Chapter 2) reveals that botanical elements have been used by many philosophers as metaphors and similes. Some have been used as symbol of life and some to highlight their philosophy. This has particularly been noted in this research that flora and fauna have a special place in human lives. According to Attenborough (1995, p. 7):

Plants can see. They can count and communicate with one another. They are able to react to the slightest touch and to estimate time with extraordinary precision (Attenborough, 1995, p. 7).

Additionally, philosophers have spun complex allegories out of flowers, trees, and even grass. They have suggested appropriate medicinal, dietary, and aesthetic approaches to certain species of plants; and have utilised germination, growth, blossoming, fruition, reproduction, and decay as illustrations of abstract concepts (Marder, 2014). The contemporary poets of the West

and elsewhere are citing botanical elements to highlight ecological and environmental issues. The lively discussions traverse a cross section of contemporary poetic genres from confessionalism and experimentalism to fundamentalism and eco-poetry. Through readings of English and Urdu poets on the concept of the botanical imagination, Ryan (2018) has developed a unique conceptual model that he calls vegetal dialectics. According to Mancuso and Viola (2015), the botanical life is measured as ordinary elements of the scenery.

Correspondingly, Nitzke (2023) asserts that botanical elements have a significant place in nurturing and flourishing philosophical thoughts. For instance, forests are the places where secrets develop as well as trees. Allamah Iqbal expresses his attachment to the nature and botanical elements in one of his earliest poems titled *Eik Arzu* (A Longing), is not solitary an elegant piece of picturesque account but a conventional reflection of the poet's desire to escape the harshness and burdens of life. This longing for peace and serenity is expressed right from the poem's opening line.

دنیا کی محفلوں سے اکتا گیا ہوں یارب کیا لطف انجمن کا جب دل ہی جھ گیا ہو [Iqbal, 1977. p. 46]	<i>O Lord! I have become weary of human assemblages! When the heart is sad no pleasure in assemblages can be</i> [Translated by Mir]
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At this stage, Allamah Iqbal's philosophy was still evolving. Instead of focusing on conquering the environment, which later becomes a core element of his thought, he sought peace in nature's warmth and solitude, desiring to lose himself in its tranquility. As a result, the poet seems to be looking for a place to cultivate his philosophical ideas in a place bound by silence, surrounded by greenery and blossoming flowers where a branch of a flower is touching the stream's water and admiring itself in nature's mirror. Harrison (1992) supports this view by adding that the stories and myths in the modern literature retain knowledge of the secrecy that proceeds

philosophical as well as botanical activities. Similarly, Jacobs (2023) posits that Phyto-poetics is the idea that flora can influence the human thoughts, and he gives Goethe's work *The Metamorphosis of Plants* as one of the unique examples.

Ryan, Vieira and Gagliano (2022) claim that contemporary philosophers and psychologists have cited some plants and trees in their research papers to highlight their connections philosophically and to make links between mankind and flora. According to them, plants provide the peace of mind to humans so that they can express their ideas and thoughts properly. The plants have been used as metaphors to describe human affections and feelings and the interaction between them. Contemporary authors have introduced a new term Vegetal Turn which describes a wave of hypothetical and applied interests in the complications and idiosyncrasies of floral life and flora-human interaction. The term refers to a set of more complex, cross-disciplinary, cross-cultural, and inter-disciplinary investigations of the many networks and systems of communication, intelligence, technical-operational capacities, and relationships expressed through plants and other botanical elements. In addition, Ryan (2018) while examining the botanical life asserts that contemporary poetry explores philosophical relationships and mediation of botanical life, offering an insight into the ontologies, epistemologies, and semiospheres of flora and, therefore, the natural world.

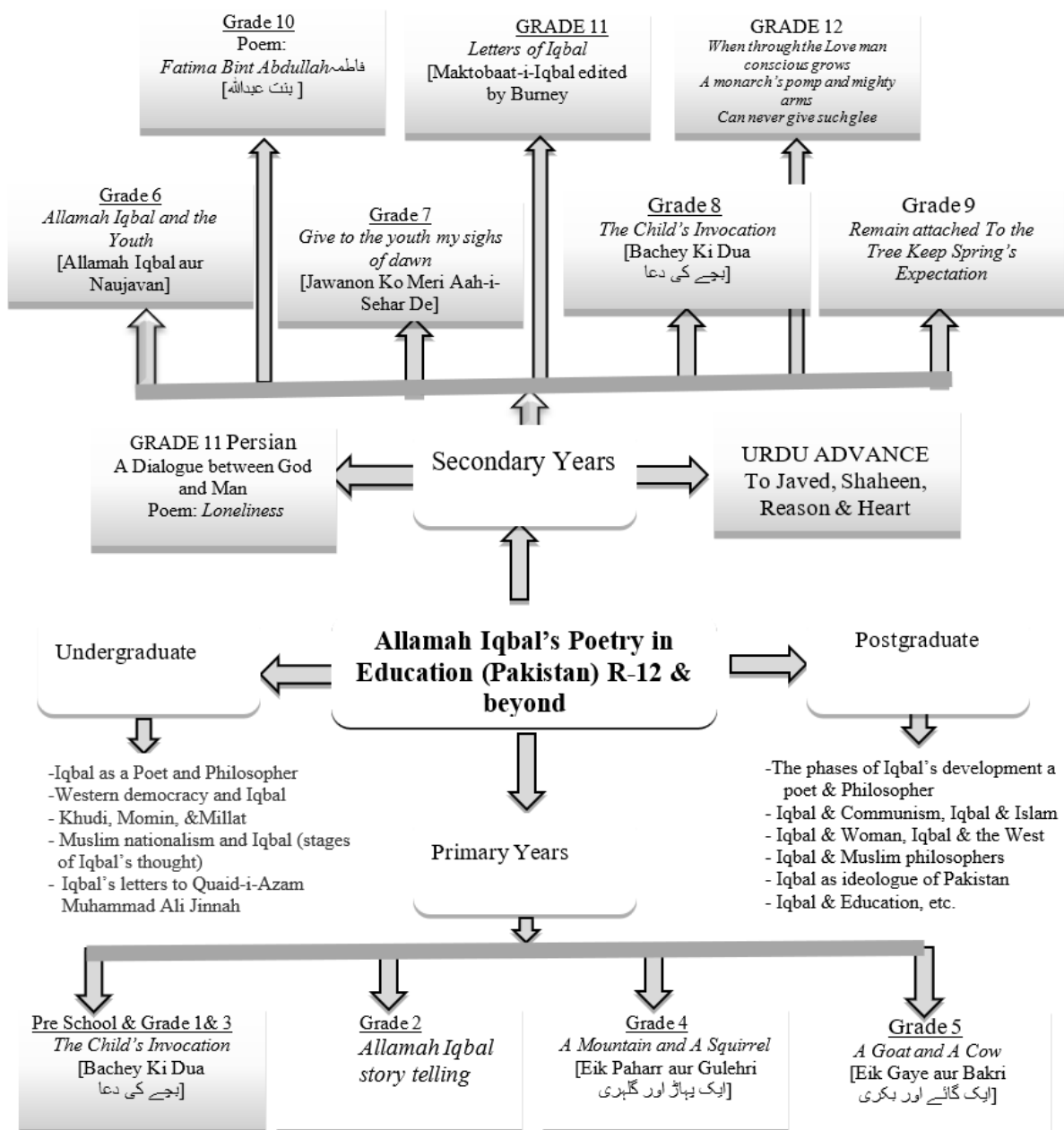
Question 6: How and to what extent Allamah Iqbal's educational thoughts have affected the Education system of Pakistan?

Allamah Iqbal's educational thoughts are based on his doctrine of *Khudi* with an active approach to life that has not been given its deserved recognition. His poetical works are included throughout the Pakistan educational curriculums from preschool to higher studies as shown in Figure 13. However, his philosophy of personality growth through experiential learning requires

further exploration for practical purposes as a part of the teaching and learning process (Saiyidain, 1996). As far as education is concerned, he was impressed with the educational thoughts of Sir Sayyed Ahmad Khan and his educational movement that he started from Ali Garh.

Figure 13

Author's Self-developed Model Showing the Inclusion of Allamah Iqbal's Works in Schools, Colleges, and Universities Curriculum. Retrieved from <http://pctb.punjab.gov.pk>



According to Razvi (1999), philosophers are also educationists, but educationists are not essentially philosophers. Thus, Socrates, Plato, Aristotle, Rousseau, Piaget, Ibn Khaldoon, Al-Ghazali, Waliullah, and Allamah Iqbal, they all came up with the view that altering a society's educational system is essential to bringing about a significant change in that culture (Razvi, 1999). Despite being a philosopher and poet, Allamah Iqbal also addressed the root causes of the issues that plagued Muslims across the globe at his time by considering and advocating for improvements to the educational system. Although the focus of this research study was Allamah Iqbal's use of botanical themes in his works and their connections to his Doctrine of the Self, it has also observed the effects of his philosophical ideas on education. The author's goal was to showcase Allamah Iqbal's educational concepts and to outline the steps required to attain the *Self* in its entirety. According to Maududi (1992), every nation derives its educational philosophy based on its philosophy of life (theologically or scientifically). Allamah Iqbal developed his philosophical ideas of *Khudi* from the holy Qur'an (Ali, 2016). Allamah Iqbal expressed the view long ago in his presidential address at the annual meeting of the Muhammadan Educational Conference in 1911.

I can confidently say that Islam is the source of all the best principles of Western civilization. Since the development of Europe began in the 15th century, knowledge in Europe was spread through Muslim universities. A European saying that Islam and modern sciences cannot be combined is based on complete ignorance, and I wonder how he can say that modern sciences and Islam cannot be combined despite the existence of Islamic sciences and the history of Islam. ... All the principles on which the modern sciences are based are the result of the grace of Muslims, but I claim that not only in terms of modern sciences, but there is no aspect and good aspect of human life that Islam has neglected (Iqbal, 1911, p. 7).

Allamah Iqbal's educational philosophy addressed the challenges of his time and continues to offer solutions to the ongoing issues faced by Muslims across the globe today. It can be said that Allamah Iqbal's works were centered on theological and philosophical content represented in

the form of poetry, prose, and lectures. As a matter of fact, *Khudi* is closely associated to education. Apart from his poetical works, Allamah Iqbal was also an educationist, and it is documented that the Government of Afghanistan officially invited him in 1933 for educational reforms (Razvi, 2016). He visited Afghanistan along with Syed Sulaiman Nadvi and Sir Ross Masood and advised the government on educational affairs.

Allamah Iqbal's scholastic concept and his interest in education is rooted in his early literary activities. Essentially, his contributions as an educationist could not be minimized, although he was not much involved in educational methodologies for the major portion of his life but his philosophy of *Khudi* is directly connected to education. According to Rana (2000), one of his early essays entitled *Bachoon ki Taleem o Tarbiyat* focuses on the structure of his educational philosophy. Furthermore, this paper provides the insight of Allamah Iqbal's mind which was composed of two elements. First, the attachment to facts and secondly to intense emotional states. His purpose in relation to the statement of facts is to explain the meaning in a rational way and this is the tendency in some of his works. However, most of his papers whether academic or literary do not proceed without the aid of imagination and emotions. Undoubtedly, Allamah Iqbal was one of the great educational philosophers who impacted the Muslim Ummah to a large extent. Allamah Iqbal emphasized that the growth and development of a nation is deeply rooted with the education of children – "if the method of education is based on scientific principles, then in a short time all cultural grievances will disappear, and the worldly life will be such an attractive sight that even the philosophers who object to its external beauty will become admirers of its virtues" (Iqbal, 1902). His paper on *Children's Education and Training* was published in 1902 in which he emphasized the basis of education and training of children and the role of a teacher in this regard.

He also expands on the methods a teacher should adopt so that the education and training of children can be completed effectively.

Allamah Iqbal strongly believed that true humanity lies in a person's awareness of their duties and recognition of themselves as part of great tree, with roots in the earth and branches reaching towards sky. To become this kind of perfect man, it is imperative to keep this purpose in mind in the education of every child, because this perfection can be achieved only through moral education and guidance, which is based on the correct and scientific principles of children's upbringing. He has drawn our attention to some important issues regarding the education and training of children, which are described below and shown in Figure 14.

Figure 14

Author's Self-Generated Model of Allamah Iqbal's Philosophy of Education for Early Years



In understanding childhood development, several key characteristics emerge that hold important implications for education. First, every student observes that children possess a form of reflex movement found not only in humans but in animals as well. For instance, a kitten having fun playing alone. Another trait of childhood is the inability to focus on an object for extended periods, both physically and intellectually, which means lessons should be short and divided into smaller parts to stimulate different abilities. Teaching should involve placing the object of study before the child, then allowing them to handle it afterward; observation sharpens the visual sense, touch develops tactile awareness, and dialogue or melody fosters listening skills. At this stage, colour captures more attention than shape and children learn “red” and “blue” before “square” or “triangle” which supports the principle that early lessons should involve coloured objects. Children also naturally imitate adults; a mother’s smile or a father’s word prompts instant mimicry, making the teacher’s role as a model of behaviour crucial. Their imagination is vivid and should be nurtured carefully to avoid imbalance that might hinder rational thinking. Experience and practice strengthen instincts, and educators should cultivate empathy through positive stories and reminders. Children also possess a remarkable memory for words, which should be engaged through poems, rhymes, and repeated reference to lesson topics. Since their discrimination skills are initially weak, teachers should draw attention to clear differences between objects. Concepts arise from the confrontation of evidence, so children’s understanding must grow through guided comparison of familiar items. Finally, moral motivation in children is either absent or minimal, and its development into consistent practice is the product of advanced training; therefore, educators must work from the outset to build responsiveness to moral impulses.

In fact, Allamah Iqbal has drawn attention of educators that they should develop high character in themselves so that the personality of the teacher has a good effect on the personality

of the child. For a good personality, it is necessary that the outer and the inner aspects of the teacher should be transparent. Since children try to imitate the teacher, the teacher's style should be attractive and exemplary. They should be polite and friendly and interested in solving the problems of their students. Teachers have the responsibility to inculcate leadership skills in the child but for this it is important that these skills are present in a teacher themselves. A child may suffer from various problems, and it is feared that their personality will be distorted due to problems. It is the responsibility of the teacher to find out the problems of the child and try to solve them. In general, teachers should show their high character, attractive personality, good manners, sociability, exceptional sense of responsibility, leadership skills, understanding of the matter, decisiveness, compassion, and empathy in front of their students and try to inculcate these qualities in their students. Allamah Iqbal states, "Teachers are the protectors of the nation because it is in their power to groom the future generations and make them capable of serving the country. (Iqbal, 1902).

However, the question still stands regarding what constitutes Iqbal's philosophy of education? He sums it up himself in a letter dated 5 December 1925 which was published in the Indian Review, Madras in January 1926.

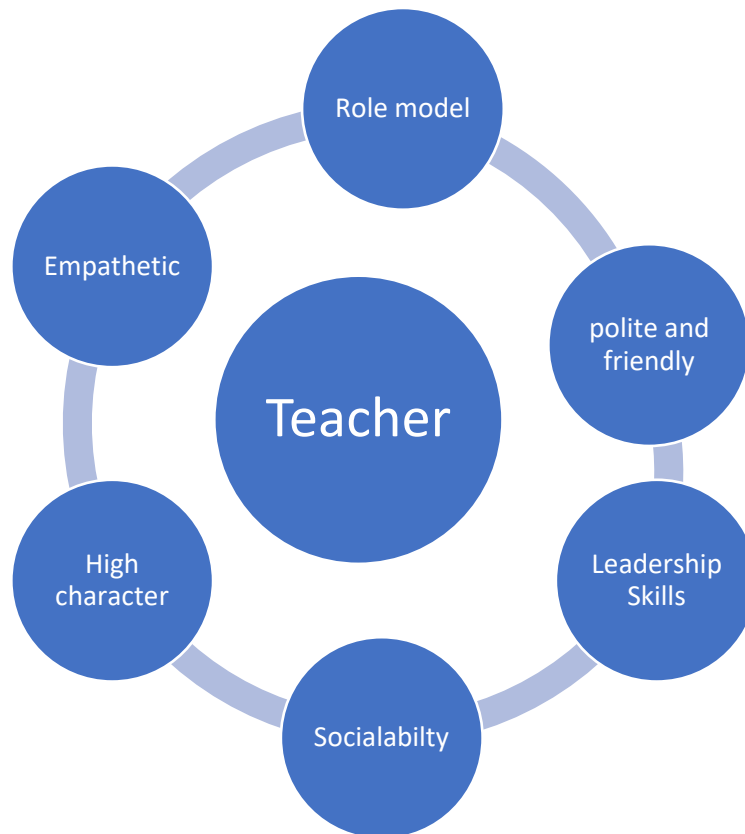
...does our education today tend to awaken in us such a sense of inner wholeness? My answer is no. our education does not recognise man as a problem, it impresses on us the visible fact of multiplicity without giving us an insight into the inner unity of life and thus tends to make us more and more universal in our physical environment. The soul of man is left untouched, and the result is a superficial knowledge with a mere illusion of culture and freedom. (Iqbal, January 1926, p. 2).

Allamah Iqbal's educational ideas had a significant impact on three major universities – Kabul, the Punjab, and the Jamia Milliyya. According to Saiyidain (1945) Allamah Iqbal, like

Bergson opposed the modern tendency to view intellect as the sole guide for life's activities, emphasizing a more holistic approach.

Figure 15

Author's Self-Generated Model of Teacher's Traits In Allamah Iqbal's Concept of Education



Saiyidain (1945) elaborated that an educationist should first know about the individual and his capacity to learn prior to developing any educational program for that individual. It is equally vital to mention here and as previously alluded to that Allamah Iqbal presented his concept of individuality (*Khudi*) in 1915. Khan (2019) describes that his Doctrine of *Khudi* was distinguished from other thinkers. For instance, Hegel and the Sufi ideology advocated that the greatest object of man is to lose his individuality and merge himself in the Absolute just like a drop of water which

merges into the ocean and terminates its identity (Saiyidain, 1945). Allamah Iqbal strongly rejected the idea that the goal of *Khudi* was to escape the limitations of individuality. Instead he believed that the true purpose was the realization and bold affirmation of one's individuality, even in the context of merging into the greater whole, like a drop in the sea. Allamah Iqbal presented this concept in his famous poetical work *The Secrets of the Self* that life in the universe is shaped by the strength of the Self, and as this strength grows, so does life. A drop of water, embracing *Khudi*, transforms into a pearl, and similarly, life expands into an ocean when empowered by the Self. Among all beings, humans are the most conscious of their own existence (Iqbal, 1915).

In the words of Qur'an:

إِنَّا عَرَضْنَا الْأَمَانَةَ عَلَى السَّمَوَاتِ وَالْأَرْضِ وَالْجِبَالِ فَأَبَيْنَ أَنْ يَحْمِلْنَهَا وَأَشْفَقْنَ مِنْهَا وَحَمَلَهَا الْإِنْسَانُ إِنَّهُ كَانَ ظَلُومًا جَهُولًا

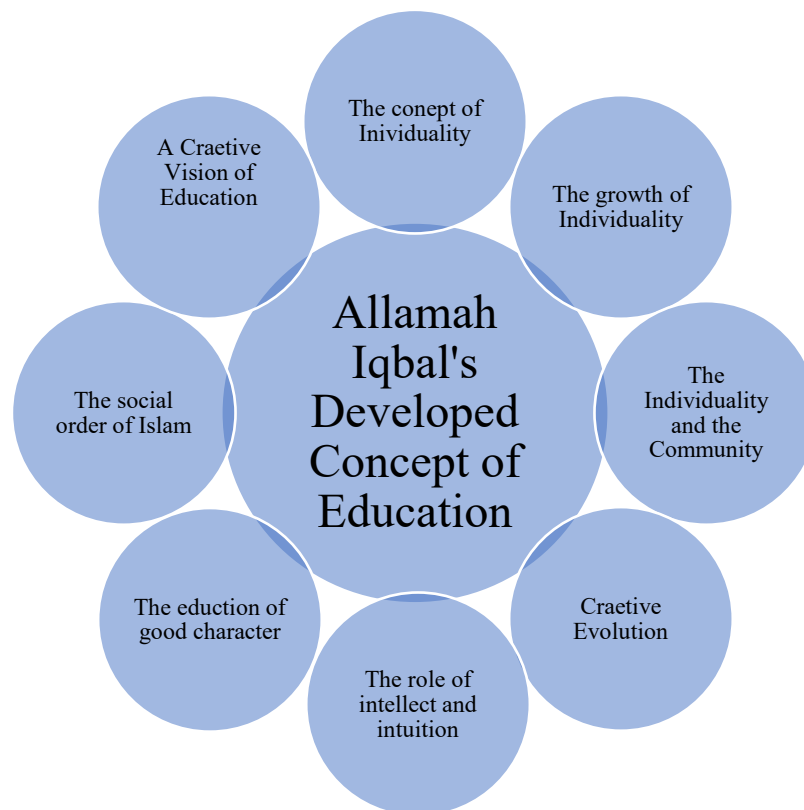
Indeed, we offered the Trust to the heavens and the earth and the mountains, and they declined to bear it and feared it; but man [undertook to] bear it. Indeed, he was unjust and ignorant (Al-Qur'an, 33:72).

Consequently, according to this Qur'anic view, the highest object of education shall be to build up *Khudi* of all individuals so that they might attain their extensive capabilities. Thus, Allamah Iqbal's philosophy of Education is connected with the teaching of the Holy Qur'an and Sunnah. Moreover, the question arises that how this individuality is developed. Eventually, he states that because of the distinctiveness, "which makes it impossible for one individual to bear the burden of another and entitles him only to what is due to his own personal efforts" (Iqbal, 1930, p. 105). For Allamah Iqbal, personality growth is an innovative progression in which individuals must play a dynamic role. Rather than simply adapting to their environment, people must actively shape and develop their own personalities. Further, Allamah Iqbal understood the value of community and culture in education. He strongly believed that if a community wishes its culture

to be alive, it requires constant and critical evaluation of its traditions and values by its community members. He believed that this was the only way the individuals of a community can maintain their authenticity, originality, and identity. Therefore, a country's education system must be reflected in its culture as shown in figure 16.

Figure 16

Author's self-generated model showing Allamah Iqbal's developed concept of education



Allamah Iqbal also considered freedom crucial for the development of individuality. As mentioned previously, a child cannot enhance his *Khudi* until he is provided opportunities to experience and observe his environment independently. He held the view that this universe is growing and expanding since its creation. Thus, he argued that in his view, nothing contradicts the Quranic perspective more than the belief that the universe is merely the unfolding of a predetermined blueprint. He went on to assert that the universe is in a state of continuous growth,

not a finished creation abandoned by its Creator long ago, lying motionless in space like a lifeless mass of matter unaffected by time, and therefore, untouched by its passage (Iqbal, 1930).

The same theme has also been described in Gabriel's Wing (*Baal-i-Jibreel*):

سبق ملا ہے یہ معراج مصطفیٰ سے مجھے کہ عالم بشریت کی زد میں ہے گردوں یہ کائنات ابھی ناتمام ہے شاید کہ آرہی ہے دما دم صدائے کن فیکون! [Iqbal 1977, p. 28/320]	<i>By Holy Prophet's Ascent, this truth to me was taught, Within the reach of man; High heavens can be brought. The Universe perhaps is still; Raw and incomplete: Be and it becomes; E'er doth a voice repeat.</i> [Translated by S. A. A. Shah]
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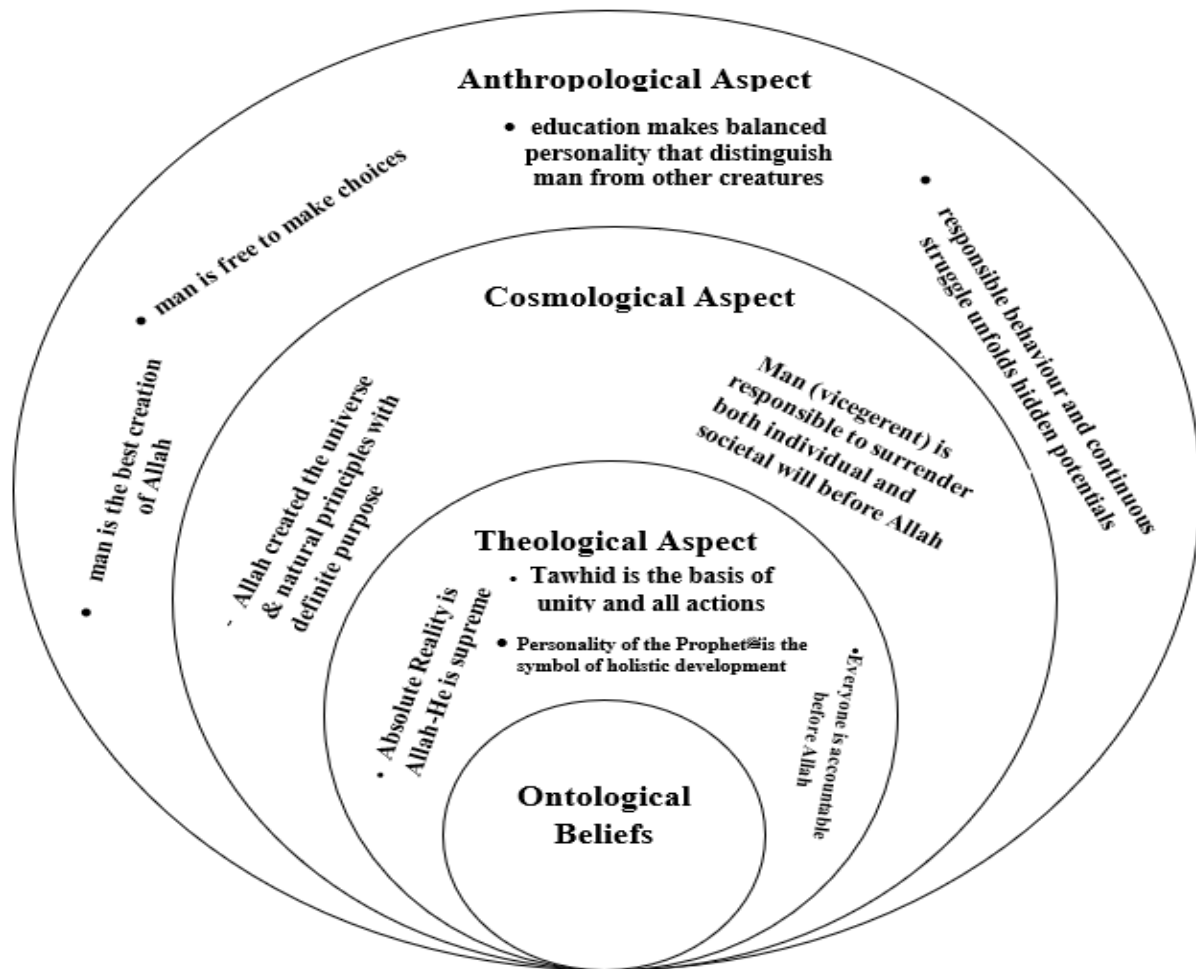
Besides, Allamah Iqbal expresses in *Payam-i-Mashriq* that God created the natural world – the night, the clay, the deserts, mountains, and valleys – but man used creativity and intellect to transform these elements. Man made the lamp to light the night, shape the simple earthen bowl into an elegant goblet, and turned barren landscapes into flourishing gardens and parks. Also, man could craft mirrors from stone and even can turn poison into something sweet and enjoyable (Iqbal, 1923). This indicates that superiority of man that he holds over other creations. Thus, in a sense man has become the subordinate (vicegerent) of God and has taken the responsibility for managing the social, moral, and natural world around him. Additionally, he considered the position of intellect and intuition where he held of the view that intuition is superior to intellect. According to Munawar (1985), Allamah Iqbal describes *individuality* as a particle of light which is included in the existence of human beings. This particle of light becomes self-aware, dominates, and expels man from materialistic life and expands the space boundless and influent – his vision becomes insight, intellect becomes intuition, and distances shrink.

Correspondingly, another cornerstone of Allamah Iqbal's philosophy of education was the enlightenment of good character. The first attribute of good character must be activeness and struggle as well as creativity as he believed this to be the most significant and unique gift of

humanity. Secondly, the application of intellectual property shall be utilized in a constructive manner, as Allamah Iqbal considered three traits which should be established by education viz: 1) courage, 2) tolerance, and 3) *faqr*. According to Razvi (2023), the cultivation of courage is fundamental for the enlightenment of a good character as education eliminates fear. Khan (2019) proclaims that Allamah Iqbal was concerned with the social order that would favour and accelerate a person's development because the growth of a child is the direct outcome of numerous forces which may include societal, behavioural, natural, environmental, and cultural factors. Allamah Iqbal believed that Islam's social system is the most suitable for raising children, as it is founded on the principles of monotheism, which spiritually refines the heart. He stresses that the Prophet ﷺ delivered a message rooted in liberty and freedom, social equality, and above all brotherhood. Islam categorically and vehemently denies discrimination based on colour, sex, caste, social, and economic situations. Islam allowed people to gain back their natural rights. The status of laborers was uplifted and weakened the totalitarian power of rulers. Saiyidain (1945) claims that when Prophet ﷺ migrated from Mecca to Madina, the foundation of a universal community was put in place. Therefore, Allamah Iqbal stressed that Islamic social order must seek to exploit the proponents of modern science and thus expand the effective command of its material world. Nudrat and Akhtar (2014) resonate that Allamah Iqbal's educational philosophy is deeply connected to Islamic values viz: (1) Ultimate reality is Allah (theological aspect), (2) Ultimate source of knowledge is revelation (anthropological aspect), and (3) Ultimate value is unconditional surrender before the will of Allah (cosmological aspect). According to Allamah Iqbal, three educational arguments have been brought forward in determining the reality of God - anthropological, cosmological, and theological arguments as highlighted below. These have been shown in Figure 17 below.

Figure 17

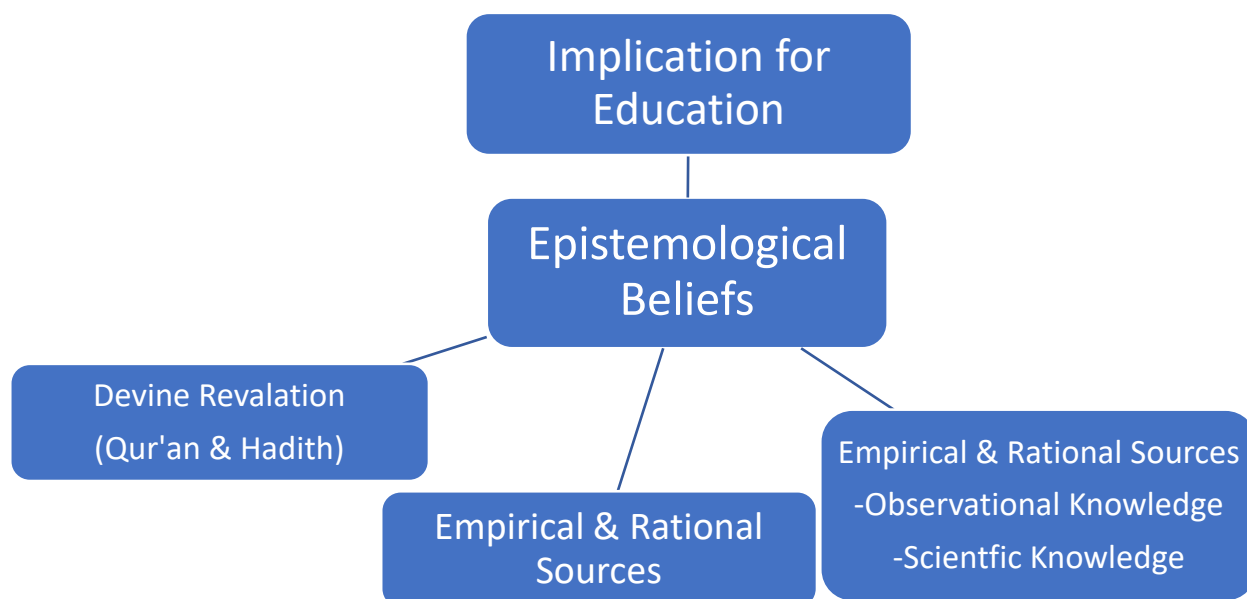
Author's Self-Generated Circle Showing Ontological Beliefs as Described by Allamah Iqbal (1930)



The in-depth study of Allamah Iqbal's works both poetical as well as prose indicate that his epistemological beliefs were mainly based on two aspects viz: (1) Divine revelation and (2) Empirical and rational sources. The first aspect addresses the Qur'an and Hadiths whereas the second investigates observational and scientific knowledge. This has been shown in Figure 18 below.

Figure 18

Author's Self-Created Diagram Shows the Epistemological Beliefs



Regarding the creation vision of education, Allamah Iqbal describes it in *Rumuz-i-Bekhudi* by urging individuals to embody the spirit of valor and truth. He conveys that those inspired by the spirit of Khaled carry within them a deep sense of courage and conviction. Thus, he urges them to uphold the message of divine oneness by challenging falsehoods that appear as truths. He calls on them to enlighten the world during times of darkness and to generously share the truths they have received. He further warns of the shame they may feel on the Day of Judgment if they fail to fulfill this responsibility of passing on the knowledge entrusted to them (Iqbal, 1918). Nonetheless, Allamah Iqbal, considers that education should play a vibrant part in the lives of individuals and should bring them towards life of action, sustenance, development, and enlightenment of individuality (*Khudi*).

Evaluation of Findings

This research study was comprised five goals to find the use of botanical elements and their connections to the philosophy of *Khudi*, viz: (a) the identification of the botanical elements in the works of Allamah Iqbal, (b) the links between collected and recorded botanical elements and Allamah Iqbal's doctrine of *Khudi*, (c) the reasons why Allamah Iqbal chose these specific flora to express his philosophy of *Khudi*, (d) the use of botanical elements in other poets' works and to compare these with Allamah Iqbal's use of flora to describe his Philosophy of *Khudi* and (e) to investigate the connection of Allamah Iqbal's doctrine of *Khudi* with his philosophy of education and its impacts on the education system of Pakistan. According to Nudrat and Akhtar (2014), his doctrine has great importance not only for Pakistan educational system, but for the whole world. His educational philosophy rooted in Islam i.e., (1) Ultimate reality is Allah, (2) Ultimate source of knowledge is revelation, and (3) Ultimate value is unconditional surrender before the will of Allah. The objectives and purposes of this research were framed around the central question: *How has Allamah Iqbal used botanical elements to express his Doctrine of the Self (Philosophy of Khudi), and what is the connection between his philosophy of Khudi and his concept of education?* To address this overarching inquiry, the study was divided into six sub-questions. First, it explores the nature of Allamah Iqbal's doctrine of the Self (*Khudi*). Second, it examines the sources of his philosophy. Third, it investigates the reasons behind his use of botanical elements in the light of his philosophical vision. Fourth, it identifies the botanical elements expressed in his works and analyses their connection to his doctrine of *Khudi*. Fifth, it evaluates how the hypothesized link between botanical imagery and Allamah Iqbal's philosophical perspectives aligns with the interpretations of contemporary scholars. Finally, it studies the relationship between Allamah

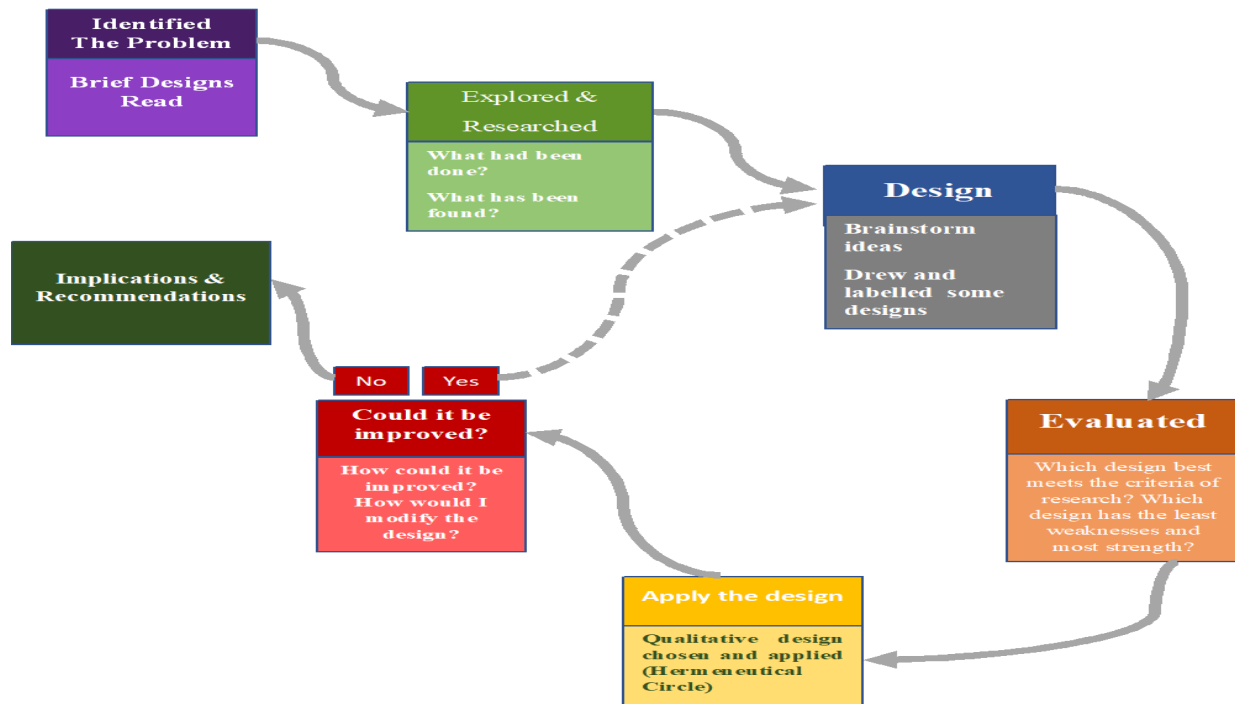
Iqbal's concept of *Khudi* and his philosophy of education, assessing the extent to which his educational ideas have influenced Pakistan's education system.

The chosen method of this study was a Gadamerian hermeneutical content analysis. This establishes a circular movement of analysis, interpretation, and understanding of texts. It is understood that the fundamental elements of this are: the hermeneutic situation, identification of fore-understandings, hermeneutic circle, and fusion of horizons. These concepts are complementarians of each other during the hermeneutic investigation (Danner 2006). Vieira (2017) emphasizes that hermeneutics allows one to comprehend the deepest sense of texts.

The author discovered the exceptional use of botanical elements in Allamah Iqbal's works and found more than one hundred botanical elements that has been used by the poet philosopher to express his philosophical thoughts both in poetical works and prose including his lectures and letters. In this regard, the hermeneutics approach was utilised with concerns to the general principles for the proper interpretation of Allamah Iqbal's doctrine. Overall, the author addressed the knowledge gaps which include the perceptions related to the core logic behind his message and how he used his poetry and/or otherwise prose to communicate his philosophical thoughts. The diagrams 1-8 and tables 1-8 in appendix B and C respectively show the links of botanical elements mentioned in the works of Allamah Iqbal. The figure 19 below guide the research process for this study.

Figure 19

Author's Self-Generated Diagram Showing the Research Study Process



The Research Question 1 identified the background of Allamah Iqbal's doctrine of *Khudi* and provided its definition, aspects of *Khudi* along with its components that strengthen or weaken it. The processes related to the education of *Khudi* were also explored. Research Question 2 explored the sources of *Khudi* i.e., Qur'an, Sunnah, and Saints/Sufis. Research Question 3 reflected on the botanical elements that appeared in the works of Allamah Iqbal. Research Question 4 examined reasons that led Allamah Iqbal to choosing these specific flora in the view of his doctrine of *Khudi*. Research Question 5 investigated the hypothesized link between botanical elements and philosophical perspectives relate to the works of contemporary scholars. Finally, Research Question 6 researched and consolidated the connection of his concept of *Khudi* with his

philosophy of education and assessed the impact of Allamah Iqbal's educational thoughts on the education system of Pakistan.

Research Question 1 findings are detailed as below:

- i) The new concept of *Khudi* was introduced by the poet philosopher to rejuvenate the Muslims across the world. His poetical works, prose, and other works including letter and diary notes authenticated the notion that he presented a philosophy that was not offered previously.
- ii) Although Allamah Iqbal translated the word *Khudi* from *Ego*, he did not use it as it was in use before both in a literary and traditional sense. He considered it a mysterious thing and mentioned it in *Asrar-i-Khudi* and describes it as a radiant core within us – a vital spark of life that exists beneath our physical being (Iqbal, 1915).
- iii) The term Ego is the alternate word frequently used by Allamah Iqbal in his works *The Reconstruction of Religious thought in Islam* and *The Development of Metaphysics in Persia to refer to the concept of the Self*. The same word Ego in psychoanalytic theory has three distinct forms, i.e., the id, ego, and super ego and these are the three basic elements of the structural model of psyche (Freud, 1923).
- iv) Allamah Iqbal, however, stated that he did not use ego in terms of unhealthy pride rather as an individual's sense of self-esteem and self-realization. In his latter works he only used the word *Khudi* to express his philosophical thoughts.
- v) He repeatedly mentioned inferences from the Holy Qur'an and the sayings of the Prophet ﷺ in support of his arguments and statements.

- vi) Found that the strength of the life of this universe is conditioned with the strength of the *Self*, according to Allamah Iqbal. One of the excellent examples of his view is the transformation of drop of a water into a pearl (Iqbal, 1915, p. 18).

Research Question 2 examined the sources of philosophy of *Khudi* and clarified some misconceptions that had been before the researchers regarding Allamah Iqbal's doctrine. Below are the findings:

- i. The first thing regarding the sources that this research question revealed was the reasons for composing his *Asrar-i-Khudi*. Allamah Iqbal explained this in a letter that clarified the first misconception which was that he derived his philosophy from the western thinkers. He wrote to Maharaja Kishan Parshad on April 14, 1916, that, "This Masnavi, which is called "Secrets of the Self", has been written with a purpose in mind. The radical and natural inclination of my nature is towards overindulgence and ecstasy, but I swear by the only God in Whose power is my life, wealth, and reputation. I did not write this Masnavi, but I have been directed and guided to it, and I wonder why I was chosen to write such an article, until the second part of this Masnavi is finished, my Soul (Rooh) will not be satisfied" (Burney, 1999, p. 487).
- ii. This study uncovered the sources and emphasized that the doctrine of the Self is Allamah Iqbal's unique philosophy and that this subject was never been undertaken by any thinker or philosopher like him. However, it was noted that he studied several scholars to reach to a conclusion to compose his *Secrets of the Self*.
- iii. Investigated the depth of the sources and found that the Holy Qur'an was the first source of his concept of *Khudi*. Allamah Iqbal derived his philosophy of the Self or *Khudi*, from

the teachings of the Holy Qur'an. One key inspiration was from verse 19 of chapter 59, where God warns against forgetting Him, as doing so lead to forgetting one's soul—an act associated with rebellion and transgression. Additionally, his concept of *Khudi* was influence by verse 85 of chapter 17, which emphasizes that the soul is a matter known only to God and that human knowledge about it is limited. Furthermore, adequate testimonies were seen in the *Reconstruction of Religious Thought in Islam* to confirm this view that the first source of his doctrine of *Khudi* is the Holy Qur'an.

- iv. Focused on discovering the sources other than the Holy Qur'an and determined that the sayings of the Prophet ﷺ was the second source of his doctrine as mentioned previously.
- v. Noted that other than the Qur'an and Hadiths, the Saints or Sufis are another solid source behind the notion of *Khudi*. In one of his poems, Allamah Iqbal paid tribute to Rumi as he considered him his spiritual guide. He says that we remain bound to the physical world, limited by what our senses can perceive. Unable to explore beyond the surface of existence. In contrast, Rumi is like a vast, turbulent, and mysterious ocean. He himself, too belongs to that group of passionate souls who follow in Rumi's footsteps. Rumi is often seen as a beacon of spiritual freedom. The question arises, does his wisdom still hold relevance and meaning for the modern age? (Iqbal, 1915).

This is also found that he is very much convinced that it was Rumi who guided him to reach to the place where he stood on the last days of his life as he embraces it and expresses that Rumi, the great master, transformed his humble existence into something precious, turning his metaphorical earth into gold and filling his barren soul with beauty (Razvi, 2016). He further commented, "*Make Rumi your guide on the path, That God may grant you ardour and compassion*" (Iqbal, 1932).

- vi. Presented precise evidence to support the view that Allamah Iqbal did not derive his philosophy of *Khudi* from western philosophers however he admired the positive thoughts of all thinkers regardless of their background. For example, he boldly accepted the influence of Wordsworth, Kant, Hegel, Nietzsche, Fichte, Goethe, and Bergson, as well as Ibn Arabi, Ghazali, Sirhindi, and Shah Wali Allah.

The findings of Research Question 3 discovered why were the botanical elements specifically chosen in view of his philosophy?

- i. Botanical elements play a major role in nature and to maintain natural environment. It was noted that one of the various reasons was that flora were mentioned in the holy texts. For example, the Verse 9 of chapter 13 of the Old Testament and the Verse 61 of chapter 27 of the Holy Qur'an expressed respectively the creation of the universe. According to Biblical traditions, God gathered the waters to form seas and the dry land to form the Earth, deeming it good. He then commands the earth to produce plants and fruit-bearing trees. And according to Qur'an, God has made the earth a nurturing space for humanity, providing roads for travel and water from the sky to nourish the land. Through this, He brings forth various plants in pairs, offering food for people and pasture for animals. These are signs meant for those with understanding.
- ii. This research question has found that Allamah Iqbal was considerably fascinated by nature and natural elements such as plants, flowers, and shrubs as well as scenic beauties thus it was one of the main reasons of his inspiration towards botanical elements and to use them in his poetry to express his philosophy of *Khudi*. He was much interested in romantic poetry in his school days. He was much impressed and used to read William Wordsworth, Samuel Coleridge, William Cowper, Ralph Emerson, and Alfred Tennyson, etc. He was much

electrified with the thoughts of Wordsworth; thus, he writes in his famous diary *Stray Reflection*, “I confess [Wordsworth] saved me from atheism in my student days” (Iqbal, 2006, p. 53). For example, one of his early poems *Ek Arzoo*, the poet articulates a deep connection to nature and its beauty, while also revealing his discomfort with the pressures of life. The poem opens with his weariness of human gathering, emphasizing that when the heart is heavy, such gatherings offer no joy (Iqbal, 1924).

- iii. Allamah Iqbal believed that this world is sacred and purposeful, and observing it is form of worship of Allah. He viewed nature as reflecting the divine essence, similar to how character reflects the human self. In his works *The Reconstruction of Religious Thought in Islam* that, he argued that studying nature is a way of understanding God’s behaviour, and through this observation, one seeks a deeper connection with the Divine, which serves as a form of spiritual worship (Iqbal, 1930).
- iv. The research question also revealed that he used flora in his works because he wanted to convey his message to a layman profoundly but in a lighter way. He could use them as metaphors, similes, and symbols to express his philosophical thoughts.

The findings of Research Question 4 affirms that Allamah Iqbal used botanical elements in his poetical works as well as other works such as *The Reconstruction of Religious Thought in Islam*, *Stray Reflections*, and letters, etc. It was revealed that he used more than one hundred botanical elements including flowers, fruits, herbs, shrubs, plants, trees, and related species. Out of these botanical elements, it was discovered that Bagh, Chaman, Gulzar, Gulistan, Bostan, Gulshan, Neestan, Riyadh, Khayaban, Chanaar, Shamshad, Sarv, Sanober, Nakhal, Oud, Taak,

Henna, Ratub, Jao, Phool, Gul, Nargis, Lalah, Sunbal, Rye, Danah, Beej, Chuob, Patta, Berg, Ghaas, Kanta, Shaakh, Kisht, Nabaat, Nahal, Nay were directly related to the philosophy of *Khudi*.

- (i) The remaining elements were indirectly related to *Khudi* with regards to their connection to nature.
- (ii) It was found that the botanical elements were used in a multitude of ways through carefully crafted allegorical references to describe the various elements and sources of *Khudi* both on a personal, communal, and universal scale.
- (iii) It was also noted that Bagh appeared 93 times, Chaman 271, Gulzar 40, Gulistan 105, Margzar, 17, Bostan 31, Gulshan 105, Neestan 21, Riyadh 13, and Khayaban 23 times. This is shown in table 1 of appendix B.
- (iv) It was observed that Chanaar has been used in 4 verses, Shamshad in 8, Sarv in 20, Sanober in 20, and Nakhal in 54 couplets. This has been shown in table 2 of appendix B.
- (v) The appearance of Oud, Taak, and Henna in the works of Allamah Iqbal were noted as 10, 36, and 20 respectively as shown in table 3 of appendix B.
- (vi) Table 4 of the appendix B shows the number of Ratub and Jao's appearances (5 & 23) in the works of Allamah Iqbal that have direct links to the doctrine of *Khudi*.
- (vii) Table 5 shows the use of flowers (Phool, Gul, Nargis, Lalah, & Sunbal) directly linked to the philosophy of the Self and provides the number of times (67, 338, 30, 232, & 2 respectively) they have appeared.
- (viii) Rye, Danah, and Beej have appeared 2, 73, and 35 times in the works and have direct links to his philosophy of *Khudi* as shown in table 7.

- (ix) Table 8 shows Chuob (14), Patta/Berg (94), Ghaas (38), Kanta/Khaar (8), Shaakh (138), and Kisht (91), Nabaat (5), Nahal (14), and Nay (35) were directly connected to the concept of the Self in the poetical works of Allamah Iqbal.
- (x) Tables 1-8 also show the relationship of his philosophical thoughts and their connection with Qur'anic verses and Hadiths of the Prophet ﷺ.

The Research Question 5 divulged the hypothesized link between botanical elements and philosophical perspectives and made the connection with the works of contemporary scholars as it was reviewed in Chapter 2 (the literature review). Following are the findings of this question:

- i. It was unveiled that various scholars had used botanical elements as metaphors, similes, and/or symbols to advocate their doctrines. They used them because they have special characteristics as Attenborough wrote, “Plants can see. They can count and communicate with one another. They are able to react to the slightest touch and to estimate time with extraordinary precision” (Attenborough, 1995, p. 7)
- ii. This research question showed that there is a link between the flora and the philosophy of the Self presented by the Poet of the East (Allamah Iqbal). Hence, this study identified and explored the links between botanical elements and the philosophical discourse of Allamah Iqbal as well as in the works of contemporary philosophers. Many philosophers have spun complex allegories representing growth, reproduction, germination, and decay (Marder, 2014).
- iii. It was investigated that the contemporary poetries of Australia, England, the United States of America and elsewhere are citing botanical elements to highlight ecological and environmental issues.

- iv. The lively discussions traverse a cross section of contemporary poetic genres from confessionalism and experimentalism to fundamentalism and eco-poetry. Essentially, the author explored the botanical elements and their use in relation to the philosophical perspectives.
- v. This research question explored that the poet seems to be looking for a place to cultivate his philosophical ideas where there is complete silence, where there is greenery everywhere and where the flower buds are blooming to give someone's message. Where a branch of a flower is touching the stream's water like a beautiful person who looks itself in the mirror. Harrison (1992) supports this view by adding that the stories and myths in the modern literature retain knowledge of the secrecy that proceeds philosophical as well as botanical activities. Also, Jacobs (2023) is of the view that that flora influence the human thoughts, and this can take several forms, for example, plants co-construct poetry as Ryan (2018) believes. Also, Goethe's work *The Metamorphosis of Plants* is one of the unique examples which could be included.
- vi. It is also revealed that contemporary philosophers and psychologists have cited some plants and trees in their research papers to highlight their connections philosophically and making links between human and flora. According to them plants provide peace of mind to human so that they can express their ideas and thoughts mannerly. The contemporary writers have turned their attention towards flora by using them in their works. Contemporary authors have introduced a new term Vegetal Turn which describes a wave of hypothetical and applied interests in the complications and idiosyncrasies of floral life and flora-human interaction. The term refers to a set of more complex, cross-disciplinary, cross-cultural, and inter-disciplinary investigations of the many networks and systems of communication,

intelligence, technical-operational capacities, and relationships expressed through plants and other botanical elements. The ethical, economic, cultural, and political elements of plant-human interactions as well as practices are covered in its applicational aspects (Ryan, Vieira & Gagliano, 2022; & Paola, 2023).

Research Question 6 identified the connection of Allamah Iqbal's doctrine of *Khudi* with his educational philosophy. Subsequently, it analysed the impact of his concept of education on the education system of Pakistan. Following are the findings:

- i. This research question acknowledged that Allamah Iqbal's concept of education is based on his doctrine of *Khudi* as shown in table 1-3 in appendix A.
- ii. This research question exhibited that the philosophy of personality growth through experiential learning requires further exploration for practical purpose as part of the teaching and learning process. Despite the fact that Allamah Iqbal's central focus was to establish his philosophy of *Khudi* to motivate Ummah, but he was aware that this was not possible without educating the individuals of Ummah, thus his educational thoughts are deeply linked with his philosophy of *Khudi*.
- iii. It was identified that Allamah Iqbal designed a program for youngsters in 1902 entitled *Children's Education and Training* in which he comprehensively described the needs of children and the role of a teacher. He believed, "If the method of education is based on scientific principles, then in a short time all cultural grievances will disappear, and the worldly life will be such an attractive sight that even the philosophers who object to its external beauty will become admirers of its virtues" (Iqbal, 1902).
- iv. The research question revealed that teachers should develop such a high character that students not only learn but they get inspired to the highest degree. On contrary, he was

- much concerned about the attitude of people of Indo-Pak subcontinent toward teachers. Thus, he had to state, “Teachers are the protectors of the nation because it is in their power to groom the future generations and make them capable of serving the country. Among all labours, the highest level of labour and the most valuable labour of all labours is the labour of the country’s educators. Although, unfortunately in this country this blessed profession is not valued as it should be” (Iqbal, 1902).
- v. According to Allamah Iqbal education shall be to strengthen the individuality (*Khudi*) of all individuals so that they might attain their full capabilities. Thus, the question arises that how this individuality is developed. Eventually, Allamah Iqbal states that because of this distinctiveness, “which makes it impossible for one individual to bear the burden of another and entitles him only to what is due to his own personal efforts” (Iqbal (1930, p. 105).
 - vi. It is identified, even though he was of the view that Muslims need to design their future educational plans bearing in mind the scientific values but at the same time his epistemological and ontological beliefs were strongly based on Qur’an and the Hadiths of the Prophetﷺ. It was explored that his ontological beliefs were comprised three aspects viz: (1) Theological aspect, (2) Cosmological aspect, and (3) Anthropological aspect. Additionally, epistemological beliefs were mainly based on two aspects viz: (1) Divine revelation and (2) Empirical and rational sources. The first aspect addresses the Qur’an and Hadiths whereas the second investigates observational and scientific knowledge.
 - vii. Another finding of this research question is that Allamah Iqbal considered three traits as the foundations which should be established by education viz: (1) courage, (2)

tolerance, and (3) *Faqr*. As Rana (2023) established that the cultivation of courage is fundamental for the enlightenment of a good character as education eliminate fear. He was of the view that social order can favour and accelerate the growth of an individual because the growth of a child is the direct outcome of various forces, for example, cultural, behavioural, natural, environmental, and social, etc. (Khan, 2019).

Summary

The aim of this study was to understand how botanical elements have been used in Allamah Iqbal's poetry and prose including how individual plants are linked and connected in expressing his doctrine of *Khudi*. Further, this study was also aimed at discovering the association between the concept of *Khudi* and education as well as how Allamah Iqbal's poetical works are perceived in the education system of Pakistan. It is imperative to note that Allamah Iqbal's notion of personality is certainly not an illusion but the consciousness of a strong *Self* through education that ultimately makes the individual conscious of themselves as a valued member of the community. Razvi (1999) emphasizes that the cultivation and maintenance of *Khudi* is strongly associated with the opportunities for communication with the world around us and without this ongoing interaction, the individual will not be able to identify their genuine potential. The observation and analysis of Iqbal's perspectives on education are relevant to the study's main aim as they are deeply intertwined within his main philosophical discourse. This chapter expresses the cultural psychology of Islam by means of establishing an awareness upon scholars' attitudes toward and sense of connection to the Islamically-rich philosophy of Allamah Iqbal and investigates its effects on education. The main topic of the study was – how has Allamah Iqbal used botanical elements to express his Doctrine of the Self (Philosophy of *Khudi*) and what is the connection of his philosophy of *Khudi* with his concept of education? And the main question then was broken down into further sub-questions, viz: (i) What is Allamah Iqbal's doctrine of Self (*Khudi*)? (ii) What are the sources of his philosophy of *Khudi*? (iii) Why are botanical elements chosen in view of his philosophy? (iv) What are the botanical elements expressed in Allamah Iqbal's works? And how are they connected with his doctrine of *Khudi*? (v) How does the hypothesized link between botanical elements and philosophical perspectives relate to the works of contemporary scholars?

(vi) What is the connection of his concept of *Khudi* with his philosophy of education? To what extent do Allamah Iqbal's educational thoughts affect the education system of Pakistan?

Ostensibly, Allamah Iqbal challenged the devastating economical, psychosocial, and educational conditions of the Muslims concluding that they needed to rejuvenate themselves so that they could compete with Western nations. Thus, he established his doctrine of *Khudi* to revitalize the Muslims' self-realisation, self-esteem, and self-respect (Razak, 2015). The concept of *Khudi* is broken down into four key philosophical components viz, (i) metaphysical, (ii) social, (iii) psychological, and (iv) ethical considerations.

Moreover, this research study has emphasized the origins of Allamah Iqbal's *Khudi* in relation to the Holy Qur'an, the Hadith, and the works of Sufis and Western philosophers. These sources lead one to the true understanding of *Khudi* which highlights the individuality and unanimity of man. Furthermore, the vital force which is an integral part of Allamah Iqbal's philosophy of *Khudi* plays a vital role in his attitude towards nature (Razvi, 2016 & Ahsan, 2000).

Trustworthiness is defined as the confidence that the information is true, accurate, reflects, and represents reality (Depoy & Gitlin, 1998). In this research, the trustworthiness of data (contents) has been maintained to a large extent by following the fundamental components of trustworthiness of data described by Lincoln and Guba (1985). This was a hermeneutical study, and the study was conducted in the interpretive paradigm where according to Higgs (2001) the main goal was to understand and search for meaning, beliefs, and values through interpretation of wholes and making connections with parts as shown in Figure 5. Essentially, hermeneutic analysis is a type of content analysis where the researcher aims to interpret the meaning of the text within its specific context as intended by the author (Schilling 2006). Thus, based on the literature review, several trustworthiness concerns were identified in the preparation, organization and reporting

phases of qualitative research. To enhance the reliability of content analysis, these concerns include: (1) data collection method, (2) sampling strategy, (3) categorization and obstruction, (4) interpretation, (5) reporting results, and (6) reporting analysis process.

Validity can be broken down into internal validity or the validity of measurement and external validity - the ability to generalize results. Reliability involves the overall consistency of the study. Meanwhile credibility refers to one's confidence in the methodology, results and their interpretation (Lincoln & Guba, 1985). According to Leininger (1994), credibility is referred to as the validity and plausibility of the findings. He further accentuates that implementing the research philosophy to guide the research method is a crucial step in establishing credibility. To achieve this purpose, the research acts were organised using a hermeneutic circle that was guided by the underlying philosophical presumptions. In addition, the analytical process of using the Gadamerian hermeneutics makes the analytical procedures more visible for readers.

Transferability is also known as generalizability or external validity in qualitative research, as shown in Figure 4. According to Lincoln and Guba (1985), transferability is the second factor for trustworthiness. It is crucial to remember that a researcher cannot guarantee that findings of the study will be legal. Graneheim and Landman (2004) argue that the writers are the ones to suggest recommendations about transferability, however, readers' make decisions even if or not the results are transferable to another situation. Therefore, it is equally significant to attain transferability in context, selection and physiognomies of members, data collection, and particularly in the process of data analysis.

Lincoln and Guba (1985) consider dependability as another aspect of trustworthiness. They posit that dependability is the stability of data over time and situations. Further, Miles, Huberman, and Saldana (2014, p. 312) define dependability as, "whether the process of the study is consistent,

reasonably stable across time, researchers and methods.” Lichtman (2006) postulates that reliability or dependability is demonstrated by thorough explanations that enable other researchers to repeat the study even if the findings differ and assess if best practices are followed (Merriam, 2009). All modifications should be recorded, and any new circumstances should be clarified, as recommended by Lincoln and Guba (1998).

Another component of trustworthiness is confirmability which relates to the pursuit of the closest possible objective reality to qualitative research. It concerns the aspect of neutrality, therefore, it is a researcher’s obligation to secure the inter-subjectivity of the data and interpretations should not be based on researcher’s personal standpoints and perspectives (Lincoln & Guba, 1985). Confirmability can be enhanced to a large extent by following transparent and systematic approach to data collection, analysis, and interpretation. It is also coherent with hermeneutics as objectivity in hermeneutical research can be comprehended as being open to the study text (Risser, 1997).

Nonetheless, the findings of this research study show that Allamah Iqbal had realized that the distinctive Muslim Ummah had its own unique problems requiring tailored solutions. These could only be achieved through social cohesion and the unified efforts of the nation. Therefore, he devoted himself full time to the service of Islam in the Indo-Pak Subcontinent and abroad (Hashmi, 2008). Agreeing with Hashmi, Razvi (2017) states that he had realized an ideological revolution of the Ummah would not be possible without creating a doctrine that could engage them to their duties and accountabilities. As a result, he emancipated a doctrine that he called *Khudi* (The Self) – a living principle of the universe and the foundation of all human endeavour as well as accomplishment (Khan, 2019Qadir, 1924; Hassan, 1976; Khan, 2019; Razvi, 2017, Hashmi, 2008).

The doctrine of *Khudi* holds the central leading place in the works of Allamah Iqbal and all other philosophical thoughts are developed, originated, and streamlined from it. He considered poetry as a means of communication for the revival of the nation. He conveyed his message of hope and optimism thereby motivating the people of his nation for a constant struggle. For this purpose, the great poet introduced a new harmonization, new styles, new themes, new terms with new metaphors and similes and developed his individual philosophy. Further, he gave elevation to imagination, vastness to vision, and exaltation to thoughts. He not only broadened the horizons of Urdu but also the Persian poetry. He created innovation and rareness through textures, dressed them in a gesture and symbolism as well as gave them new meanings in the transmission of his philosophical thoughts.

Profoundly, *Khudi* is a Persian language word, and it has two meanings in ancient lexicons; one is *consciousness*, and the other is *selfishness* and it is also called arrogance and pride. Allamah Iqbal used this word as a philosophical term (Razvi, 2017). He argues in the introduction of the first edition of *Asrar-i-Khudi* that *Khudi* is the brightest point of a unified intuition, or consciousness, from which all human imaginations, emotions, and desires are illuminated. It is an eternal reality that is bounded by the scattered and unbounded states of human nature (Mangalori, 1985). He further voices that it is crucial to inform the readers about the word *Khudi* that this word is not used in *Asrar-i-Khudi* with the meaning of pride as it is commonly used in Urdu and Persian. Its meaning is simply self-realisation or self-determination (Mangalori, 1985). In addition, according to Khan (2003), Allamah Iqbal himself declared that wherever the word *Khudi* has been used in his works, it refers to personal identity or sense of self. Basically, this is the translation of the English word individuality. In reference to his primary philosophical discourse of *Khudi*, he describes the perfect individual who has undergone a complete transformation and reaches the

highest station of spiritual attainment, i.e., *Mard-i-Mumin*, viz: (1) obedience, (2) self-control, and (3) divine vicegerency.

In connection with the self-affirmation and self-negation, desire and love for Allah and his Prophet ﷺ, faith and belief, faqr (not poverty but being spiritually rich) and destitution, courage and tolerance, action and forbearance play a fundamental role to stabilize the Self (*Khudi*) whereas fear, begging, slavery, venality, imitation, discipleship, and pedigree are the elements which cause the Self to weaken (Hussain, 1947; Hashmi, 1986; Qaisar, 2003; Iqbal, 2005; & Razvi, 2017).

Thus, the prior studies of *Iqbalīyat* (Parwez, 1996; Iqbal, 2005; Hashmi, 2008; Haqqi, 2012) draw attention of researchers towards the sources of the *Doctrine of Khudi*. It has been noted that *Khudi* is also known as Soul or *Rooh*. Therefore, *Khudi* is immortal because although the physical body perishes; according to Moharir (2014) and Taraat (2017), the Soul does not die, it returns to the universe and is eternal. Razvi (2017), Qasim and Zeb (2015) observe that if Allamah Iqbal's *Khudi* and Soul or *Rooh* are synonymous then *Khudi* shall be deemed immortal. Munawwar (1985), Hashmi (2008), Khan (2019) and Razvi (2017) assert that the following are sources of Allamah Iqbal's doctrine of *Khudi*: (a) The Holy Qur'an and the Doctrine of *Khudi*, (b) Ahadith (Sayings of the Prophet ﷺ) and the concept of *Khudi*, and (c) Sufis/Saints and the Philosophy of *Khudi*.

In addition, natural elements are visible in all types of poetical works with diverse approaches of expressions. Some poets use it as a symbol to express their viewpoint while others use it to express the beauty of the universe (Ahsan, 2000). In whatever way these objects are used the presence of nature is inevitable (Razvi, 2016). In poetic literature, it is common to express ideas of human beings and their lives such as joy and sorrow through botanical elements to expand the imagination of readers and to spark their interest. Flowers are vividly used to express romance,

love, temptation, eternity, and femininity in poems. Further, it is noted that botanical elements have also been mentioned in the holy texts. It is no surprise that botanical elements have been an integral part of poetry from the early times to the modern age. Contemporary poets used flowers to clarify their themes employing literary terms such as metaphors and symbols as well as personifications. According to Ryan (2018), the symbolism in the poetry that began from the ancient times continued to blossom in modern times. The most famous poets who used flora in their poetry include William Wordsworth, Johann Wolfgang Von Goethe, Alfred Lord Tennyson, Robert Frost, Percy Bysshe Shelley, John Keats, Emily Dickenson, and Mary Oliver, etc. (for details see chapter 2).

Allamah Iqbal embellished his poetry with more than a hundred types of flowers, fruits, herbs, and shrubs including plants, trees, and related species (see Figure 10). He wanted to spend his time in the jungles where he could see flowers of *Lalah* blooming in the harshest conditions, thus he chose *Lalah* as a symbol of hardship and boldness. This is akin to the education and training of *Khudi* where an individual must face challenges and difficult conditions. He loved botanical elements, the beautiful skies and the stars, the clear deep waters as well as all other objects of nature including fauna. For example, in *Lalah-i-Tur*, Allamah Iqbal expresses that the divine presence is evident in all of nature and humanity. Every flower and every heart carries God's signature, symbolizing His guidance and light. No soul is left in darkness, as the divine essence illuminates all (Iqbal, 1972). He has broadly used natural environment and elements associated to it in his poetry.

Further, there is no denying that the surroundings and the phenomena of nature around man lead him to struggle, and if one studies Allamah Iqbal's prose and poetry, it becomes clear that he derived his ideas from the phenomena of nature. The Figure 12 describes this strong and close

connection between the philosophy and botanical elements present in Allamah Iqbal's works or the links of natural phenomena to his doctrine of *Khudi*.

According to Razvi (1999), philosophers are also educationists, but educationists are not essentially philosophers. Thus, Socrates, Plato, Aristotle, Rousseau, Piaget, Ibn Khaldoon, Al-Ghazali, Waliullah, and Allamah Iqbal, they all came up with the view that altering a society's educational system is essential to bringing about a significant change in that culture (Razvi, 1999). Despite being a philosopher and poet, Allamah Iqbal also addressed the root causes of the issues that plagued Muslims across the globe at his time by considering and advocating for improvements to the educational system. Although the focus of this research study was Allamah Iqbal's use of botanical themes in his works and their connections to his Doctrine of the Self, it has also observed the effects of his philosophical ideas on education. The author's goal was to showcase Allamah Iqbal's educational concepts and to outline the steps required to attain the *Self* in its entirety. According to Maududi (1992), every nation derives its educational philosophy based on its philosophy of life (theologically or scientifically). Allamah Iqbal developed his philosophical ideas of *Khudi* from the holy Qur'an (Ali, 2016).

Allamah Iqbal's educational concept and his interest in the affairs of education can be traced to his early literary activities. Essentially, his contributions as an educationist could not be minimized, although he was not much involved in educational methodologies for the major portion of his life but his philosophy of *Khudi* is directly connected to education. According to Rana (2000), one of his early essays entitled *Education and Training of Children* focuses on the structure of his educational philosophy. Furthermore, this paper provides the insight of Allamah Iqbal's mind which was composed of two elements. First, the attachment to facts and secondly to intense emotional states. His purpose in relation to the statement of facts is to explain the meaning in a

rational way and this is the tendency in some of his works. However, most of his papers whether academic or literary do not proceed without the aid of imagination and emotions. Undoubtedly, Allamah Iqbal was one of the great educational philosophers who impacted the Muslim Ummah to a large extent. Furthermore, his educational thoughts are based on his doctrine of *Khudi* with an active approach to life. His poetical works are included throughout the Pakistan educational curriculums from preschool to higher studies as shown in Figure 13. However, his philosophy of personality growth through experiential learning requires further exploration for practical purposes as a part of the teaching and learning process (Saiyidain, 1996).

Allamah Iqbal emphasized that the growth and development of a nation is deeply rooted with the education of children – “if the method of education is based on scientific principles, then in a short time all cultural grievances will disappear, and the worldly life will be such an attractive sight that even the philosophers who object to its external beauty will become admirers of its virtues” (Iqbal, 1902). His paper on *Children’s Education and Training* was published in 1902 in which he emphasized the basis of education and training of children and the role of a teacher in this regard. He also expands on the methods a teacher should adopt so that the education and training of children can be completed effectively. Regarding the creation vision of education, Allamah Iqbal describes it in *Rumuz-i-Bekhudi* by urging individuals to embody the spirit of valor and truth. He conveys that those inspired by the spirit of Khaled carry within them a deep sense of courage and conviction. Thus, he urges them to uphold the message of divine oneness by challenging falsehoods that appear as truths. He calls on them to enlighten the world during times of darkness and to generously share the truths they have received. He further warns of the shame they may feel on the Day of Judgment if they fail to fulfill this responsibility of passing on the knowledge entrusted to them (Iqbal, 1918). Nonetheless, Allamah Iqbal, considers that education

should play a vibrant part in the lives of individuals and should bring them towards life of action, sustenance, development, and enlightenment of individuality (*Khudi*).

This research study comprised of five goals to find the use of botanical elements and their connections to the philosophy of *Khudi*, viz: (a) the identification of the botanical elements in the works of Allamah Iqbal, (b) the links between collected and recorded botanical elements and Allamah Iqbal's doctrine of *Khudi*, (c) the reasons why Allamah Iqbal chose these specific florae to express his philosophy of *Khudi*, (d) the use of botanical elements in other poets' works and to compare these with Allamah Iqbal's use of florae to describe his Philosophy of *Khudi* and (e) to investigate the connection of Allamah Iqbal's doctrine of *Khudi* with his philosophy of education and its impacts on the education system of Pakistan. According to Nudrat and Akhtar (2014), his doctrine has great importance not only for Pakistan's educational system, but for the whole world. His educational philosophy is rooted in Islam i.e., (1) Ultimate reality is Allah, (2) Ultimate source of knowledge is revelation, and (3) Ultimate value is unconditional surrender before the will of Allah.

The RQ1 identified the background of Allamah Iqbal's doctrine of *Khudi* and provided its definition, aspects of *Khudi* along with its components that strengthen or weaken it. The processes related to the education of *Khudi* were also explored. The RQ2 explored the sources of *Khudi* i.e., Qur'an, Sunnah, and Saints/Sufis. The RQ3 reflected on the botanical elements that appeared in the works of Allamah Iqbal. RQ 4 examined reasons that led Allamah Iqbal to choosing these specific florae in the view of his doctrine of *Khudi*. RQ5 investigated the hypothesized link between botanical elements and philosophical perspectives relate to the works of contemporary scholars. Finally, RQ6 researched and consolidated the connection of his concept of *Khudi* with

his philosophy of education and assessed the impact of Allamah Iqbal's educational thoughts on the education system of Pakistan.

CHAPTER 5: IMPLICATIONS, RECOMMENDATIONS, AND CONCLUSIONS

[INTRODUCTION]

This research work was pursued to understand how flora have been used in Allamah Iqbal's works including how individual plants are linked and connected in his poetry and prose in expressing his doctrine of *Khudi* (Self). This research was further extended by exploring his educational philosophy and how it can be used to develop a comprehensive educational model. Essentially, Allamah Iqbal's works were centered on religious and philosophical content represented in the form of poetry. Fundamentally, the author aimed to address these knowledge gaps which include the perceptions related to the core logic behind his message and how he uses his poetry to communicate his philosophical thoughts. Further, this paper contributed to the cultural psychology of Islam by means of establishing an awareness upon scholars' attitudes toward and sense of connection to the Islamically-rich philosophy of Allamah Iqbal. It also served to evaluate the educational philosophy of Allamah Iqbal and how this can lead to reformation of the educational curriculum such that it can develop the ideal youth for the betterment of society.

As previously indicated, the topic under investigation was a unique and world-first study as no individual or group has conducted research on Allamah Iqbal's philosophy through this specific thematic approach. However, numerous standalone research papers on Allamah Iqbal's educational philosophy and how it relates to the educational curriculum exist. To the author's knowledge, there is also significant research on Allamah Iqbal's Philosophy of the *Self* as an independent topic. The common theme is an understanding of *Khudi* in the broader context of his worldview. This is a dynamic process given the changing perspective of Allamah Iqbal's views throughout his life (Zuberi, 1985). Dr Javed Iqbal, son of Allamah Iqbal, examines *Khudi's* concept to the ego (Iqbal, 2005). There is also a comparison of Maslow's Hierarchy of Needs to

the Doctrine of *Khudi* in the literature (Zeb, 2015). Further, there is limited scope and only minor references to botanical elements in relation to *Khudi* in the literature (Gilani, 1998). However, across Urdu, English, and Persian works, no comprehensive research work has analysed the direct link between botanical influences and Allamah Iqbal's Philosophy of the *Self*. Another significant strength was the fact that this project involved a thorough and holistic qualitative analyses of Allamah Iqbal's entire collection of works including poetry, lectures, speeches, and papers – whereas other research works are not nearly as extensive. This research comprised of Allamah Iqbal's whole works in Persian, Urdu, and English such as *Asrar-i-Khudi* (The Secrets of the Self), *Rumuz-i-Bekhudi* (Mysteries of the Selflessness), *Payam-i-Mashriq* (Message from the East), *Javed Nama* (Book of Eternity), *Pas Chih Bayad Kard Aye Aqwam-i-Sharq* (What Should Then Be Done O people of the East), *Zaboor-i-Ajam* (Persian Psalms), *Armghan-i-Hijaz* (The Gift of the Hijaz), *Bang-i-Dara* (The Call of the Marching Bell), *Baal-i-Jibreel* (Gabriel's Wing), and *Zarb-i-Kaleem* (The Rod of Moses). Thus, the research study added to the vast work done on the ideas and concepts developed by Allamah Iqbal through a significant, original, and innovative approach.

The main aim of this research study was to develop an understanding of the use of botanical elements in Allamah Iqbal's works and how they are linked to his Philosophy of the Self (*Khudi*). The secondary aim of this study was to examine the influence of Allamah Iqbal's educational philosophy on the development of an ideal educational model. To achieve this, the research pursued several objectives: identifying the botanical elements found throughout Iqbal's works; exploring the use of flora in his Urdu and Persian poetry in relation to his doctrine of individuality (*Khudi*); explaining the reasons behind his choice of specific flora to express this philosophy; investigating the use of botanical imagery in the works of other poets and comparing it with Iqbal's

use of flora to illustrate his philosophy of *Khudi*; and analysing Iqbal's educational thought, its impact on the education system, and the incorporation of his poetic works into educational curricula.

Considering the author's chosen topic, the data has not been collected in the traditional way rather a 7-steps approach has been utilised to collect and analyse texts. Firstly, the entire collection including prose (letters) & poetry evaluated for every mention of a plant or plant-related things. A secondary review of Allamah Iqbal's works was undertaken to formulate a list of poems that mention botanical elements. Thirdly, lists of poems & plants were matched with one another to make an inclusive referenced list. Fourthly, the scientific & historical significance of the botanical elements was discussed through evaluation of primary sources. Subsequently, a review was conducted of each reference to thinkers, poets, rulers, or places mentioned in the poems – noted in the second step. This was followed by the explanation of references to botanical elements in Allamah's works considering his doctrine of the Self. Lastly, Allamah Iqbal's educational thoughts were highlighted, and his works included in curriculum as well as his pedagogical scheme were examined.

The interpretive paradigm was appropriate for this research because the purpose of the research was to understand the poetry and prose of Allamah Iqbal and to find the connections of botanical elements mentioned in his works with his *Doctrine of the Self (Khudi)* as well as educational philosophy as part of his doctrine. In this regard, the hermeneutics approach was utilised with concerns to the general principles for the proper interpretation of Allamah Iqbal's doctrine. The data acquisition used in this study referred to the above hermeneutic interpretation, namely, to say / to read, to understand, to explain, to translate / to interpret. Therefore, the steps taken in data analysis were as follows: (1) Read all the poems, letters, and lectures of Allamah

Iqbal with the aide (2) Determine poetry that contains references to botanical elements (3) Identify the symbols and metaphors in the poems (4) Urdu and Farsi poetry translation into English (5) Interpret the symbols and metaphors that have been found through a Gadamerian hermeneutic approach.

Further, the following five ethical considerations are the foundation of any research i.e., informed consent, deception, protection of participants, debriefing and most importantly confidentiality. These five main or major ethical principles ensure that research is undertaken accordingly. Ethical principles provide safety and security to participants like rights, dignity, autonomy, data, and privacy. It is important to have a succinct approach to research ethical considerations such that one can successfully conduct the research. Given the nature of the study, the above principles had limited relevance to the research work. However, the researcher maintained ethical standards at all times as related to the above principles.

The limitations of this study were related to the breadth and depth of Allama Iqbal's literary works. Firstly, the perspectives of his philosophy were analysed using a specified theme, i.e. botanical elements and thus, this raised the possibility of other thematic approaches such as the use of fauna that could further emphasize components of his philosophy. Secondly, the research was primarily focused on evaluating his Doctrine of the Self and how it relates to his educational philosophy. It can be said that a more holistic approach to his educational view could be developed by incorporating other aspects of his philosophical perspectives. Lastly, the author relied on independent translations of texts. As Allamah Iqbal's works are predominantly poetic in nature, the author acknowledged that poetry translation involves certain complexities related to authorial intention, the intended and rhetorical value of translated works, cultural ideological conflicts, and

the metaphysical nature of the final textual product – which serve as key limitations of this research.

The following sections of Chapter 5 include a discussion on the research's implications, recommendations for application, recommendations for future research, and lastly with the conclusion of the research work.

Implications

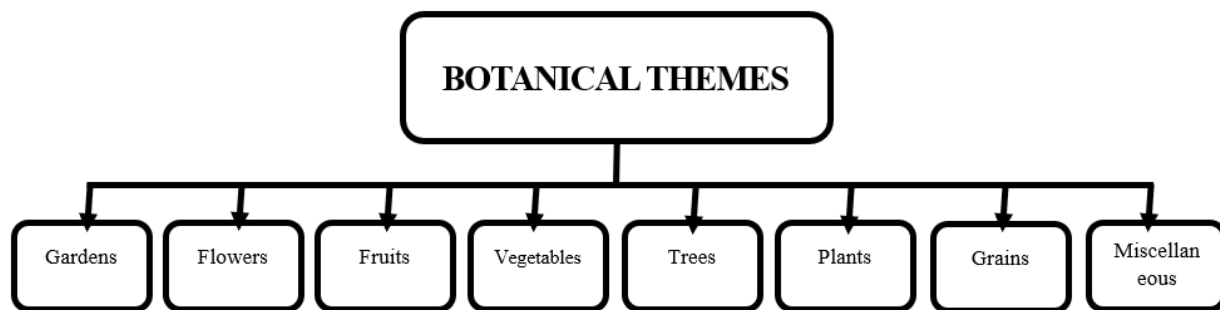
Allamah Iqbal (1877-1938) was a multidimensional personality and one of the greatest poets, religious reformer, philosopher, intellectual, and educationist who not only held a prominent place among his contemporaries but also in the living minds of the present day. He influenced society with the quality of his poetry and prose in which he exercised his philosophical concepts and ideas. He resisted against all ideologies that promoted a life of inactivity and instead vehemently advocated the philosophy of activism and reaffirmation based on spiritual values (Razvi, 2016) – a philosophy that he extracted from the Holy Qur'an and Sunnah (the life of the Holy Prophet ﷺ). Since the base of his philosophy of *Khudi* is strong belief in Islamic values, he asserts that knowledge is not separate from religion. He was of the view that enlightenment can bring change in the society. He had a rationalist's inquiring mind and the humanist's broadness of heart. The poet philosopher expressed knowledge as sense input developed by comprehension (Hashmi, 1986). He believed in the power of knowledge, a knowledge that can cultivate in youth certain fundamental elements and attributes such as intelligence, courage, affection, and forbearance. Thus, the practical implications of the doctrine of *Khudi* are numerous because this is associated with the concept of life and *Khudi* enriches the individual with the spirit of action, both politically and socially. Allamah Iqbal realized that Muslims have lost this spirit and he resurrected this spirit through his vision that he presented in his poetry. The poet philosopher

rejected the self-negating quietism and emphasized the significance of individuality as well as creativity in religious practice. Allamah Iqbal stresses that the Qur'an highlights the individuality and uniqueness of each person, presenting a clear view of human destiny as a unified life. He further explains that, because each person is unique, one cannot bear another's burden, and individuals are entitled to the rewards of their own efforts. As a result, the Qur'an rejects the concept of redemption through others (Iqbal. 2009).

This research study showed that Allamah Iqbal used botanical elements to express his philosophy which was sourced from the Holy Quran, Hadiths, and Saints. He made references to botanical themes such as garden, flowers, fruits, vegetables, trees, plants, grains, and several more (miscellaneous). These have been shown in the Figure 1 below.

Figure 1

The Botanical Themes Grouped into Eight Groups for the Purpose of This Study



The author has noted in the explanation of RQ1 that for Allamah Iqbal knowledge is worthless unless it promotes the fundamental elements of *Khudi* – obedience, self-control, and divine vicegerency. Obedience to law is the first stage where *Khudi* is constrained to abide by the laws of the Ultimate Reality and the sayings of the Prophet ﷺ of God, the Exalted. Thus, this plays an important role in the fortification of *Khudi*. Allamah Iqbal associates the state of *Khudi* in the

first phase to a camel who eats seldom, sleeps little, and keeps marching forward noiselessly along the sandy tracks until its rider reaches its destination (Kulliyat-i-Iqbal, 1972, p. 40). Allamah Iqbal then gives an example from the *Holy Qur'an* that: الَّذِينَ ءَامَنُوا وَعَمِلُوا الصَّالِحَاتِ طُوبَىٰ لَهُمْ وَحُسْنُ مَآبٍ (Al-Qur'an, 13:29). He expresses in *Asrar-i-Khudi*:

*Thou, too, do not refuse the burden of Duty:
So, will thou enjoy the best dwelling place,
which is with God.
Endeavour to obey, O headless one!
Liberty is the fruit of compulsion.
By obedience the man of no worth is made worthy.
By disobedience his fire is turned to ashes.
Whoso would master the sun and stars,
Let him make himself a prisoner of Law!
Do not complain of the hardness of the Law,
Do not transgress the status of Muhammad ﷺ.*

[Iqbal, 1972, p. 41]

Self-control is the next phase of the education and training of *Khudi*. It is a phase where one must govern oneself by attaining the righteous path wholeheartedly in their journey towards Divine Vicegerency. There should be no fear of anyone except Allah the Exalted in the heart of the individual. Allamah Iqbal says:

*Thy soul cares only for itself, like the camel:
It is self-conceited, self-governed, and self-willed.
Be a man, get its halter into thine hand,
That thou mayst become a pearl albeit thou
art a potter's vessel.
He that does not command himself
Becomes a receiver of commands from others.
Draw might from the litany "O Almighty One."
That thou mayst ride the camel of thy body.*

[Iqbal, 1972, p. 42]

Divine Vicegerency represents the highest stage in the development of *Khudi*. Allamah Iqbal asserts that God's purpose in creating humanity was to appoint a representative on earth. While every person has the potential to be this vicegerent, one must consciously realize and

embody this role. Allamah Iqbal believes that a person who can master their own self is also capable of leading and shaping the world. Such an individual embodies the fullest expression of *Khudi* and represents the ultimate ideal of human existence in both mind and body (Iqbal, 1915). He expands that the *Khalifa* or vicegerent represents the perfect union of power and knowledge, thought and action, intuition and reason. The individual is final outcome of humanity's long and challenging journey of evolution, whose emergence justifies all past struggles. As God's representative on earth, his role reflects the divine order. In *Secrets of the Self*, Allamah Iqbal portrays this vicegerent as the pinnacle of spiritual and intellectual development, embodying the divine purpose in human form. (Iqbal, 1915). He then says:

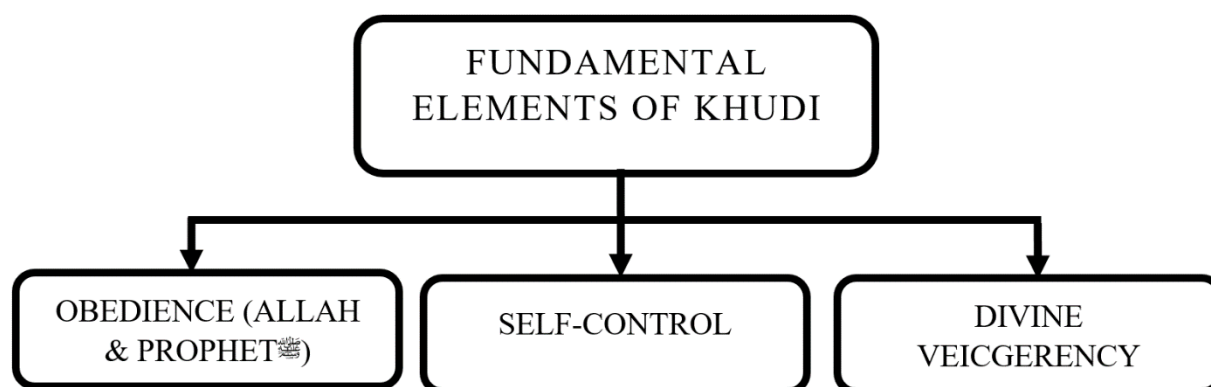
*'Tis sweet to be God's vicegerent in the world
And exercise sway over the elements.
God's vicegerent is as the soul of the universe.
His being is the shadow of the Greatest Name.
He knows the mysteries of part and whole,
He executes the command of Allah in the world
He is the final cause of "God taught Adam the
names of all things."
He is the inmost sense of "Glory to Him that
transported His servant by night"
Appear, O rider of Destiny!
Appear, O light of the dark realm of Change!
Mankind are the cornfield and thou the harvest
Thou art the goal of Life's caravan.*

[Iqbal, 1972, Pp. 44-45]

Chapter 2 and 3 provide an in-depth discussion of the concept of the Self. Allamah Iqbal explains that *Khudi* is a broad term, signifying the innate desire of the self to grow, evolve, and integrate with higher realities. (Iqbal, 1915). Obtaining this knowledge is a process that starts with a logical perception and ends with the comprehension by the heart. According to Allamah Iqbal, this is the knowledge of the Ultimate reality, i.e., God (Iqbal, 2009), as shown in Figure 2 below:

Figure 2

The author's self-generated diagram showing the Fundamental Elements of Khudi



Thus, *Khudi* awakens in the mind and heart of man when it goes through the training and education of its fundamental elements. This allows one to reach the highest of ranks described as *Mard-i-Momin* (true believer).

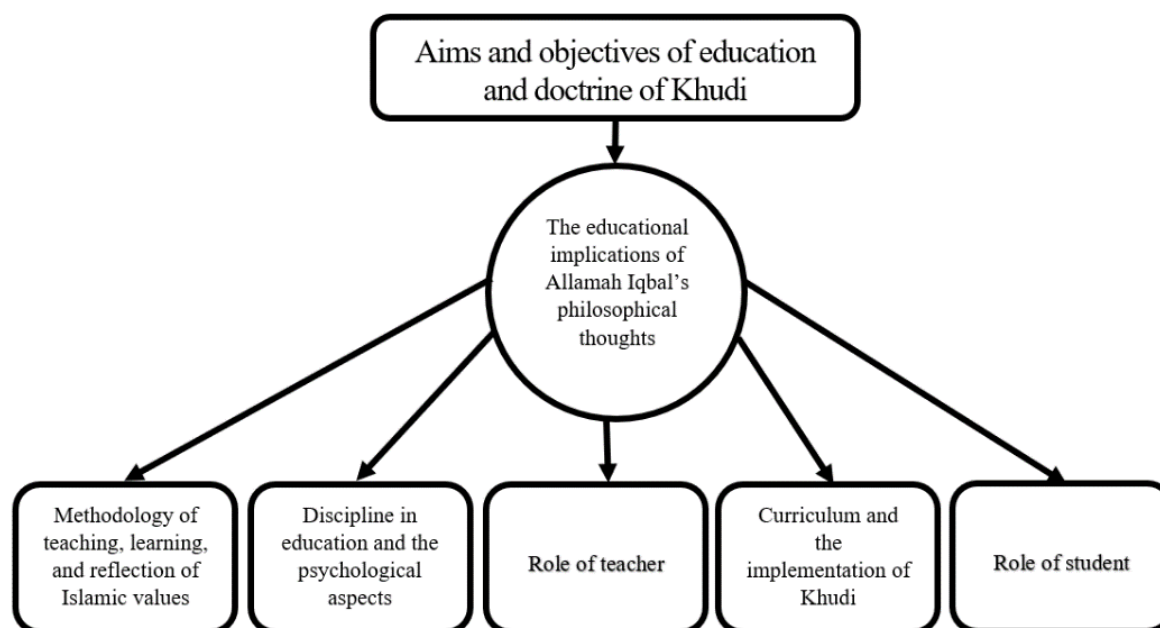
The following verses from the Holy Qur'an highlight the special status of humanity in the divine plan. Firstly, God chose Adam, forgave him, and guided him, indicating that mankind holds a position of divine favour. Secondly, despite human flaws, mankind was appointed as God's representative on earth. When the angels questioned this decision due to potential corruption and bloodshed, God affirmed that He possesses knowledge beyond their understanding. Furthermore, it is emphasized that God has made humans successors on earth, raising some above others in rank to test them through the responsibilities and blessings they have been given. Thirdly, while God is swift in delivering justice, He is also immensely forgiving and merciful, highlighting the balance in His attributes. Furthermore, human beings accepted a profound responsibility – referred to as trust – that even the heavens, earth and mountains refused due to its immense weight. This trust signifies the gift of free will and moral responsibility, which humans accepted despite their

limitations, often acting unjustly and ignorantly. This illustrates the unique yet challenging role of humanity as moral agents and trustees on earth.

Keeping in mind the above Qur'anic citations, Allamah Iqbal had bright ideas for the betterment of the Muslims of the East as well as globally. This research study noted that a significant theme of Allamah Iqbal's thoughts was an ideal educational system that he developed based on his doctrine of *Khudi*. In this regard, his focus was on the education of the youth. He considered that only belief without action is insufficient to achieve any goals successfully in this world and the Hereafter. Therefore, he wanted to see Muslims in action according to the teachings of Islam. Allamah Iqbal executed his concentration on the essential regulations of education that inspire rational academic measures. Since he himself worked as a teacher for some time he knew that education was the only mode that could change the fate of the Muslims of the Indo-Pak subcontinent. Thus, his poetical works convey that man can conquer the universe only through knowledge. This proposition of knowledge leads us further to the aims of objectives of *Khudi* as well as education. Thus, the educational implications of Allamah Iqbal's philosophical thoughts, as discussed in Chapter 4, can be further examined under the subheadings shown in Figure 3: (i) curriculum and the implementation of *Khudi*, (ii) methodology of teaching, learning, and the reflection of Islamic values, (iii) role of the teacher, (iv) role of the student, and (v) discipline in education along with the psychological aspects.

Figure 3

Showing the Educational Implications Linked with Allamah Iqbal's Doctrine of Khudi



Philosophy is a science with the facts and data naturally relating to all aspects of human life coming into existence. It highlights the problems of life and human destiny; it implies and projects education. Philosophical teachings of Allamah Iqbal present several basics for the global education systems. He does not teach the Muslim youth a life of passive contemplation but a life of action. He believes that this universe is still going through the process of evolution. He says, “The life perhaps is still raw and incomplete. Be and it becomes ever doth a voice repeat” (Kulliyat-i-Iqbal, 1977, p. 320). Therefore, things that are without movement do not survive and the survival of life depends on constant actions in the case of human beings. The progress of European countries is merely dependent on this basic principle of action. Allamah Iqbal advises the Muslim youth to avoid stagnation and to lead a life of action which is a constant process of self-actualization.

*Life is preserved by purpose
 Because of the goal its caravan-bell tinkles
 Life is latent in seeking
 Its origin is hidden in desire
 Keep desire alive in thy heart
 Lest thy little dust become a tomb
 Desire is the soul of this world of hue and scent
 The nature of everything is storehouse of desire*

[Iqbal, 1972, p. 15]

It is a fact that the life of action and struggle goes through hardships and challenges. Subsequently, these difficulties and obstacles polish the talents and skills of individuals to make them move forward. Allamah Iqbal gives a plan to overcome these problems by developing capabilities of the heart and insight (*Qalb-o-Nazar*), delight and curiosity (*Zouq-o-Showq*), quest and search (*Dard-o-Souz*), *Ishq* and excitement (*Janoon-o-Ishq*). The *Mard-i-Momin* of Allamah Iqbal possesses these attributes as he is divinely motivated, benevolent, compassionate, and devoted for other human beings. The representation of the *Mard-i-Momin* is an exceptionally developed personality who is God fearing and equipped with courage and innovation. This ideal man, true believer, or *Mard-i-Momin*, according to Allamah Iqbal cannot be tempted, defeated, purchased, or conquered. Thus, referring to the true believer he considers that the true believer transcends both earthly and heavenly confines. The believer is not created to serve the world, rather the world exists to serve their higher purpose and mission.

Allamah Iqbal's view was that the current education system of his time served no purpose, and the youth were misdirected thereby the system failed to produce individuals possessing characteristics of *Mard-i-Momin*. He believed that knowledge is a means of establishing the *Self*. He says, "Science is an instrument for the preservation of life and invigorating the Self" (*Kulliyat-i-Iqbal*, 1972, p. 17). So, the educational conduct and implications of Allamah Iqbal's philosophy

of *Khudi* can be well understood by focusing on his poetic collection “The Rod of Moses” in which he devoted one part to explain the essence of education entitled “Education and Training”, he says:

*If self is bred with perfect care,
Such force and strength it can acquire
That handful dust of man with ease
Can set untruths and wrong afire
This is the mystery we ascribe
To Moses in every age and clime
He tended the sheep in wilds and learnt
From Shoaib to toil and mode sublime*

[Iqbal, 1977, p. 537]

Correspondingly, when Allamah Iqbal’s philosophy of *Khudi* is given centre place in the objective of education, then the role of religion in the upbringing of children cannot be ignored (Razvi, 1999). According to Allamah Iqbal, religion is not limited to one aspect of human life. It is not confined to intellectual belief, emotional experience, or outward actions alone. Instead, it represents the complete expression of a person’s entire being, integrating thought, feeling, and action into a unified spiritual and moral existence. (Iqbal, 2009). Therefore, realisation of *Khudi* through the educational process examines high qualities in man and building up an environment that takes man closer to the Ultimate Reality (God). Allamah Iqbal’s in-depth study of such an educational environment covers all dimensions and determines goals of an ideal education. On different occasions in his speeches and statements Allamah Iqbal declared that education should be shaped by the needs of the learner and aimed at building specific character traits. Education that does not contribute to character development is useless. The masses, as the backbone of that notion, deserve proper nourishment, housing, and education. True national character requires more than just meeting basic needs – it needs a national education that reflects the nation’s ideals (Iqbal, 1902-1938).

Furthermore, Allamah Iqbal attaches much importance to the Qur'an and Sunnah. Allamah Iqbal stresses the Qur'anic teaching that external change in society begins with internal transformation. In his educational philosophy, he places significant focus on *Khudi* and its interaction with the surrounding environment. He explains that the ego creates a tension as it interacts with and influence the environment, while the environment also affects the ego. This reciprocal relationship shapes and directs the individual's development. He advocates for an education system that fosters continuous interaction between the individual and their surroundings. Allowing this dynamic relationship to help individuals fulfil their desires and shape their destiny. He further believes that in this process of change, God works alongside man, but only if the individual takes initiative. Thus, he asserts that life naturally progresses through stages of growth, and this process of integration and synthesis is essential for the true development. Without it, life cannot continue to evolve organically (Iqbal, 2009).

Additionally, Allamah Iqbal considers that education should be ideologically oriented and hence it should be a systematic journey towards a known point. Therefore, education must follow the trail of ideas and beliefs for which the nation stands. His educational concepts are based on religion thus the religion to him is a complete code of life which wraps all dimensions of human activities. For this purpose, he uses the Qur'anic term *Deen* (faith). Accordingly, he believed that the primary goal of education should be to serve Deen (religion). In a letter to Saiyidain, he explained that while he often referred to knowledge as sensory-based knowledge, this type of knowledge grants power that must ultimately be subordinated to religion. He viewed this sensory knowledge as the first step toward true, deeper understanding (Burney, 1999).

Methodology of teaching, learning, and reflection of Islamic values

Allamah Iqbal's education framework is totally based on the teaching of Islam (Qur'an and Sunnah). Therefore, he relies on the interpretations of Qur'an and Hadiths (Sunnah) and for this purpose he presented his doctrine of *Khudi*. He supports educational methods that promote self-activity and learning through practical engagement. He advocates for approaches that place students in new situations where they must solve problems themselves. In *The reconstruction of Religious Thought in Islam*, he explains that the development of the individual self in a challenging environment relies on continuous learning through real-life experience. This growth occurs through exploring possibilities and learning from trial and error (Iqbal, 2009). According to Saiyidain (1992), Allamah Iqbal wanted the schools to produce such individuals who are creative in their thinking. For this objective, like Rousseau, he stressed on the significance of freedom. Freedom to him is a distinctive gift that has been given to man alone. By utilising this, man can develop his personality and participate in the creative activities. Allamah Iqbal empathetically communicates the belief that knowledge without action will become dead and superficial.

Moreover, Allamah Iqbal's educational concept transcends traditional methods, advocating for an engaging and dynamic approach that fosters both individual growth and the internalisation of Islamic values. He proposes that Islamic values shouldn't be merely memorised but internalized through reflection and personal practice. Students should be encouraged to ponder ethical dilemmas, analyse their behaviour, and strive for self-improvement based on Islamic principles. He further suggests that since the learning is a social process, engagement in group discussions, service projects, and collaborative activities help students develop empathy, understand diverse perspectives, and contribute to the community's wellbeing. Education is a lifelong journey, not just confined to the classroom and students should be equipped with the tools and mindset to

continuously learn, adapt to challenging circumstances, and remain open to new knowledge as well as experiences. As far as the reflection of Islamic values is concerned, Allamah Iqbal proposes that *Tawhid* (Oneness of God) can be reflected through emphasizing the interconnectedness of all things, appreciating diversity within unity, and recognising the ultimate objective of life as serving Allah and humanity. *Adl* (Justice) is another core principle of Islamic values that should be reflected in the methodology of teaching. Promoting fairness, upholding the rights of others, and fighting against oppression are integral parts of an Islamic education therefore students should be equipped to analyse social issues and advocate for justice in their personal and public lives. Allamah Iqbal's methodology emphasizes Islamic values, its principles of active learning, critical thinking, and social responsibility to remain relevant to diverse educational, political and social contexts. Furthermore, adapting these methods to specific cultural and educational settings for effective implementation and ongoing dialogue among educators, parents, and communities are essential for ensuring that Islamic education meets the needs of modern times while remaining true to its values.

Discipline in education and the psychological aspects

Allamah Iqbal considers that discipline plays a considerable role in the upbringing of children. While he emphasizes self-discovery and independent thought, he also recognises the importance of discipline in a holistic education system. He believes that the effective discipline fosters not only order and compliance but also personal growth and internalised responsibility. In the search of exploration of discipline and psychological aspects of educational philosophy he counts motivation and autonomy as its basic elements. He argues that genuine motivation comes from within, not external compulsion. The learning environment should be conducive to curiosity, exploration, and a sense of purpose. Autonomy in learning choices enhances engagement and

fosters internalised discipline. This discipline leads to habitual and positive reinforcement for adhering to rules. Habitual practice of ethical conduct and self-control strengthens moral character overtime. Further, good behaviour can help internalise desired values and build positive associations with discipline. While discussing the importance of character development and self-esteem, he stresses that the ability to control impulses, overcome challenges, and act with integrity fosters self-respect and confidence, contributing to overall well-being. He claims that discipline should create a secure and encouraging learning environment where students feel comfortable making mistakes and learning from them. Developing emotional intelligence and empathy equips individuals to navigate emotions constructively, make rational decisions, and adhere to ethical principles. Finding the right balance between individual freedom and adherence to community values is crucial. Discipline should support both personal growth and social responsibility. Additionally, instilling moral values without resorting to programming requires carefully curated learning experiences and opportunities for reflection and critical thinking. Fostering a trusting and respectful relationship between teachers and students is essential for effective discipline. Teachers should act as mentors and guides, encouraging self-reflection and adopted responsibility. Thus, Allamah Iqbal's vision of discipline in education goes beyond external control, focusing on cultivating self-awareness, co-opted values, and a strong moral compass. By incorporating psychological principles of motivation, positive reinforcement and emotional intelligence, discipline can become a positive tool for personal growth and social well-being. However, achieving this delicate balance requires careful consideration of individual needs, fostering a supportive learning environment, and continuously adapting methods to fit the specific context. Furthermore, Allamah Iqbal uses the Eagle (*Shaheen*) as a metaphor for the youth and he is optimistic to see the same discipline in his youth as his favorite bird possesses. He compares

Shaheen with the vulture in a couplet, “The vulture and the eagle soar in the same air, but in world’s apart” (Kulliyat-i-Iqbal, 1977, p. 448). Elsewhere, he emphasizes that individuals are meant to soar high, like eagles, with the ability and potential to rise above limitations and explore broader horizons (Iqbal, 1977). This emphasizes a lesson that changes must be embraced under any circumstances to survive. The metaphor of *Shaheen* is not just about freedom but also about internal discipline. It is a powerful reminder that achieving one’s true potential requires not just courage and ambition, but also the strength to master oneself. The *Shaheen*’s image as a symbol of this dynamic balance between freedom and discipline continues to inspire one to reach for their dreams while staying grounded and responsible. Thus, the concept of discipline in this context is more than just adhering to rules. It is about self-mastery, focus, resilience, and responsibility, all of which play a crucial role in achieving true freedom and reaching one’s full potential.

Curriculum and the implementation of *Khudi*

Integrating the concept of *Khudi*, as envisioned by Allamah Iqbal, into the curriculum and implementing it requires a multifaceted approach. The central idea of Allamah Iqbal’s concept of education is to produce such a personality that meets the standards of *Khudi*. His determination for a sound system of education could be envisaged in his early poem *The Child’s Invocation*, which is about the pious and virtual wishes of the child who wants to serve the nation and help the needy.

He says:

لب پہ آتی ہے دعا بن کے تمنا میری زندگی شمع کی صورت ہو خدایا میری ہو مرا کام غریبوں کی حمایت کرنا درد مندوں سے ضعیفوں سے محبت کرنا [Iqbal, 1977, p. 34]	My wishes come to my lips as a prayer O’ God may my life be like a chandelier Let my work be to support the poor To love the needy and the weak Coor [Translated by the author]
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Regarding the curriculum and its implementation, Allamah Iqbal's approach was interdisciplinary. He wanted to see a curriculum that integrate elements of *Khudi* across various subjects. In literature, analysis of texts would focus on characters who embody individual strength and purpose. In science, emphasize independent inquiry and critical thinking. In history, explore stories of individuals who challenged the status quo and made a difference. Design activities that encourage self-reflection, problem-solving, and collaboration. Project base learning, debates, discussions, artistic expression, and community service projects can all contribute to understanding and internalizing *Khudi* (Khan, 2019). Infuse the curriculum with themes and ideas related to self-discovery, independence, critical thinking, social responsibility, and spiritual awareness, consistent with the essence of *Khudi*. Incorporate programs and activities that foster empathy, ethical decision-making, and a sense of social responsibility. This aligns with *Khudi's* emphasis on contributing to the betterment of society. The ideal curriculum that Allamah Iqbal suggested for the youth was the one that creates love for reading books and understand the underlying meaning of it as at the time the youth were not reaching this mark.

Allamah Iqbal stresses on a curriculum that can cater the needs and demands of the developing individuals as well as reflecting the norms, values, and objectives of society. He proposes subjects which can help and support students in all walks of life. According to him the Holy Qur'an announces multiple sources of knowledge amongst which revelation, sense perception, history, reasoning, and intuition are important. While focusing on history in *The Reconstruction of Religious Thought in Islam*, Allamah Iqbal highlights that the Qur'an teaches nations are judged collectively and face consequences for their actions in the world. To support this idea, the Qur'an frequently refers to historical examples and encourages reflection on both past and present human experiences.(Iqbal, 2009). In the accomplishment of knowledge of diverse

subjects Allamah Iqbal stresses on their pedagogies which do not undermine the development and growth of *Khudi*. The modern education becomes inevitable for the promotion of the *Self* in his doctrine. However, he does appreciate the intellectual progress of the West.

Furthermore, Allamah Iqbal was particularly interested in writing the curriculum for schools. He prepared a middle school curriculum and compiled an Urdu book for grade 7 students. This clearly uncovers his perception of curriculum. When he describes curriculum, he does emphasize on equipping teachers with knowledge and skills to effectively integrate *Khudi* into their lessons. Workshops, seminars, and resources can help them translate the concepts into practical teaching methods. He suggests involving parents, religious leaders, and community members in discussions about the relevance of *Khudi* in education. This can foster a sense of ownership and support for the implementation process. He proposes to develop methods to assess the impact of *Khudi* through focused interventions on students' academic performances, self-awareness, critical thinking skills, and social responsibility (Hashmi, 2008). Thus, the implementation of philosophy of *Khudi* in education is an ongoing process, requiring constant evolution and adaptation. By prioritizing student engagement, creating a supportive learning environment, and continuously evaluating the impact, educators can harness the power of doctrine of *Khudi* to nurture well-rounded individuals who are conscious of their potential and ready to contribute positively to their communities and the world at large (Razvi, 1999). Hashmi (2008) further asserts that Allamah Iqbal endorsed a comprehensive education system with a broad curriculum to promote nationalist unity and international understanding.

Role of the teacher

In Allamah Iqbal's educational philosophy, the teacher plays a pivotal role in facilitating the development of *Khudi*, the concept of self-awareness, individuality, and potential within each

student. He believes that the teachers should act as guides, encouraging students to ask questions, explore their interests, and discover the unique strengths and talents. This involves creating a safe and supportive learning environment where students feel comfortable expressing themselves and taking risks (Khan, 2019). He also emphasises the importance of independent thought and critical questioning. Teachers can encourage this by posing open-ended questions, facilitating debates and discussions, and challenging students to analyse information and form their own opinions. While respecting diverse beliefs, teachers can introduce students to the concept of spirituality as a source of meaning and purpose in life. This involves exploring ethical values, discussing the interconnectedness of all things, and encouraging reflection on one's role in the world. Teachers who demonstrate self-confidence, passion for knowledge, and a commitment to learning serve as powerful role models for students. Their own pursuit of personal growth and excellence inspires students to strive for their own potential. Also, cultivating a classroom atmosphere of mutual respect, empathy, and understanding is crucial (Khan, 2019). Teachers should treat each student with fairness and to value their individual contributions, fostering a sense of belonging and community. Recognising and addressing students' emotional needs is important for their overall well-being and learning potential. Teachers who provide emotional support and guidance can help students navigate challenges and build resilience. Striking a balance between providing guidance and encouraging students to discover their own paths is essential. Overly authoritarian methods can stifle self-discovery, while complete autonomy without support can be overwhelming. Allamah Iqbal stresses that every student is unique with their own individual needs and learning styles (Razvi, 1999). Therefore, teachers should adopt differentiated teaching methods and cater to diverse learning styles to ensure that the growth of *Khudi* is fostered in each student (Razvi, 2016). Teachers themselves should engage in continuous learning and reflection to refine their

pedagogical practises and better understand the concept of philosophy *Khudi*. This ensures that their methods remain relevant and effective in fostering personal growth in their students. By embodying these rules and addressing the challenges, teachers can become powerful instruments in nurturing the concept of *Khudi* within their students. They can guide them on a journey of self-discovery, critical thinking, and spiritual awareness, empowering them to become well-rounded individuals who contribute positively to society and fulfil their true potential. Allamah Iqbal's concept of education emphasises a dynamic and evolving approach to teaching. Teachers should remain open to adapting their methods based on ongoing research, feedback, and changing needs of their students (Hashmi, 1986; Khan, 2019; Razvi, 1999).

In another poem entitled *Teachers* he criticises the teachers those who do not equip and update their knowledge with the changing trends staying within the drafted parameters of Islam. He viewed the situation around him and reflected that those who could have become the spiritual teachers of their time by getting guidance from Qur'an and Sunnah, they have become trapped in the traps of customs. Therefore, his expectation from teachers was to change their way of thinking in addressing the issues arising in the field of education and he advises them to review their pedagogies and implement Islamic values (Saiyidain, 1992).

Role of the student

According to Khan (2019), in Allamah Iqbal's concept of education and doctrine of *Khudi* (self-awareness, individuality, and potential), the student plays a vital role as an active participant in co-creator of their learning journey. They are not passive recipients of knowledge but active seekers. They should be encouraged to ask questions, challenges, assumptions, and explore their interest with curiosity. Allamah Iqbal also emphasised self-discovery and independent thought and that students should be empowered to research and analyse information, from their own opinions,

and participate actively in discussions and debates. His belief was that learning is not simply about memorising facts, but students should be encouraged to experiment and express themselves creatively through various mediums. Students should engage in self-reflection to understand these strengths, weaknesses, and their unique potential. This awareness is crucial for making informed choices and shaping their own paths. According to Iqbal, the growth of *Khudi* is essential in the development of students' understanding of logic and new knowledge. Therefore, the individual's responsibility extends to religious understanding and responsibilities. Students should learn to take ownership of their actions, make ethical choices, and contribute positively to their community. Allamah Iqbal, therefore, encourages a growth mindset and the pursuit of personal excellence. Students should set challenging goals, persevere through difficulties, and continuously strive to improve themselves. Allamah Iqbal believed that knowledge and understanding are enriched through collaboration and sharing; therefore, students should be encouraged to learn from one another, engage in cooperative learning activities, and build respectful relationships within their communities. Further, education is not confined to classrooms or a specific timeframe, but students should cultivate a love for learning, continuously seek new knowledge and adapt to changing circumstances throughout their lives. Thus, the students should bear in mind the challenges and considerations of the changing world by fostering their *Khudi*. Khan (2019) stresses that self-discovery and independent learning can involve stepping outside comfort zones and facing vulnerabilities. Encouragement and support are crucial to helping students overcome these challenges. Further, he believes that all students should have equal access to resources and opportunities to nurture their individuality. Thus, by actively engaging in their learning for command taking ownership of their individuality, and contributing to their communities, students become empowered co-creators of their education journey. Allamah Iqbal prays for the youth and

expresses his heartfelt desire for renewal and awakening, asking for the spirit and strength of the youth to be revived. His ultimate wish is for his deeper understanding and vision to be embraced and shared by others (Iqbal. 1977). According to Chishti (1977), he then encourages the student to always keep in mind regularity, punctuality, mindfulness, and attentiveness. He tells them that discipline can make your life easy and enables you to achieve your goals. The characteristics of an ideal student could be observed in Allamah Iqbal's poem entitled "The Child's Invocation". For example, an ideal student's life should be like a candle, having an endless quest for knowledge, and support of those suffering (Kulliyat-i-Iqbal, 1977, p, 34).

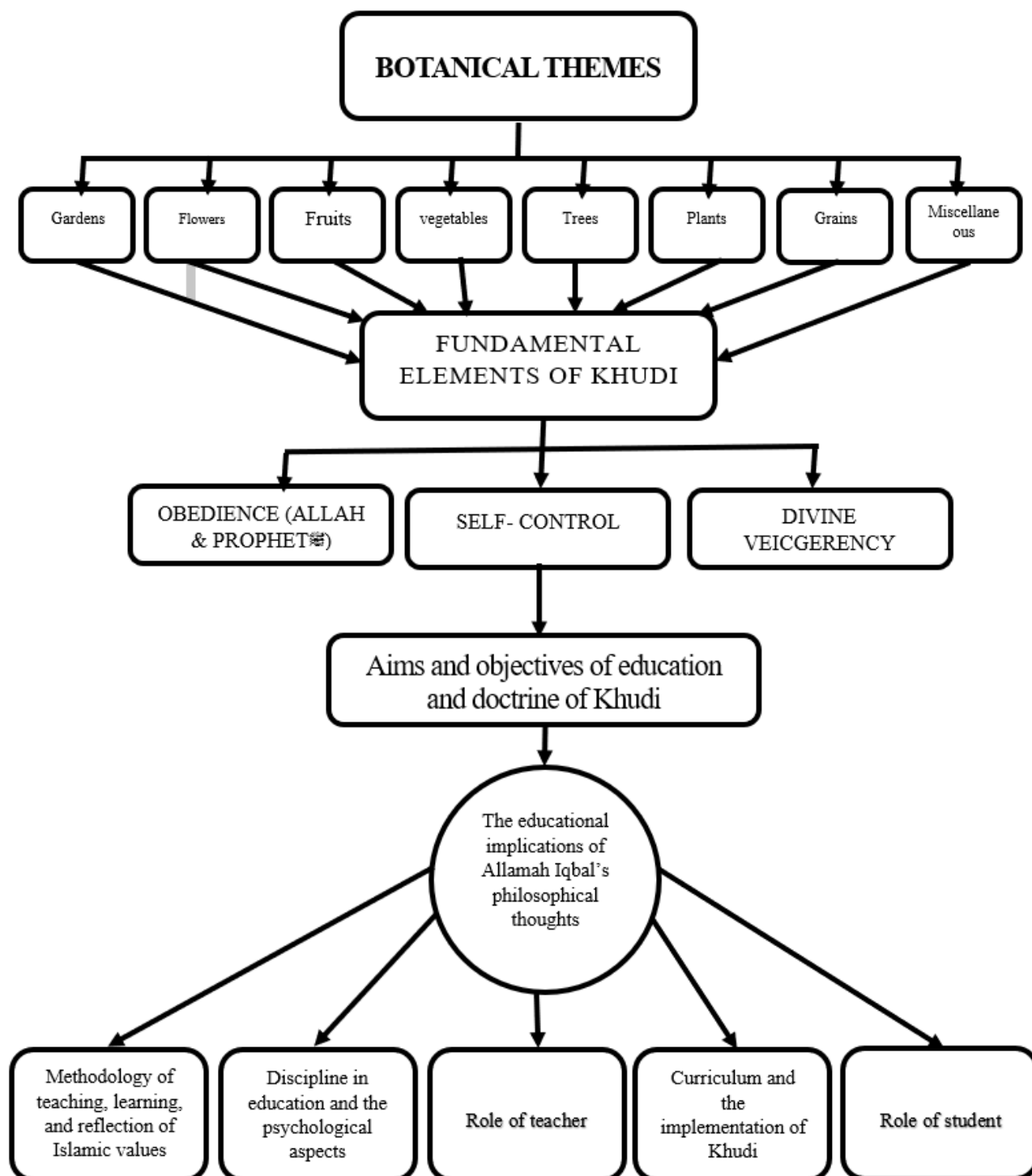
Comprehensive Educational Model based on Allamah Iqbal's Philosophy

The whole process of the implications of this research studies has been shown in the Figure 4 below. Thus, the literary works of Allamah Iqbal are expansive, and poetry has a strong basis for philosophical elements. He greatly influenced the religious thought of not only South Asian Muslims but rather the wider Muslim population. His reflections on political, religious, as philosophical concerns established his as one of the most influential thinker of the twentieth century. He reinterpreted and revitalized the core message of Islam, offering insights that addressed the needs of his contemporary Muslims society while also providing lasting guidance for future generations (Roswanto, 2017). The political content of Allamah Iqbal's poetry is one of the most fascinating and challenging aspects of *Iqbaliyat* (Iqbal Studies) because much has been written, and yet, much still needs to be explored. This is because it is largely influenced by his philosophical and religious ideology. Except for a few poems, his entire poetic endeavour is marked with the educational, political and religious concerns of his time. Allamah Iqbal's poetry was reactionary to political events in his time but also inspired his fellow Indo-Pak subcontinent Muslims, through his philosophy, to find a way out of the political dilemma in which the British

colonial rule had put them under. Perplexed and uncertain, Muslims of the Subcontinent required a leadership figure like Iqbal who could help them aspire to a better future and guide them on the road to freedom (Qazi, 2013). It must be stated that his poetry is not only for the people of Indo-Pak subcontinent but for every person who is interested in the study of aesthetical, social, political, economic, historical, and religious values. In view of the cosmopolitan nature of his works as well as the breadth and depth of his purpose, it seems more appropriate to call him a universal educationist and poet philosopher. His philosophical position transcended the boundaries of land, race, language, and nationality in spreading his message of harmony. It is also understood that if he was not a poet of such stature, perhaps no one would have paid attention to his philosophy (Khan, 2019). Effectively, several scholars have explored the memories of his conversations, and/or other aspects of his life only due to his philosophical as well as educational and poetical position not only among his contemporaries but also among the poet philosophers of the modern era (Razvi, 216).

Figure 4

Author's Self-Generated Complete Model Showing the Process of Botanical Themes, Fundamental Elements of Khudi, and the Implications of this Research Study



Recommendations for application

This research study introduced a unique area of Allamah Iqbal's works i.e., a botanical study of his works both prose and poetry and its connection with his doctrine of *Khudi* in developing a comprehensive model of education. The author has successfully researched both the areas. Thus, this research study can be applied to the educational policy of modern times and by combining botanical themes with doctrine of *Khudi* and education, it opens a charming space for exploration, particularly within the context of Allamah Iqbal's philosophical thoughts. Allamah Iqbal, through his poetry, developed new themes such as using botanical elements in propagating his philosophy by giving elevation to imagination through literary devices including metaphors and similes. These linguistic innovations allow us to analyse aspects of reality for which words are otherwise unavailable. This is particularly important in the interpretation of poetry. According to Razvi (2016), botanical elements such as plants, flowers, seeds, fruits, leaves, branches, stems, roots, grass, bushes, orchards, and gardens have appeared in the Greek literature as metaphors and similes for beauty. Further, Allamah Iqbal expands his concept of *Khudi* using Roses, Lily, Daffodils, Poppy, and Tulips as representing the human ego. Urdu and Persian poetry is abundant in the application of botanical elements as almost every poet from Amir Khusru to Allamah Iqbal (male/female) has utilised them to beautify their poetry and to entertain their readers. They have also employed them as metaphors and similes to convey their cryptic messages, but it should also be noted that Urdu poets – other than Allamah Iqbal and few others – have used botanical elements in a way that is dissimilar to the English poets (Razvi, 2016; Khan, 2019). Bailey (2008, 30) endorses that “the old Hindi poets were far truer to nature.” Additionally, incorporating the concept of the Self with botanical elements can be a fascinating and engaging way to approach education. Here are some recommendations for applying these themes.

I. Botanical Metaphors for Khudi:

- a) **Seed and Seedling:** Uses the growth of a seed into a resilient plant as a metaphor for developing individual self-awareness and strengths. Explored themes of overcoming challenges, adapting to environments, and pushing through limitations.
- b) **Flowering and fruitfulness:** Connected the blooming of a flower or the bearing of fruit to the overall potential and accomplishments of a self-actualized individual. Discuss how education facilitates knowledge and skills that allow individuals to flourish and contribute meaningfully. Shareef (1999) and Sabri (2016) describe that God is Eternal Beauty, whose existence is before every particle and despite being free from every particle illuminates in everything. God is present in the heights of the sky and the settlements of the earth, the moon, the stars, the falling drops of dew, the sea, the flame, and the fire, the frozen things and the plants, the birds and the animals and the song of the rivers as Allamah Iqbal reveals the idea that the reflection of the Eternal Beauty is evident throughout creation. It manifests as human speech and as the blooming of a flower, symbolizing the divine presence in all aspects of life and nature (Iqbal, 1977).
- c) **Photosynthesis:** Drew parallels between the process of photosynthesis, where plants convert sunlight into energy, and the transformation of knowledge and experience into personal growth and societal impact.
- d) **Tree and roots:** Highlighted the importance of a strong foundation, connecting with one's past and heritage, and drawing strengths from a deep connection to the earth. The poems "Eagle" use this metaphor to depict perseverance and groundedness.

- e) **Thorn and desert:** Representing hardships, challenges, and internal struggles faced on the path of *Khudi* development. These obstacles, like thorns, can also signify resilience gained from overcoming difficulties.
- f) **The Rose as a symbol of *Khudi*:** The rosebud represents the untapped potential of *Khudi*, waiting to unfold its unique beauty and fragrance. The act of the rose pushing through soil and thorns symbolizes the challenges and hardships one faces on the path of self-discovery. Each obstacle overcome strengthens the rose and contributes to its eventual bloom. The blooming can be seen as a metaphor for spiritual awakening, or connection with the higher purpose, and the blossoming of one's inner light. Just like each rose possesses its own distinct shade and fragrance, the poems remind us to embrace our unique gifts and potential on the path of *Khudi's* development. According to scholars (Razvi, 2016; Khan, 2019, Shafiq, 2012), the objects of nature become symbolic of specific principles and ethics in Allamah Iqbal's works, this is apparent in the poems such as *Gul-i-Nastakheen* (The First Rose), where he skilfully uses rose as a symbol of life and its potentialities.
- Further, as described in Chapter 2 (literature review), the philosophical thoughts of Allamah Iqbal have emerged from his doctrine of *Khudi*, and he sometimes uses flora to articulate the essence of his philosophy (Mir, 2016). For example, in *Payam-i-Mashriq* he expresses the deep emotional and creative power of his poetry, suggesting that his songs bring beauty to nature, like adding colour to rose petals. His verses are portrayed as a part of himself, crafted with passion and personal sacrifice, symbolized by the imagery of his own blood (Iqbal, 1972).
- g) **Tulip as a symbol of *Khudi*:** *Gul-i-Lalah* (The Tulip) also holds a significant place in Allamah Iqbal's poetry, often serving as a powerful metaphor for the journey of *Khudi* –

as expressed in Chapter 2 and 4. According to Ahsan (2000), the tulip is one of the most frequently used flowers in Allamah Iqbal's poetic works and it has been used to demonstrate multiple concepts. Thus, it becomes a prominent flower to represent nature including the doctrine of *Khudi*. *Lalah* appears in the poetical works of Allamah Iqbal as a symbol of hope, beauty, aspiration, and growth amidst challenges. The Tulip braves harsh weather and pushes through difficult soil, mirroring the challenges and obstacles one faces on the path of the development of *Khudi*. This journey requires resilience, determination, and unwavering faith in one's potential. *Lalah* maintains its uniqueness and expression two or three political works of Allamah Iqbal. Just as *Lalah* comes in a multitude of colours and shapes, *Khudi* emphasises the importance of embracing one's individuality and expressing oneself authentically. Each Tulip blossoms in its own unique way, contributing to the beauty and diversity of the world.

Furthermore, the tulips upward reach towards the sun can be interpreted as yearning for a higher purpose and connection with the Divine. Thus, the enhancement of *Khudi* often involves a spiritual awakening and a search for meaning beyond the material world (Razvi, 2016). Further, as related to in Chapter 2, Azad (1994) observes that Kant dismissed Hume's idea that the soul is nothing, but our senses are the basis of all knowledge.

He additionally describes that it is not necessary that knowledge of absolute and eternal reality is gained through scientific experience or with the help of the senses. The Absolute Reality will remain in existence, whether our imaginations can reach it or not. According to Kant, man did not come to this world as means of someone, rather, he is himself a complete goal, and that is why he is superior to all creations (Azad, 1994). Razvi (2016) notes that ghazal seventy-five of *Zubur-i-Ajam* describes the best use of *Lalah*.

خود را کنم سجودی، دیر و حرم نمانده این در عرب نمانده آن در عجم نمانده در برگ لاله و گل آن رنگ رنگ و بم نمانده در ناله های مرغان آن زیر و بم نمانده [Iqbal, 1972, p. 533]	<i>I bow down before myself – there is no temple or Ka’bah left This one is missing in Arabia. That one in order lands The petal of rose and [Lalah] have lost their colour and moisture The laments of birds have lost their melody [Translated by M. Mir]</i>
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Allamah Iqbal wanted to add the fragrance of roses and tulips to teach humanity and the youngsters to ponder and to become torchbearers of peace and prosperity (Mir, 2016).

- h) **Garden as a metaphor for *Khudi*:** Garden imagery can be symbolic, metaphorical, representational, or just romantic and this is elegantly expressed in the works of Allamah Iqbal (Farooqi, 2018). Allamah Iqbal in his poem *Parinday Ki Fariyad* (The Bird’s Complaint) expresses the feelings of a bird who complains that there are no echoes in his cage. Here Allamah Iqbal refers to the physical confinement and this is evident in another poem entitled “The Candle” where he points out to the same theme using *Gulshan* (garden) as a metaphor for this world.

Allamah Iqbal’s love for the nature makes him to use flora as simile and metaphor to describe his philosophy of *Khudi*. Addressing the rose in the garden, the poet wistfully expresses his own comprehensiveness but is suddenly heartened at the realisation that he possesses an extraordinary genius which has been rejected to the former (Ahsan, 2000).

II. Educational Activities:

- a) **Nature journaling:** Encourage students to observe and document botanical elements in their natural environment, reflecting on their characteristics, and oppressions, and resilience as metaphors for human development.

- b) **Creative writing:** Have students write poems, stories, or dialogues using botanical metaphors to explore their own identity, aspirations, and challenges.
- c) **Hands on projects:** Organize activities where students plant seeds, nurture seedlings, or create botanical art installations, reflecting on the connection between mankind and nature as well as personal effort and growth.
- d) **Community Engagement:** Engage students in collaborative projects like community gardens, exploring themes of collaboration, sustainability, and shared responsibility for our environment, linking it to individual and collective empowerment. Organise workshops and activities that connect urban communities with nature using botanical elements to promote individual growth, social responsibility, and environmental awareness.
- e) **Early Childhood Education:** Use simple botanical elements and related stories as well as activities to introduce young children to concepts like growth, self-care, and respecting others, laying the foundation for the development of *Khudi*.
- f) **Secondary Education:** Integrate botanical elements into subjects like literature, science, and art, offering teenagers complex metaphors and opportunities for deeper self-reflection and understanding of *Khudi*.
- g) **Higher Education:** Encourage interdisciplinary research and projects that explore the connections between humans, flora, and the environment, fostering critical thinking and understanding of the philosophy of *Khudi*.

III. Texts and Resources:

- a) **Allamah Iqbal's Poetry:** Analyse poems such as: *The Himalayas, A Spider and a Fly, A Mountain and a Squirrel, The Child's Invocation, Sympathy, The Bird's Complaint, A Longing, The Compliant, The answer to the Complaint, Education and its Consequences,*

The Muslims and the Modern Education, Remain Attached to the Tree keep Spring's Expectation, The Rose, To Javid, The Self, The Eagle, Man and Nature, Religion and Education, The School", Upbringing, Upbringing of Thought, and Teachers, etc. within the context of botanical metaphors and their connection to the philosophy of the Self.

- b) **Value of Freedom:** This theme should be explored throughout all stages of education and the below verse from one of Allamah Iqbal's earliest poems clearly describes the value of freedom.
- c) **Service to the Country:** Allamah Iqbal's message is to be loyal to the country as well as the fellow countrymen. This is another important theme which should be emphasized at all levels of the student's educational journey. This message can clearly be seen and observed in the following lines:

*May my homeland through me attain elegance
As the garden through flowers attains elegance*

[Iqbal, 1977, p. 34]

- d) **Respecting Everyone:** This is a universal concept that is heavily emphasized by Allamah Iqbal. The couplet below urges to respect others for whomever they are elders or younger, stronger or weaker, poor, or rich.

*Nothing is useless in this world
Nothing is bad in God's creation*

[Iqbal, 1977, p. 31]

- e) **Being Good to Others:** Again, this is a key universal concept that carries on from the idea of respecting others. Allamah Iqbal tried to convey a message of goodness in the simplest ways. A Firefly had nothing more than the light on its back, yet it found a way to help the Nightingale in its troubled situation. That is the spirit of communal harmony that each person needs to cultivate.

- f) **Dreaming for High Goals:** Allamah Iqbal always called on the youth to desire for high objectives and therefore, he chose the Eagle as symbol of bravery and high aspirations. He asserts:

*You are an eagle, flight is your vocation
You have other skies stretching out before you* [Kulliyat-i-Iqbal, 1977, p. 353]

- g) **Nature writing:** Explore works by naturalists like Wordsworth, Tennyson, Emerson, Hafeez, and/or Robinson Jeffers for inspiration on connecting the natural world to personal development.
- h) **Books on Education and Empowerment:** Consider books such as Freire's "Pedagogy of Oppressed", Piaget's Science of Education and the Psychology of the Child", Al-Ghazali's "Ahya-al-Uloom", Ibn Khaldun's "Al-Muqadma", Ibn Sina's "Shifa", and Allamah Iqbal's "The Reconstruction of Religious Thought in Islam", as well as poetical works for ideas on transforming education into a space for liberation and self-actualization.

IV. Additional Ideas:

- a) Organize a discussion on the ethical implications of utilizing nature and its resources for personal growth.
- b) Explore how different cultures and societies interpret botanical elements and their relation to the human spirit.
- c) Involve local experts in horticulture, botany, or environmental education to enrich the learning experience.

In terms of Iqbal's educational philosophy, the key is to create a learning environment that encourages critical thinking, personal reflection, and active engagement with both nature and the concept of Khudi. Exploring botanical themes within the context of education, the individual and

community can foster a deeper understanding of themselves, their connection to the environment, and the potential for positive change. To prepare the workforce for the twenty-first century, it is essential to continuously update instructional curricula. Identifying evolving societal needs and adjusting educational programs accordingly is a complex task. Even skilled educational leaders face challenges in meeting these demands, as societal values, and expectations are constantly changing. The commentary of the poetical works of Allamah Iqbal should be made readily available in simple terminology and style. Educational administrators should utilize technology to promote the message of Allamah Iqbal.

Recommendations for future research

Allamah Iqbal's poetical and prose works have left a deep impact on researchers over the past century. His philosophical ideas are based on realities and therefore, there is always room for further research (Khan, 1977). Thus, embarking on a deeper exploration of Allamah Iqbal's captivating doctrine of *Khudi* and its links with botanical elements as well as his educational thoughts was a rewarding journey (Razvi, 2019). The following lists works related to Allamah Iqbal's philosophy which have been fascinating for many research scholars all over the world (Khalil, 1997) such as: *Ilm-ul-*, *The Development of Metaphysics in Persia*, *Asrar-i-Khudi*, *Rumuz-i-Bekhudi*, *Payam-i-Mashriq*, *Bang-i-Dara*, *Zubur-i-Ajam*, *The Reconstruction of religious Thought in Islam*, *Javed Nama*, *Baal-i-Jibreel*, *Zarb-i-Kaleem*, *Pas Cheh Bayad Kard Ay Aqwam-i-Sharq*, *Armghan-i-Hijaz*, *Letters of Allamah Iqbal*, *Letters of Allamah Iqbal*, *Kulliyat-i-Baqiyat-i-Iqbal*, and *Stray Reflections*. Since Allamah Iqbal's educational thoughts are directly connected with his doctrine of *Khudi*, the reflection of his concept of *Khudi* is clearly visible in his philosophy of education (Saiyidain, 1992). Furthermore, education has a broad scope, and the researcher has taken only a few aspects of education according to the requirement of the topic

under investigation. Other researchers can continue exploring other areas of Allamah Iqbal's concept of education, the use of botanical elements, and their links with his philosophy of *Khudi*. Although, in this study, the author has critically analysed the works of Allamah Iqbal other researchers can take the same course of action comparing with other thinkers and educationists. Further, the author recommends research in the process of experiential learning from Allamah Iqbal's educational concepts of learning, human nature, the use of botanical elements, and the links of *Khudi*. The author also recommends training for parents and teachers particularly in the understanding of the doctrine of *Khudi* and its implementations in the field of education. It is recommended as well that there is an acute need of the enhancement of understanding of the Allamah Iqbal's philosophy for the policy makers. The following are the recommendations for further research in this area (Roswantoro, 2017).

Botanical Symbolism and the Enhancement of *Khudi*:

- a) **Metaphor Analysis:** Delve into specific poems and writings where Allamah Iqbal uses botanical metaphors. Analyse how these metaphors represent different aspects of philosophy of *Khudi* and its development, such as growth, resilience, struggle, and adaptation. Consider poems like "Eagle" and "Gul-i-Lalah" etc. (Razvi, 2016).
- b) **Comparative studies:** Compare Allamah Iqbal's use of floral symbolism with other poets and philosophical traditions that utilise botanical imagery. Explore how different cultures and thinkers represent similar concepts through plants (Razvi, 2016; Khan, 2019).
- c) **Nature correction in personal growth:** Investigate the role of natural experiences in fostering the concept of *Khudi*. Design and implement research that explores how engaging with plants and natural environments impacts self-awareness, critical thinking, and personal responsibility (Ahsan, 2000).

I. Education and botanical pedagogy:

- a) **Curriculum integration:** Develop innovative educational interventions that integrate botanical elements and *Khudi*-related themes across various subjects. Evaluate the effectiveness of these interventions in promoting student engagement, learning outcomes, and development of *Khudi* (Hashmi, 1986).
- b) **Interdisciplinary Approaches:** Develop and pilot interdisciplinary learning programmes that combine botanical science, literature, art, and philosophy to explore *Khudi* to the lens of botanical metaphors and symbolism (Akhtar, 2002).
- c) **Community-based Learning:** Community-based programmes that connect school environments with green spaces and local environmental initiatives. Research how these programmes can contribute to concept of *Khudi* through hands-on learning and social responsibility (Vahid, 1974).
- d) **Comparative Study:** Examine the similarities and contrasts between the philosophical thoughts of Allamah Iqbal and western philosophers. For example, on the one hand, Allamah Iqbal asserts that epistemology, morality, politics, metaphysics, and religious studies are logically inter-connected, and Kant separates epistemology, morality, politics, metaphysics, and religious studies into their respective jurisdictions.

II. Challenges and considerations:

- a) **Cultural sensitivity:** Recognise and respect diverse cultural interpretations of nature and botanical symbolism while utilising botanical elements in education.
- b) **Scientific accuracy:** Balance metaphorical interpretation of plants with accurate scientific knowledge to avoid misconceptions about plant biology and ecology.

- c) **Accessibility and resources:** Ensure equitable access to green spaces and educational resources related to botany for all students, regardless of socio-economic background or location.

III. Primary Sources:

- a) **Allamah Iqbal's Poetry:** researchers should explore the original collections such as *Asrar-i-Khudi* and *Rumuz-i-Bekhud* and *The Reconstruction of Religious Thoughts in Islam* to understand the philosophy of Khudi and education.
- b) **Lecture and Speeches:** Delve into Allamah Iqbal's recorded lectures and speeches like "Presidential address at the annual meeting of the Muhammadan Educational Conference in 1911", "On the Cut Motion on Government's Demand for Grant under Education 1927", "On the Resolution regarding Unani and Ayurvedic System of Medicines 1928", "On the Budget for 1927-28 and 1930-31", "The presidential address at the Allahabad 1930", and "The Reconstruction of Religious Thought in Islam" can help researchers to explore further philosophy of the great philosopher including Khudi and education.
- c) **Letters and Writings:** Peek into Allamah Iqbal's personal thoughts and evolution on Khudi through his letters and published writings such as "Stray Reflections" and public statements in the newspapers.

IV. Secondary Sources:

- a) **Scholarly Works:** The future researchers can enhance their understanding through academic books like "Iqbal's Educational Philosophy" by Syed Abdul Wahid, "Iqbal and Qur'an" by Rafi ud din Hashmi, "Iqbal Ka Falsafa Khudi" by Munawwar Mirza, "Iqbal, Faiz aur Hum" by Muhammad Rafiq Khan and "Dar Barg-i-Lalah o Gul Vol 1-3" by Afzal Razvi.

- b) **Journal Articles:** Dive into in-depth research within reputable journals such as “The Muslim World”, “Iqbal Review”, “Journal of World Philosophies”, Bahria Research Journal on Iqbal Studies”, “Journal of Positive Psychology and Wellbeing”, “PAYAM (Research Journal of Iqbal Studies”, “Australia Journal of Islamic Studies”, “ResearchGate”, and “Sage Journals”.
- c) **Documentaries and Films:** Future researchers can gain a broader perspectives through audio-visual resources such as “Allama Iqbal Biography”, “A Message from the East”, “Graeter Pakistan”, “Allama Iqbal Ke Halaat-i-Zindgi-Urdu”, The purpose of Life: Iqbal, Nietzsche, Sufism, and Islam”, “Allama Iqbal: The Poet and Philosopher of Pakistan”, “Iqbal: The Poet of the East”, “Iqbal and the Western Philosophers”, “Is Allama Iqbal Relevant Today, Iqbal: The Eastern Wisdom”, and “He Gave the Idea of Pakistan”, etc. (Khan, 2019).

V. Additional Sources:

- a) **Scholarly works on environmental psychology and education:** Consult works like Richard Louv’s “Last Child in the Woods” and Stephen Kellert’s “Nature by Design” to understand the connection between nature and human development
- b) **Botanical Horticultural Research:** Utilise resources from botanical gardens, arboreta, and environmental organisations to deepen one’s understanding of specific plant species and their ecological roles (Buccheri, 2020).
- c) **International Organisations and Initiatives:** Look at programmes like UNESCO’s Education for Sustainable Development Goals and UNEP’s Wild for Life campaign for inspiration on connecting education with nature and fostering environmental responsibility.

- d) Allama Iqbal Academy:** A statutory body of the Government of Pakistan, established in 1962, and a centre of excellence for Iqbal Studies. The main purpose of the Academy is to advance and publish the study and comprehension of the works of Allama Iqbal.
- e) International Iqbal Society:** The notion of the society is to provide individuals and masses with a better understanding of Allamah Iqbal's message and show them ways to implement it in their lives. In this way, the society serves to liberate the world from chains of despair and to embed values of harmony, solidarity, and self-reliance in society.

By pursuing these research avenues, light can be shed on the significance of flora in Allamah Iqbal's philosophy of *Khudi* and developing innovative educational approaches that nurture self-awareness, environmental consciousness, and a connection to the natural world. This can contribute to create a more holistic and meaningful learning experience for future generations. It is hoped that these recommendations inspire the future researchers as they embark on their research journey.

Conclusions

The field of this research study was Iqbal Studies (Iqbaliyat) which revolves around the philosophy of Allamah Iqbal who was the renowned poet-philosopher of the twentieth century. Essentially, Allamah Iqbal's works were centered on religious and philosophical content represented in the form of poetry. Fundamentally, the central question of this study was – how has Allamah Iqbal used botanical elements to express his Doctrine of the Self and what is the connection of his philosophy of *Khudi* with his concept of education? The study's purpose was therefore to decipher this connection and propagate the core logic behind his message as well as how he used his poetry to communicate his philosophical thoughts and their relevance to education. Further, this paper contributed to the cultural psychology of Islam by means of establishing an awareness upon scholars' attitudes toward and sense of connection to the Islamically-rich philosophy of Allamah Iqbal. The author has defined, described, and elaborated the flora used in Allamah Iqbal's poetry and prose as well as their references from the Holy book of Qur'an and Hadiths (The sayings of Prophet Muhammad peace be upon him).

The Research Question 1 identified the background of Allamah Iqbal's doctrine of *Khudi* and provided its definition, aspects of *Khudi* along with its components that strengthen or weaken it. Research Question 2 explored the sources of *Khudi* i.e., Qur'an, Sunnah, and Saints/Sufis. Research Question 3 reflected on the botanical elements that appeared in the works of Allamah Iqbal. Research Question 4 examined reasons that led Allamah Iqbal to choosing these specific flora in the view of his doctrine of *Khudi*. Research Question 5 investigated the hypothesized link between botanical elements and philosophical perspectives related to the works of contemporary scholars. Finally, Research Question 6 researched and consolidated the connection of his concept

of *Khudi* with his philosophy of education and assessed the impact of Allamah Iqbal's educational thoughts on the education system of Pakistan.

In this study, the author conducted the data collection process by identifying and compiling all of Allamah Iqbal's works into a library (see Chapter 3). The library was thoroughly analyzed for all references to botanical elements compiled under several key themes. These themes included flowers, fruits, vegetables, garden, trees, plants, grains, miscellaneous, and places (see Figures 4-11 in Appendix A). The data acquisition used in this study referred to a hermeneutic interpretation, namely, to say / to read, to understand, to explain, to translate / to interpret. Therefore, the steps taken in data analysis were as follows – (1) Read all the poems, letters, and lectures of Allamah Iqbal with the aide (2) Determine poetry that contains references to botanical elements (3) Identify the symbols and metaphors in the poems (4) Urdu and Farsi poetry translation into English (5) Interpret the symbols and metaphors that have been found through a Gadamerian hermeneutic approach.

As Allamah Iqbal's works were predominantly poetic in nature, the author acknowledged that poetry translation involves certain complexities related to authorial intention, the intended and rhetorical value of translated works, cultural ideological conflicts, and the metaphysical nature of the final textual product (Zimmerman, 2015). To successfully evaluate the texts with their true meaning, the general points of convergence between hermeneutics and translation were assessed. The chosen topic was dependent upon textual rather than numerical data and since the wording and language required a means of interpretation; hermeneutics provided this conceptual framework of interpretation. As such, a comprehensive hermeneutical model was developed to successfully formulate an interpretative analysis of Allamah Iqbal's philosophy in the context of botanical elements.

Philosophically, the theory of hermeneutics is concerned with the meaning of interpretation (Grondin, 1994). This is within the context of fundamental philosophical questions about human nature as preserved within the sciences, theology, historical testimony, as well as deep historical roots in education and literature (Risser, 1997). In fact, Gadamer along with the Ancient Greeks gave the analysis of poetry a central place in their educational practice, as indicated by Dilthey: “systematic exegesis (*hermeneia*) of the poets developed out of the demands of the educational system” (Dilthey, 1900, p. 101). In this regard, the hermeneutics approach was utilised with concerns to the general principles for the proper interpretation of Allamah Iqbal’s doctrine.

This study was exploratory in nature as it investigated how different tenets of Gadamer’s hermeneutics i.e., hermeneutic situation, identification of fore-understandings, hermeneutic circle, and fusion of horizons were applied in Allamah Iqbal’s poetry and what effect they created upon the author. Putting all this together, the researcher’s approach to the hermeneutic inquiry began with a careful and thorough examination of Allamah Iqbal’s works that reflect the basic meaning of the text as a whole. This initial examination of the whole influenced the understanding of every individual part of the text. The researcher’s fore-understandings guided the inquiry and the development of new knowledge. Subsequently, each individual component of the text was analyzed for common themes related to botanical elements and a better understanding of the *Philosophy of Khudi* was formulated. These themes included flowers, fruits, vegetables, garden, trees, plants, grains, miscellaneous, and places. The content underpinned by these themes was questioned by the researcher’s fore-understandings and prejudgment which constantly evolved throughout this process. At the horizon of fusions, the researcher identified the figurative language within the text that most represented the shared understandings between the researcher and the author leading to a greater insight of Allamah Iqbal’s philosophical ideas.

Biases have been minimized by the author by ensuring that the descriptions, interpretations, and explanations on any specific topic are supported by the literature. The ethical principles of non-empirical research such as transparency, avoidance of bias and intellectual integrity, and respect for persons and societal implications are directly related to personal biases. In regard to transparency, the author was required to openly disclose the interpretive methods and data collection used, thus allowing others to critically evaluate the rigor and fairness of the analysis. Avoiding bias and upholding intellectual integrity demands a vigilant self-awareness of one's own cultural, philosophical, and ideological predispositions, ensuring one does not selectively interpret or distort Iqbal's ideas to conform to preconceived notions. This practice strengthens the integrity and credibility of the research. Furthermore, respect for persons and societal implications necessitates that one considers how certain interpretations, shaped by personal biases, might affect the communities and groups connected to Iqbal's legacy. By consciously addressing these biases throughout the research study, the author was able to both appreciate the complexity of Iqbal's philosophy and the diverse social contexts it influences, thus maintaining ethical rigor at all times.

Allamah Iqbal, through his poetry, developed new themes such as using botanical elements in propagating his philosophy by giving elevation to imagination through literary devices including metaphors and similes. This contributed to broadening the horizons of Urdu and Persian poetry. The literature review explored the key periods of Allamah Iqbal's life in four segments as described by Khalil (1997): (1) Period 1 – beginning to 1905, (2) Period 2 – from 1905 to 1908, (3) Period 3 – from 1908 to 1924, and (4) Period 4 – from 1924 to 1938. It has also given perspectives on the contemporary views and the true definition of his predominant philosophical work, the doctrine of the *Self* and his concept of education.

Allamah Iqbal ascertained that Muslims across the world and specifically in the Indo-Pak Subcontinent were in dire need of a philosophical revolution. He challenged the debilitating developmental, economical, and psychosocial conditions of the Muslims concluding that they needed to revitalize themselves so that they could compete with Western nations. Thus, he constituted his doctrine of *Khudi* to rejuvenate the Muslims' self-realisation, self-esteem, and self-respect (Razak, 2015). *Khudi* can be broadly described as the individuality and uniqueness of man from which all human imaginations, emotions, and desires are illuminated. It refers to the divine spark within humans that can be transformed through multiple stages in becoming as close as possible to the Ultimate, that is, God (Khan, 2019). The concept of *Khudi* is further broken down into four key components including metaphysical, social, psychological, and ethical considerations. Furthermore, it also has three fundamental elements which are obedience, control, and divine vicegerency – without which knowledge becomes worthless. This study highlighted the origins of Allamah Iqbal's *Khudi* in relation to the Holy Qur'an (Chapter 17:85 and Chapter 59:19), the Prophetic Hadith, and the works of Sufi philosophers. These sources lead one to the true understanding of *Khudi* which emphasizes the individuality and unanimity of man. The more a man is separated from God, the more his individuality (*Khudi*) weakens. Only by being close to God, man can strengthen his *Khudi*. However, this does not mean at all that man absorbs himself in God, but by becoming aware of himself, he absorbs God in himself (Parwez, 1996; Razvi, 2017; Hashmi, 2008, Khan, 2019; Qadri, 2019). According to Zafar (2018), if the human existence is analysed in the light of the Holy Qur'an five basic components emerge viz: (a) body or physique, (b) heart, (c) spirit or mind, (d) intellect, and (e) self or soul (*Khudi*). Hashmi (2008) argues that this soul, or rooh (*Khudi*), is metaphysical hence it is eternal. Khan (2019) and Razvi (2017) assert that in both religion and philosophy, the concept of the Self (*Khudi*) is of enormous significance.

Correspondingly, Ahsan (2000) upholds that *Khudi* was at the root of all existence and its propagation being the key to understanding man's true nature.

Allamah Iqbal used his poetic wisdom to motivate Muslims to achieve their goals and dispose of the condition of pessimism (Hashmi, 2007). He was an unwavering advocate of rich heritage and the glorious past of Islamic religion, traditions, and customs. Allamah Iqbal's basic concern was the way to revive Islam in the modern era. Therefore, he developed his doctrine of *Khudi* to spread his message to the grassroots level and he searched for the necessary pathway in the works of Islamic scholars. The list of Muslim thinkers that have been mentioned in the works of Allamah Iqbal is considerably large. Allamah Iqbal was much inspired by the thoughts of several Muslim scholars including Rumi, Ibn Arabi, Sirhindi, and Al-Ghazali. These and many others were instrumental in the formation of his principle philosophical discourse that is completely based on the teachings of Islam (Razvi, 2017). It is concluded that Allamah Iqbal valued each grain of truth both in the Western philosophy and Islamic traditions (Razvi, 2016). Qadri (2016) asserts that the influence of Western philosophers on Allamah Iqbal's thought is undeniable because he knew that taking words of wisdom from anywhere is part of the Islamic tradition. Several Western philosophers have appeared in his works repeatedly with admirations and critiques (Zuberi, 1985). These include Kant, Hegel, Nietzsche, Fichte, Goethe, and Schopenhauer. However, it is important to note here that he did not derive his philosophy of *Khudi* from Western thought but rather from the sources mentioned above.

Philosophers have attempted to grasp the relevance of the nature of botanical elements and their characteristics across many branches of their discipline from ethics to metaphysics. Mancuso and Viola (2015) assert since man was created on this planet by the Ultimate Reality, He also created botanical elements such as trees, flowers, and fruits to provide him with freshness and

entertainment as well as to make the planet unique and beautiful. According to Mancuso and Viola (2015), the botanical life is measured as ordinary elements of the scenery. As far as the use of botanical elements are concerned, Ryan (2018) suggests that they have intricate connections with human beings and poets have been using them since ancient times. According to Buccheri (2020), critics of literature have turned their attention to find out when, how, and why botanical elements appeared in the poetry. The natural poetry that began from the ancient times continued to blossom in the modern times. Jabeen, (2018) admires Wordsworth and asserts that his poetry is exceptional because of the remarkable power that he achieves from nature and provides to common people. The nature when it comes to Goethe (1749-1832), according to Seamon (1998), takes philosophical form wherein he uses scientific knowledge and focuses on plants, weather, morphology, and geology. According to Hashmi (1986), Allamah Iqbal was renowned for his use of botanical elements in the Urdu and Persian poetic traditions. Firaqi (2017) venerates Mirza Abdul Qadir Bedil (1644-1720) and proclaims that Allamah Iqbal always spoke highly about the poetry of Bedil. Akhtar (2009) considers him the first modern poet of the Indo-Pak Subcontinent. According to Bailey (2008), Siraj-ud-din Khan Arzu (1714-1763) was one of the greatest poets of his time and was acknowledged as a suitable successor to Wali. Farooqi (2018) establishes that garden imagery can be symbolic, metaphorical, representational, or just romantic and this is elegantly expressed in the works of the above poets.

Allamah Iqbal used flora in his works, according to Razvi (2016), to express his thoughts – especially his doctrine of *Khudi* as well as other natural phenomena. Razvi (2016) observes that Allamah Iqbal had faith in “knowledge of nature is the knowledge of God’s behaviour” (Iqbal, 2009, p. 53). Thus, it can be said that Allamah Iqbal’s nature poetry builds pictures in the minds of readers and prepares them for action – the most significant component of his *Philosophy of*

Khudi. Ahsan (2000) proclaims that the assertiveness of Allamah Iqbal towards nature changed dramatically in certain respects under the influence of his philosophical thoughts. However, it continued to inspire him to excessive as well as expressive statures and served as contextual to intensify the exclusive significance of his message. Essentially, the attitude of Allamah Iqbal was the combination of intellectuality and thoughts. Subsequently, in his nature poetry he enquired for the subjugation of the physical world for the benefit of man. His notion of subjugating the physical world was for the revitalization of the mystical realm of man as he supposed that both are substantial for an individual to prosper. There is no denying that the surroundings and the phenomena of nature around man lead him to struggle, and if one studies Allamah Iqbal's prose and poetry, it becomes clear that he derived his ideas from the phenomena of nature. It seems as if Allamah Iqbal is using the phenomena of nature to draw the nation in a subtle manner, not only to draw them towards diligence, but also to shift their focus towards optimism. Nonetheless, Allamah Iqbal's works clearly show that he used botanical elements to express his *Doctrine of Khudi*. The relationship between the text and the context is directly related since the botanical elements are used as metaphors, similes, and symbols. He envisions the golden future of the Muslims through the transformative process into the perfect man who will give freedom to the nation through sacrifice and struggle thereby elevating the ranks of the nation and turning the flower's *bud* into a *garden*. Further, it appears as though Allamah Iqbal wanted to convey his message to the lay man, so he considers the use of these specific botanical elements could be an easy and attractive way to engage the readers.

Allamah Iqbal, through his poetry, developed new themes such as using botanical elements in propagating his philosophy by giving elevation to imagination through literary devices including metaphors and similes. According to Razvi (2016), botanical elements such as plants, flowers,

seeds, fruits, leaves, branches, stems, roots, grass, bushes, orchards, and gardens have appeared in the Greek literature as metaphors and similes for beauty. Further, Allamah Iqbal expands his concept of *Khudi* using roses, lily, daffodils, poppy, and tulips as representing the human ego. He uses the growth of a seed into a resilient plant as a metaphor for developing individual self-awareness and strengths. Like the *Khudi*, it overcomes its challenges, adapting to environments, and pushing through limitations. He extrapolates the idea of flowering and fruitfulness by connecting the blooming of a flower or the bearing of fruit to the overall potential and accomplishments of a self-actualized individual. He also uses this concept to express the omnipotence of God where he relates the presence of the Eternal Beauty as reflected throughout all creation. Allamah Iqbal also drew parallels between the process of photosynthesis, where plants convert sunlight into energy, and the transformation of knowledge and experience into personal growth and societal impact. The duality of tree and roots in relation to *Khudi* highlighted the importance of a strong foundation, connecting with one's past and heritage, and drawing strengths from a deep connection to the earth. On the other hand, he drew inspiration for his *Khudi* when comparing it to the thorn and desert. This represents hardships, challenges, and internal struggles faced on the path of human development.

This research study showed that one of the key botanical elements that highlights the presence of *Khudi* is the rose. The rosebud represents the untapped human potential waiting to unfold its final product. The act of the rose pushing through soil and thorns symbolizes the challenges and hardships one faces on the path of self-discovery. Each obstacle overcome strengthens the rose and contributes to its eventual bloom. The blooming can be seen as a metaphor for spiritual awakening, or connection with the higher purpose, and the blossoming of one's inner light. Just like each rose possesses its own distinct shade and fragrance, the poems remind us to

embrace our unique gifts and potential on the path of *Khudi*'s development. Further, the tulip also holds a significant place in Allamah Iqbal's poetry, often serving as a powerful metaphor for the journey of an individual in developing their *Khudi*. It appears in the poetical works of Allamah Iqbal as a symbol of hope, beauty, aspiration, and growth amidst challenges. The tulip braves harsh weather and pushes through difficult soil, mirroring the challenges and obstacles one faces on the path of the development of *Khudi*. Furthermore, the tulip's upward reach towards the sun can be interpreted as yearning for a higher purpose and connection with the Divine. Thus, the enhancement of *Khudi* often involves a spiritual awakening and a search for meaning beyond the material world (Razvi, 2016).

Allamah Iqbal also placed great emphasis on the garden as a metaphor for *Khudi* – using a variety of Urdu and Farsi terms for its description such as *Khayaban*, *Gulistan*, and *Chaman*. Garden imagery can be symbolic, metaphorical, representational, or just romantic and this is elegantly expressed in the works of Allamah Iqbal. He extrapolates his vision of the garden through the eagle which exhorts his child to be diligent and that together, they do not construct the nest in the garden because for them the mountains and the desert are home. This is one of the attributes of *Khudi* that the poet wished to see in the youth. The poet uses several elements of a *garden* and contends the omnipotence of God. The poet dictates that he cried like a young bird in this garden for God's blessings and that God has blessed his blindness with the bright spring of His manifestation. The poet continues to say that he had lived his life in that place (garden) in such a way that the new generation could benefit from him (from his philosophy of *Khudi*). Moreover, neither his mind was full of disbelief and faith, nor his soul desired for the *Garden of Eden*. And the reason he did not desire the *Garden of Eden* was because he already contained the memory of God in his heart. The poet believed that nature tested his words, and that the *gardener of nature*

(God) did not plant anything in the *garden* except the seeds of his tears and joined the string of his sighs and cries with the plants of the *garden*. Further, the poet believed that he is the dust of the feet of the Muslim Ummah – whose fame is in the *garden* (world) and whose fresh songs warm the hearts. He expressed his yearning for the revival of the Muslim Ummah through the emergence of new sentiments among the Muslims who wish to serve the true religion as their forefathers did. He related this to the leaves falling from the tree due to the oppression of the autumn, i.e. period of slavery and downfall. Therefore, he had high expectations that the vicegerent – the one who fulfills their *Khudi* through its three stages – will come forward and be the change that brings the new spring in the garden so that the nation can rise once more. He further states that this spring can only come due to love or *Ishq*. This research study has noted that Allamah Iqbal strongly believed that *Khudi* is stabilised with *Ishq* (love), its essence emerges from *Ishq* and the hidden abilities of *Khudi* are developed through it (Razvi, 2017). Thus, Shafiq (2012) observes that the chain of love is not limited to man, but the soul (*Khudi*) continues in the living beings, botanical elements, and fauna. This spirit of love goes forward towards its destination without considering its difficulties and hardship.

In essence, it can be said that without a doubt Allamah Iqbal was a multidimensional personality who influenced all walks of people both with the quality of his poetical works as well as prose in which he exercised his philosophical concepts and ideas. (Razvi, 2016). Fundamentally, it was shown that there was a link between Allamah Iqbal's use of botanical elements and his Philosophy of the *Self*. After a thorough exploration of the texts and poetry of Allamah Iqbal, the author was able to explore more than one hundred botanical elements mentioned in the works of Allamah Iqbal that were directly or indirectly linked to his philosophy of *Khudi*. The practical implications of the doctrine of *Khudi* are numerous because this is associated with the concept of

life. This research study introduced a unique area of Allamah Iqbal's works i.e., a botanical study of his works both prose and poetry and its connection with his doctrine of *Khudi* in developing a comprehensive model of education. The author has successfully researched both the areas. Thus, this research study can be applied to the educational policy of modern times and by combining botanical themes with doctrine of *Khudi* and education, it opens a charming space for exploration, particularly within the context of Allamah Iqbal's philosophical thoughts. He believed knowledge was worthless unless it promotes the fundamental elements of *Khudi* – obedience, control, and divine vicegerency. His poetical works convey that man can conquer the universe only through knowledge. This proposition of knowledge leads us further to the aims and objectives of *Khudi* as well as education. Regarding education, Allamah Iqbal was one of the great educational philosophers who impacted the Muslim Ummah to a large extent. According to Nudrat and Akhtar (2014), his doctrine has great importance not only for the Pakistan educational system, but for the whole world. As related to his publications, an eleven-stage system based on education and training of children and the role of a teacher was derived. From this, the educational implications of Allamah Iqbal's philosophical thoughts can be further conversed under the following subheadings: Curriculum and the implementation of *Khudi*, Methodology of teaching, learning, and reflection of Islamic values, Role of the teacher, Role of Student, and Discipline in education and the psychological aspects.

Philosophy is a science with the facts and data naturally relating to all aspects of human life coming into existence. It highlights the problems of life and human destiny; it implies and projects education. Therefore, the life of action and struggle goes through hardships and challenges. Subsequently, these difficulties and obstacles polish the talents and skills of individuals to make them move forward. Allamah Iqbal gave a plan to overcome these problems by developing

capabilities of heart and insight (*Qalb-o-Nazar*), delight and curiosity (*Zouq-o-Showq*), quest and search (*Dard-o-Souz*), love and excitement (*Janoon-o-Ishq*). The *Mard-i-Momin* of Allamah Iqbal possesses these attributes as he is divinely motivated, benevolent, compassionate, and devoted for other human beings. Further, Allamah Iqbal was of the view that the education system served no true purpose, and the youth were as a result misdirected. The way since the system failed to produced individuals possessing characteristics of *Mard-i-Momin*. One can infer that the objectives of his educational ideas were constituted based on his philosophy of *Khudi*. He believed that knowledge is a means of establishing the Self and he says, “Science is an instrument for the preservation of life and invigorating the Self” (Kulliyat-i-Iqbal, 1972, p. 17). So, the educational conduct and implications of Allamah Iqbal’s philosophy of *Khudi* can be well understood by focusing on his poetic collection “The Rod of Moses” in which he devoted one part to explain the essence of education entitled “Education and Training”. The author noted that when Allamah Iqbal’s philosophy of *Khudi* is analysed as overall and ultimate objective of education, then the role of religion in the upbringing of children cannot be ignored (Razvi, 1999). He extends much importance in his educational plan to man’s *Khudi* and its manifestations in his environment. In a well-designed education system, Allamah Iqbal suggests a constant and close interaction between the individual and the surrounding environment.

Incorporating the concept of the Self with botanical elements can be a fascinating and engaging way to approach education. Furthermore, the key is to create a learning environment that encourages critical thinking, personal reflection, and active engagement with both nature and the concept of *Khudi*. Further research can be conducted in the process of experiential learning from Allamah Iqbal’s educational concepts of learning, human nature, the use of botanical elements, and the links of *Khudi* with the ideas of the poet philosopher. By pursuing these research avenues,

light can be shed on the significance of flora in Allamah Iqbal 's philosophy of *Khudi* and to develop innovative educational approaches that nurture self-awareness, environmental consciousness, and a connection to the natural world.

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Notes:

Note 1:

Redbud, (Genus *Cercis*), any of a genus of 10 species of shrubs apps to small trees in the pea family (Fabaceae), native to North America, southern Europe, and Asia and widely planted for their showy early spring flowers. Clusters of small purplish pink flowers appear on old stems and branches before the leaves. The heart shaped to roundish leaves are bronzy as they unfurl but soon become bright green, turning to yellow in fall. The eastern redbud goes up to 12 meters high, is the hardiest species of it. This is cultivated for its rosy-purple spring flowers and interesting branch patterns. The Chinese redbud is often shrubby in cultivation. Another redbud from the Mediterranean region is often called Judas tree, for the betrayer of Christ, who is said to have hanged himself from such a tree, after which the white flowers turned red with blood or shame (Encyclopaedia Britannica, 2018).

Britannica, T. Editors of Encyclopaedia (2018, January 22). *redbud*. *Encyclopedia Britannica*.
<https://www.britannica.com/plant/redbud/>

Note:2

Opium, narcotic drug that is obtained from the unripe seedpods of the opium poppy (*Papaver somniferum*), a plant of the family Papaveraceae. Opium is obtained by slightly incising the seed capsules of the poppy after the plant's flower petals have fallen. The slit seedpods exude a milky latex that coagulates and changes colour, turning into a gum like brown mass upon exposure to air. This raw opium may be ground into a powder, sold as lumps, cakes, or bricks, or treated further to obtain derivatives such as morphine, codeine, and heroin. Opium and the drugs obtained from it are known as opiates (Britannica Encyclopaedia, 2018).

Britannica, T. Editors of Encyclopaedia (2023, June 21). *opium*. *Encyclopedia Britannica*.
<https://www.britannica.com/science/opium/>

Note:3

Plato (428 BC - 348 BC) was an ancient Greek philosopher student of secrets, teacher of Aristotle, and founder of the Academy, who's thoughts kept the human mind within his reach for centuries and the philosophers and thinkers of the past times supported his thoughts and criticised as well. It is worth noting that both types of scholars and researchers must have discussed his thoughts and philosophy. Even from his time until today, the world could not get out of his philosophy. The Academy he established in Athens in 387 BC soon attracted the youth of that era, and thus the thought of Plato began to spread around. Those who graduated from this academy made great contributions in the field of logic, philosophy, mathematics, astronomy, physics, and metaphysics. Plato wrote many books, some of which have reached to our times, among them are dialogues, Republic, and politicians. The most prominent of Plato's students is Aristotle, who undertook the task of interpreting and explaining his dialogues (Britannica Encyclopaedia, 2018).

Meinwald, C. C. (2023, August 11). Plato. *Encyclopedia Britannica*
<https://www.britannica.com/biography/Plato/>

Note:4

Pomegranate, (*Punica Grantham*), bush or small tree of the family lythraceae and its fruit. The juicy arils of the fruit are eaten fresh, and the juice is the source of grenadine syrup, used in flavourings and liqueurs. Pomegranate is high in dietary fibre, folic acid vitamin C, and vitamin K. This is a very pleasant tree of South Asia. The leaves are shiny, and the flowers are bright reddish orange. Inside the fruit there are seeds which are white, pink or red. Pomegranate syrup is made from these seeds. Pomegranate is very useful for human health from a medicinal point of view. There is a regular proverb in Urdu language about this fruit that *Eik Anaar Sau Bemaar* (if there is one pomegranate, there will be hundreds to eat it pretending sick). There are extensive orchards in the states of Arizona and California in the United States of America. Pomegranate of Afghanistan is famous all over the world. The pomegranate found in Pakistan, is also very sweet and juicy. Indian botanists have discovered twelve species of it (Britannica Encyclopaedia, 2018).

Britannica, T. Editors of Encyclopaedia (2023, August 18). *pomegranate*. *Encyclopedia Britannica*.
[britannica.com/plant/pomegranate](https://www.britannica.com/plant/pomegranate)

Note:5

Fig (*Ficus Carica*) is found in the area near the Mediterranean Sea, in Turkey, Italy, Spain, Portuguese, Iran, Palestine, Syria, Lebanon and the northern regions of Pakistan. It is also planted for its fruit in many other countries of Asia as well as in some American States and Australia. The commentators of Holy Quran believe

that after the arrival of man on earth, the first tree that came in to being for its usefulness is fig. It is the fruit of paradise. Nature has blessed this fruit with numerous mineral salts benefits – including iron, phosphorus, copper, calcium, sodium, iodine, and carotene. It is a very cheap food to produce. The stomach digests it in one and a half to two hours. It is very useful for Patients with phlegm cough, paralysis, joint pain, and epilepsy. It also cleanses the bladder and kidneys and protects against poison. It is a plant that has a strong fragrance. Its leaves are oval pointed. The flowers bloom in the month of July and August, which are star shaped (Al-Jawzi, 2001). Al-Jawzi, S. M. Q. (2001). *Tib-i-Nabawi*. Lahore: Maktaba Muhammadia

Note:6

Babul (Acacia) are native to tropical and subtropical regions of the world, particularly Australia where they are called Wattles and Africa, where they are well known landmarks on the veld and savanna. There are more than 800 species, it belongs to Mimosaceae. Its leaves are divided into small parts with thorns. Acacia is also known for its fragrant flowers which are generally yellow and sometimes white. About 600 species are found in Australia alone. It is found mainly in the plains of south and north America. Many species of acacia are economically important. Acacia, found in the Sudan region of Africa, is famous for its gum, which is used in confectionery, adhesives, medicine, and many other products. Its bark is used to dye leather and many other things (Encyclopaedia Britannica, 2018).

Britannica, The Editors of Encyclopaedia. "acacia". *Encyclopedia Britannica*, 26 May. 2023, <https://www.britannica.com/plant/acacia>. Accessed 8 September 2023.

Note:7

Johann Wolfgang von Goethe: Goethe was a great German poet, critic, politician, and philosopher who was born in Frankfurt on August 28, 1749, and passed away in Weimar on March 22, 1832. He received his early education at home, and he studied law at Leipzig. After graduating from the University of Zug he went to University of Strasbourg where he completed his PhD. His masterpiece, *The Sorrow of Young Werther* was published in 1774. Goethe travelled to Italy from 1786 to 1788, which played an important role in the development of his philosophical thoughts. He published his research on plants in 1790 after returning from tourism titled *Metamorphosis of Plants*. His most famous work, *Faust* (part 1) was published in 1808 and Part 2 in 1833. Earlier, his *Divan* was published in 1819. Allamah Iqbal composed his *Payam-i-Mashriq* in response to this *Divan* (for more details see preface of the *Payam-i-Mashriq* & Iqbal and Western Thinkers by Jagannath Azad). Allamah Iqbal acknowledged Goethe's greatness by mentioning him at several places in his poetic works [Source: Encyclopaedia Britannica]

Boyle, N. (2023, August 24). *Johann Wolfgang von Goethe*. *Encyclopedia Britannica*. <https://www.britannica.com/biography/Johann-Wolfgang-von-Goethe/>

Note:8

One of the notable saints of India Bu Ali Qalandar was born in 1209 in Panipat and passed away in September 1324. He was one of the descendants of Imam Abu Hanifa. According to *Sufinama*, it is believed that he was the disciple of Sheikh Najam Uddin Qalandar. He was a Sufi poet, and his *Diwan* is considered one of the most significant books of Sufi chain after *Masnavi* Maulana Rumi. His shrine is in Panipat India (sufinama.org). Bu Ali Qalandar (n. d). In *Sufinama*. Retrieved from, <https://sufinama.org/poets/bu-ali-shah-qalandar>

Note:9

Friedrich Wilhelm Nietzsche, a well-known and authoritative German intellectual, philosopher, and critic, was born in Rocken on October 15, 1844, and passed away on August 26, 1900. He was the most prominent of all Western thinkers of the modern era, who sought to reject the impulses that had long dominated Western traditional religion, ethics, and philosophy, and who inspired many generations of religious intellectuals, philosophers, poets, psychologists, and playwrights. [Magnus, B. (2023, August 21).]

Magnus, B. (2023, August 21). *Friedrich Nietzsche*. *Encyclopedia Britannica*. <https://www.britannica.com/biography/Friedrich-Nietzsche/>

Note:10

Ralph Waldo Emerson: Emerson was born in Boston on May 25, 1803, and died on April 27, 1882. He was Harvard University graduate. He was ordained a pastor in Boston but resigned due to differences of opinion and went on a tour of Europe. The study of European, English, and Oriental studies created a new impulse within him. On his return from Europe, he settled in Concord. He was a great orator and was well known for this. Also, his songs gained popularity throughout America. Allamah Iqbal has acknowledged his works in some of his poems where he used his ideas. Britannica, T. Editors of Encyclopaedia (2023, August 11).

Britannica, T. Editors of Encyclopaedia (2023, August 11). *Ralph Waldo Emerson*. *Encyclopedia Britannica*. <https://www.britannica.com/biography/Ralph-Waldo-Emerson>

Note:11

Nawab Mirza Khan Dagh Dehlvi: Dagh was born in Delhi on 24th May 1831 and passed away in Hyderabad on 17th March 1905. He was a poet of great stature and style in Urdu language. His education and upbringing took place in the Red Fort of Delhi since his mother was remarried to the crown prince of Bahadur Shah Zafar. After the War of Independence in 1857, he moved to Rampur and there he got employed with Nawab Klub Ali Khan. In 1888, he was appointed as the teacher of the Nizam of Deccan. He was given the title of Bulbul-i-Hind, Dabir-ud-Dullah, Fasih-ul-Mulk and Nazim Yar Jang Bahadur. The eloquence of his language as well as speech is an example in the Urdu language [Urdu Comprehensive Encyclopaedia, 1987].

Sources: [Urdu Jami Encyclopedia (1987). Nawab Mirza Khan Dagh Dehlvi. Lahore: Sheikh Ghulam Ali & Sons.

Note:12

Niccolò di Bernardo dei Machiavelli, an Italian philosopher who revolutionized political science, was born in Florence on May 3, 1469, and departed this world in the same city on June 21, 1527. His famous work 'The Prince' was published in 1513, which made him accomplished eternal fame. (Mansfield, 2023, August 8)

Mansfield, H. (2023, August 8). *Niccolò Machiavelli. Encyclopedia Britannica.*
<https://www.britannica.com/biography/Niccolo-Machiavelli>

Note:13

Shaakh (Shoot): A shoot/branch is the part of any plant that is attached to the stem of the plant. The number of branches or shoots varies from plant to plant. In autumn the branches become bare of leaves and look very sad, but as spring comes, they sprout buds, and the branches look green and very beautiful. Their sorrows also disappear, and the birds of prey also come running towards them [Urdu Comprehensive Encyclopaedia].

APPENDICES [CHAPTER 4]

Appendix A: Tables 1-3

Table 1

Allamah Iqbal's Works in the Curriculum of Pakistan Preschool to Grade 5 and their Connection with his Philosophy of Khudi

Pre-School & 1	Grade 2	Grade 3	Grade 4	Grade 5	Connection to Philosophy of Khudi
<i>The Child's Invocation</i> [Bachey Ki Dua [بچے کی دعا]]	<i>Allamah Iqbal-story telling</i> At grade 2 students are told stories about Allamah Iqbal For example, he is our national poet, idealogue of Pakistan, etc.	<i>The Child's Invocation</i> [Bachey Ki Dua [بچے کی دعا]]	<i>A Mountain and A Squirrel</i> [Eik Paharr aur Gulehri ایک پہاڑ اور گلہری]	<i>A Goat and A Cow</i> [Eik Gaye aur Bakri ایک گائے اور بکری]	The concept of Khudi can be seen even in his early poems like the Child's Invocation. Also, initial thoughts of education can clearly be seen.

Table 2

Allamah Iqbal's Works In The Curriculum Of Pakistan Grade 6-10 And Their Connection With His Philosophy Of Khudi

Grade 6	Grade 7	Grade 8	Grade 9	Grade 10	Connection to Philosophy of Khudi
<i>Allamah Iqbal and the Youth</i> [Allamah Iqbal aur Naujavan Nasal علامہ اقبال اور نوجوان نسل]	<i>Give to the youth my sighs of dawn</i> [Jawanon Ko Meri Aah-i-Sehar De جوانوں کو میری آہ سحر دے]	<i>The Child's Invocation</i> [Bachey Ki Dua [بچے کی دعا]]	<i>Remain attached To the Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh بیوستہ رہ شجر سے امید بہار رکھ]	Poem: <i>Fatima Bint Abdullah</i> فاطمہ بنت [عبداللہ]	The concept of Khudi is progressing as it is visible in the Child's Invocation, Remain attached To The Tree Keep Spring's Expectation, and in Fatima Bint Abdullah

Table 3

Allamah Iqbal's Works in the Curriculum of Pakistan Grade 9 to Higher studies and their connection with his Philosophy of Khudi

Grade 9-10 Farsi	Grade 11-12	Grade 11-12 Farsi	Urdu Advance	Under Graduate/Post Graduate Level	Connection to Philosophy of Khudi
<p><i>I entreat a look of mercy from you</i> [Az tu Khwaham Yak Nigah-i-Eltfat] از تو خواهم یک نگاه التفات</p> <p>علامہ اقبال Allamah Iqbal</p> <p>Poems: Qur'an [قرآن مجید]</p> <p>God's Country [Al-Mulko Lillah],</p> <p>Life and Action [Zindagi aur Amal] زندگی اور عمل</p>	<p><i>Letters of Iqbal</i> [Maktobaat-i-Iqbal edited by Burney] [مکتوبات اقبال از برنی]</p> <p><i>When through the Love man conscious grows</i> [Jab ishq sekhata hey Adaab-i-Khud Aagahi] جب عشق سکھاتا ہے آداب خود، آگاہی</p> <p><i>A monarch's pomp and mighty arms Can never give such glee,</i> [نه تخت و تاج میں نه لشکر سپاہ میں ہے]</p>	<p>A Dialogue between God and Man [Mohawara Mabain Khuda aur Insan] محاورہ مابین خدا اور انسان Poem: <i>Loneliness</i> [Tanhaee تنہائی]</p> <p>Little flower fast asleep [Az Khawab-i-Graan Khaiz] از خواب گراں خیز</p>	<p>Reason and Heart [Aql o Dil] عقل و دل To Javed [Javed ke Naam] [جاوید کے نام]</p> <p>Eagle [Shaheen] شہابین</p> <p><i>Remain attached To the Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh] پیوستہ رہ شجر سے امید بہار رکھ</p>	<ul style="list-style-type: none"> • Early Life and Education • Political Career • Iqbal as a Poet and Philosopher • Iqbal and Ideas of Democracy • Iqbal's view of democracy • Western influence on Iqbal's thought • Iqbal and communism • Democracy in Islam • Western democracy and Iqbal • Iqbal and Politics • Significance of Khudi, Momin and Millat-Religion and Politics • Historical perspective of Muslim Politics in British India • Muslim nationalism and Iqbal (Different stages of Iqbal's thought) • Iqbal's letters to Quaid-i-Azam Muhammad Ali Jinnah • Iqbal and genesis of Pakistan Movement • Pakistan an Ideal and Reality in Iqbal's View • Iqbal's View about Kashmir and Kashmiri Muslims • Speeches, Writings and Statements of Iqbal • The writings of Iqbal: Javed Nama; Baal-e-Jibreel and Bang-e-Dara • Iqbal's Correspondence with Hussain Ahmad Madni, Allama Mashraqi and Quaid-i-Azam. <p>Pakistan, India, Kashmir, China</p>	<ul style="list-style-type: none"> - Secrets of the Self & Mysteries of the Selflessness - Bang-i-Dara, Asrar-i-Khudi-divine viceregency (the third stage of the education of Khudi) - <i>The Child's Invocation-the early signs of philosophy of Khudi</i> (Sajid, 2022). - Javed Nama - Zabur-i-Ajam, Aramghan-i-Hijaz - Naqsh-i-Farang: Rubaiyat-Prophet Ibrahim – Nietzsche - Women education - Secrets of the Self & Mysteries of the Selflessness (indirectly) - Secrets of the Self & Mysteries of the Selflessness (indirectly) - Secrets of the Self & Mysteries of the Selflessness (indirectly) - Baal-i-Jibreel - Asrar-i-Khudi - Aramghan-i-Hijaz Persian

APPENDICES [CHAPTER 3]

Appendix B: Figures 1-8

Figure 1
Author’s Self-Generated Diagram Showing References to Flowers in Iqbal’s Works

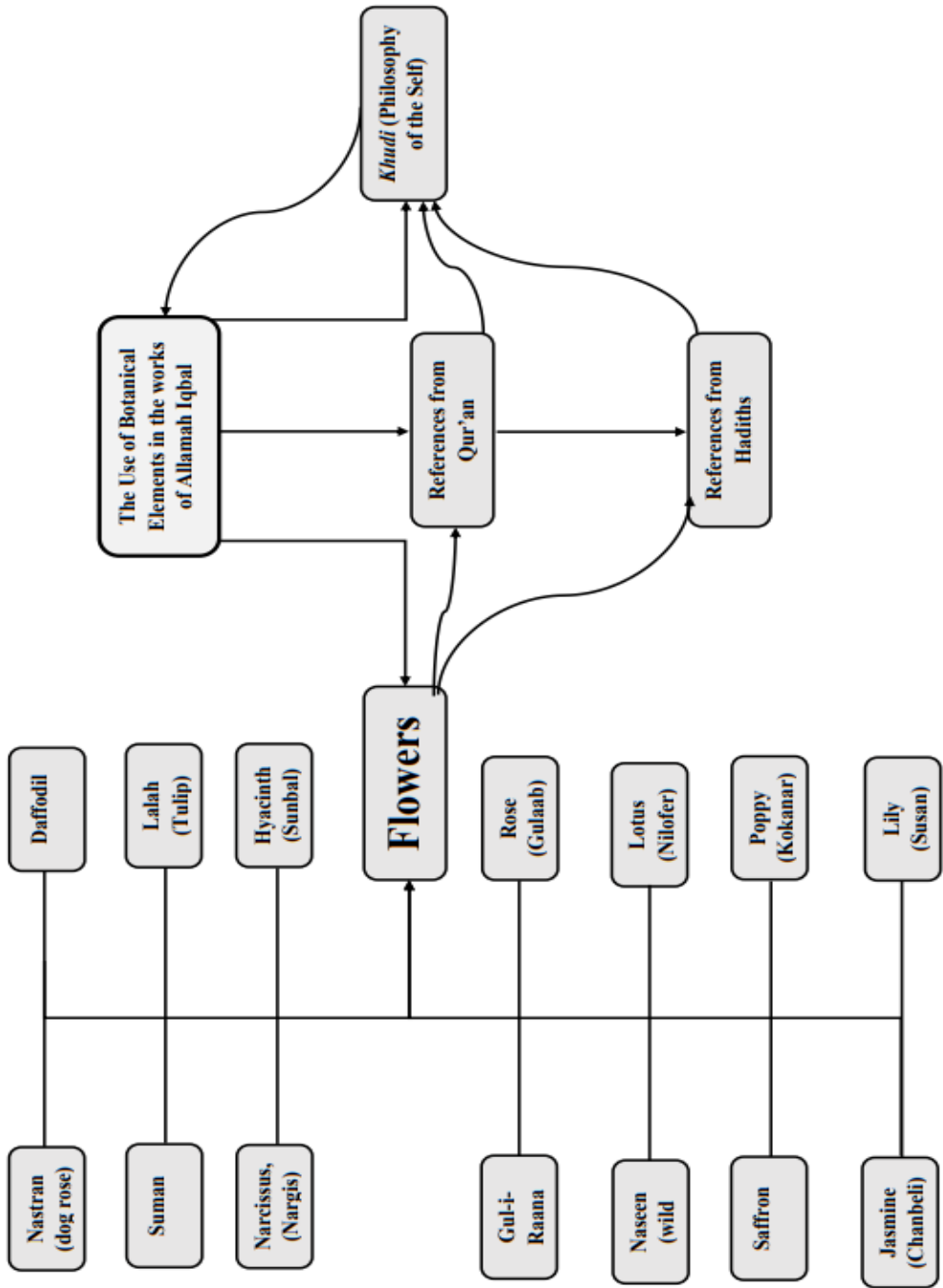


Figure 2

Author's Self-Generated Diagram Showing References to Fruits in Iqbal's Works

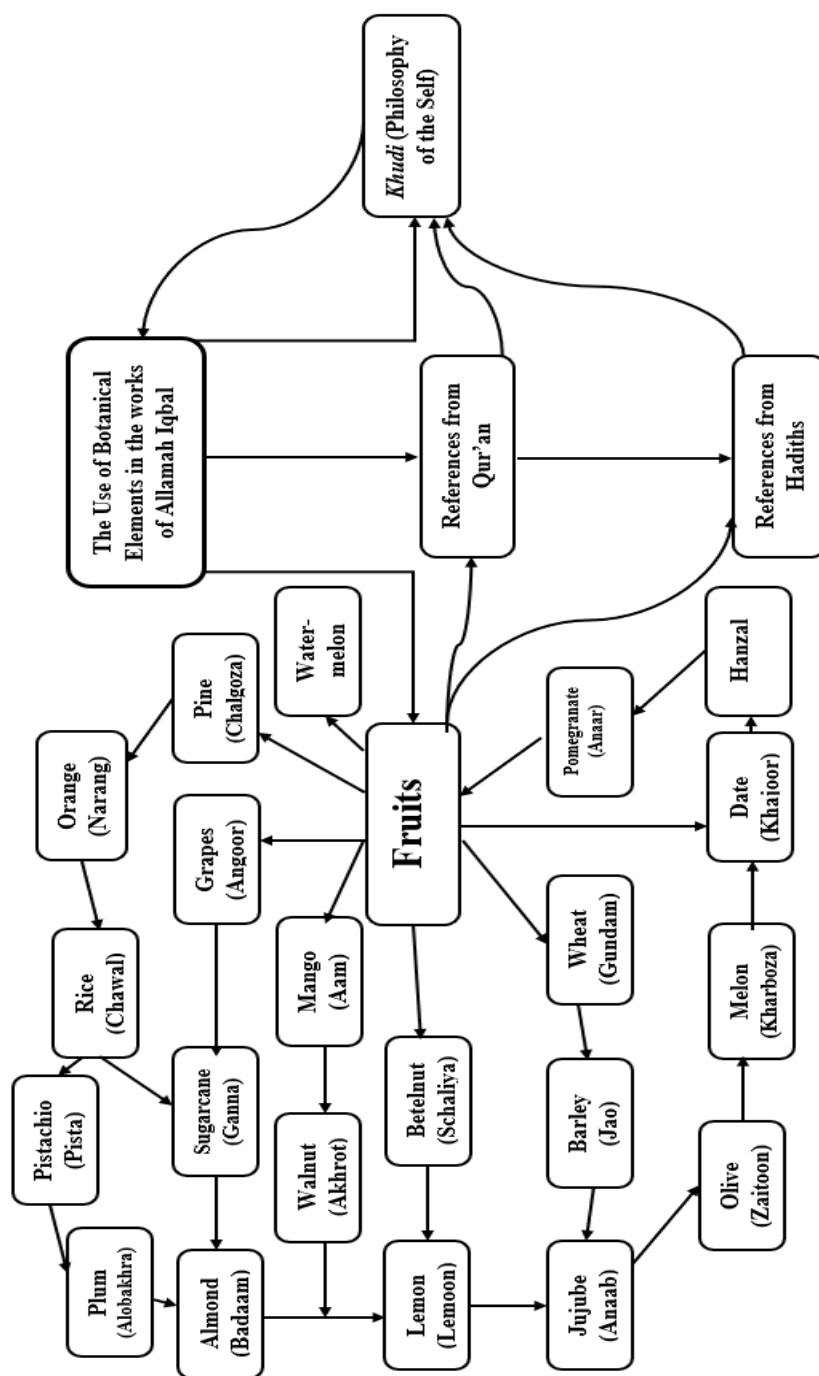


Figure 3

Author's Self-Generated Diagram Showing References to Vegetables in Iqbal's Works

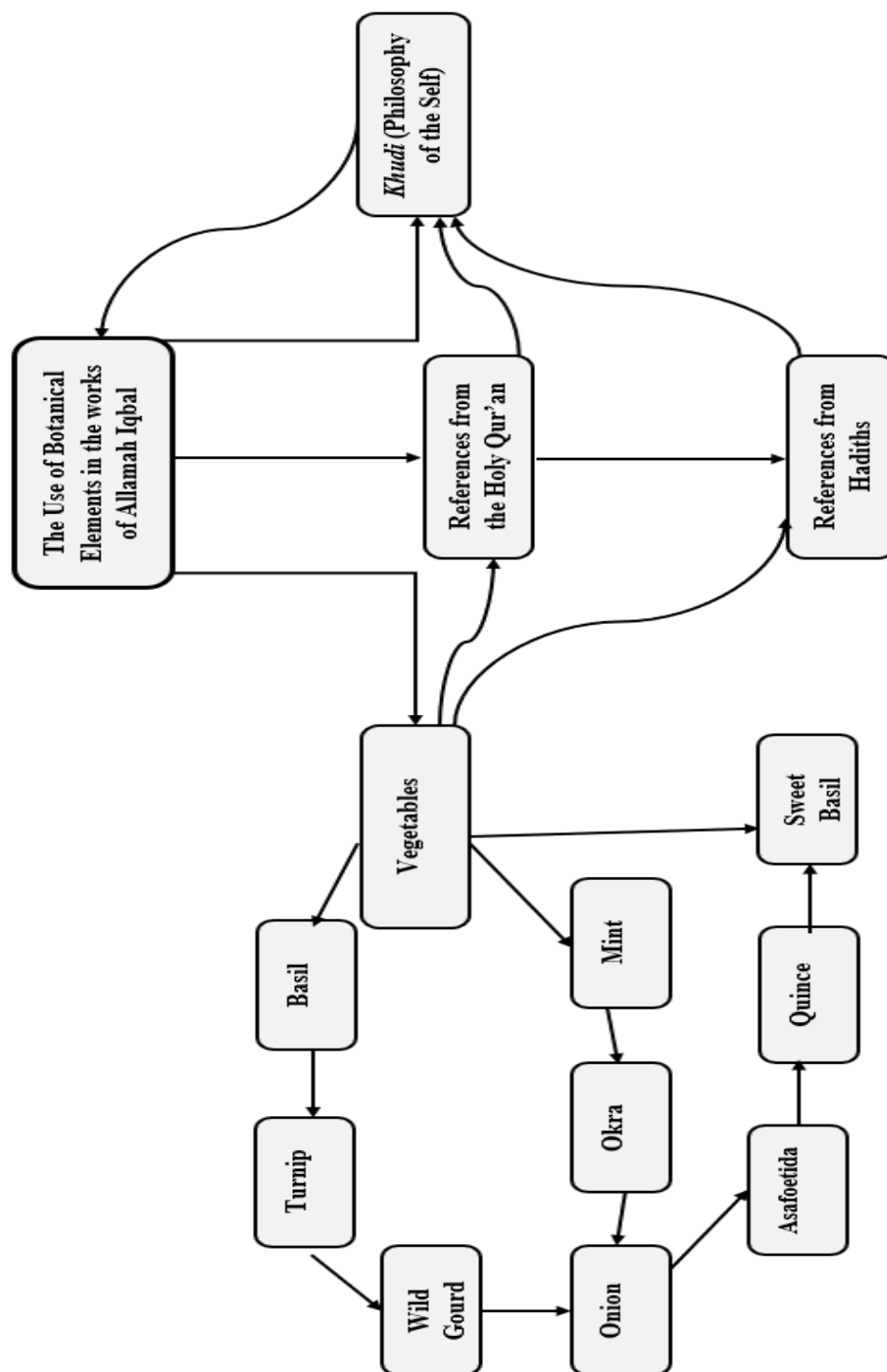


Figure 4

Author's Self-Generated Diagram Showing References to Garden in Iqbal's Works

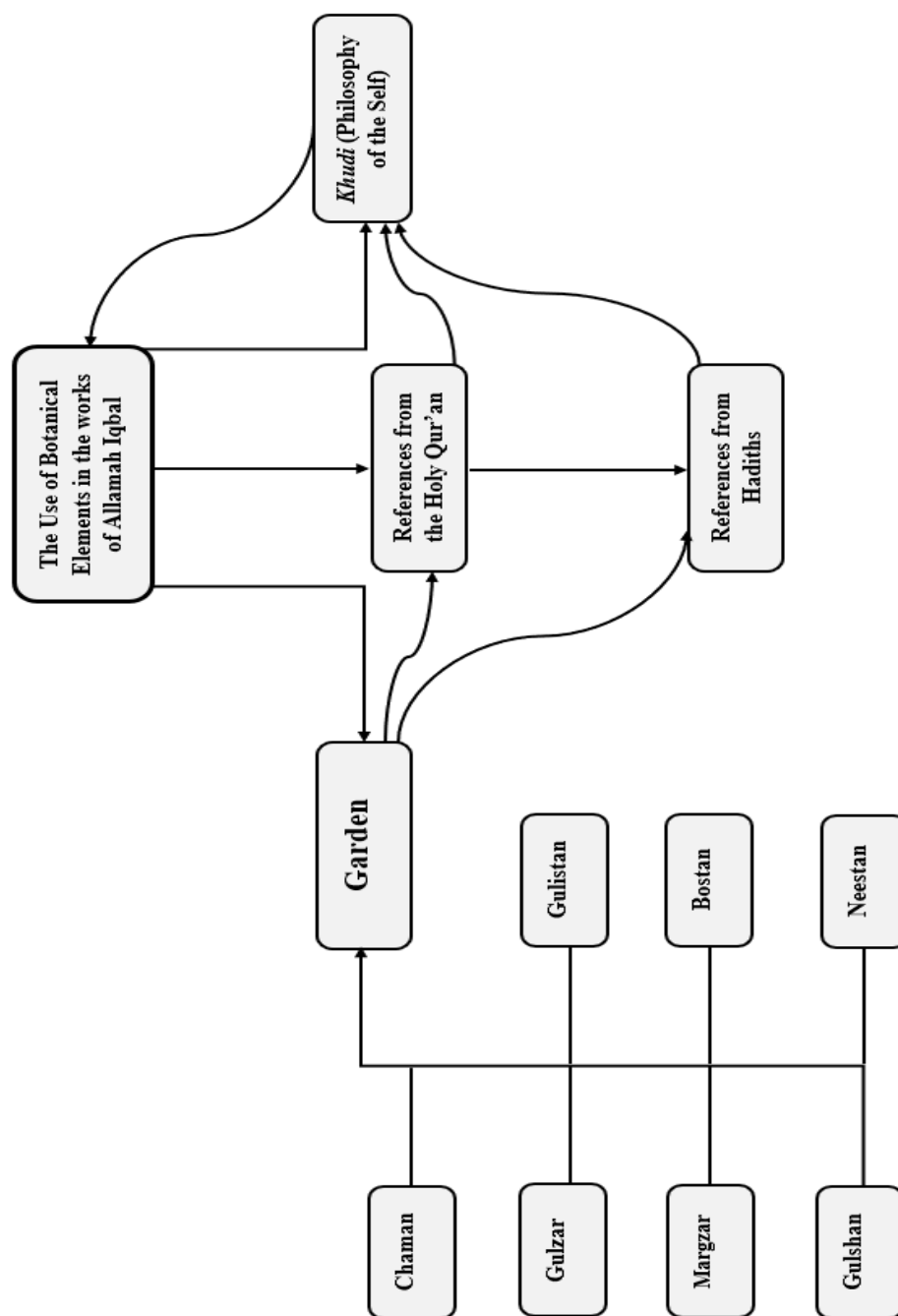


Figure 5

Author's Self-Generated Diagram Showing References to Trees in Iqbal's Works

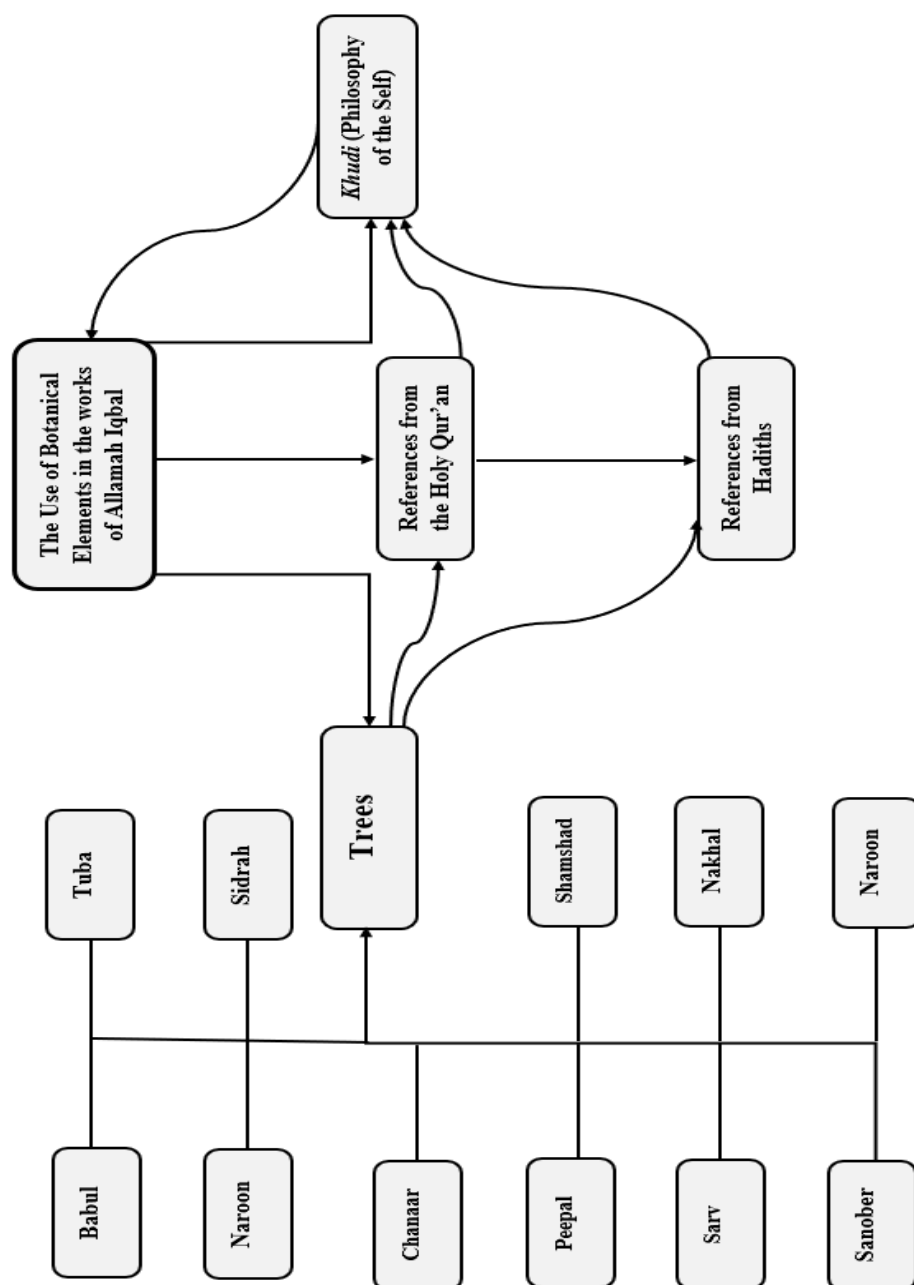


Figure 6

Author's Self-Generated Diagram Showing References to Plants in Iqbal's Works

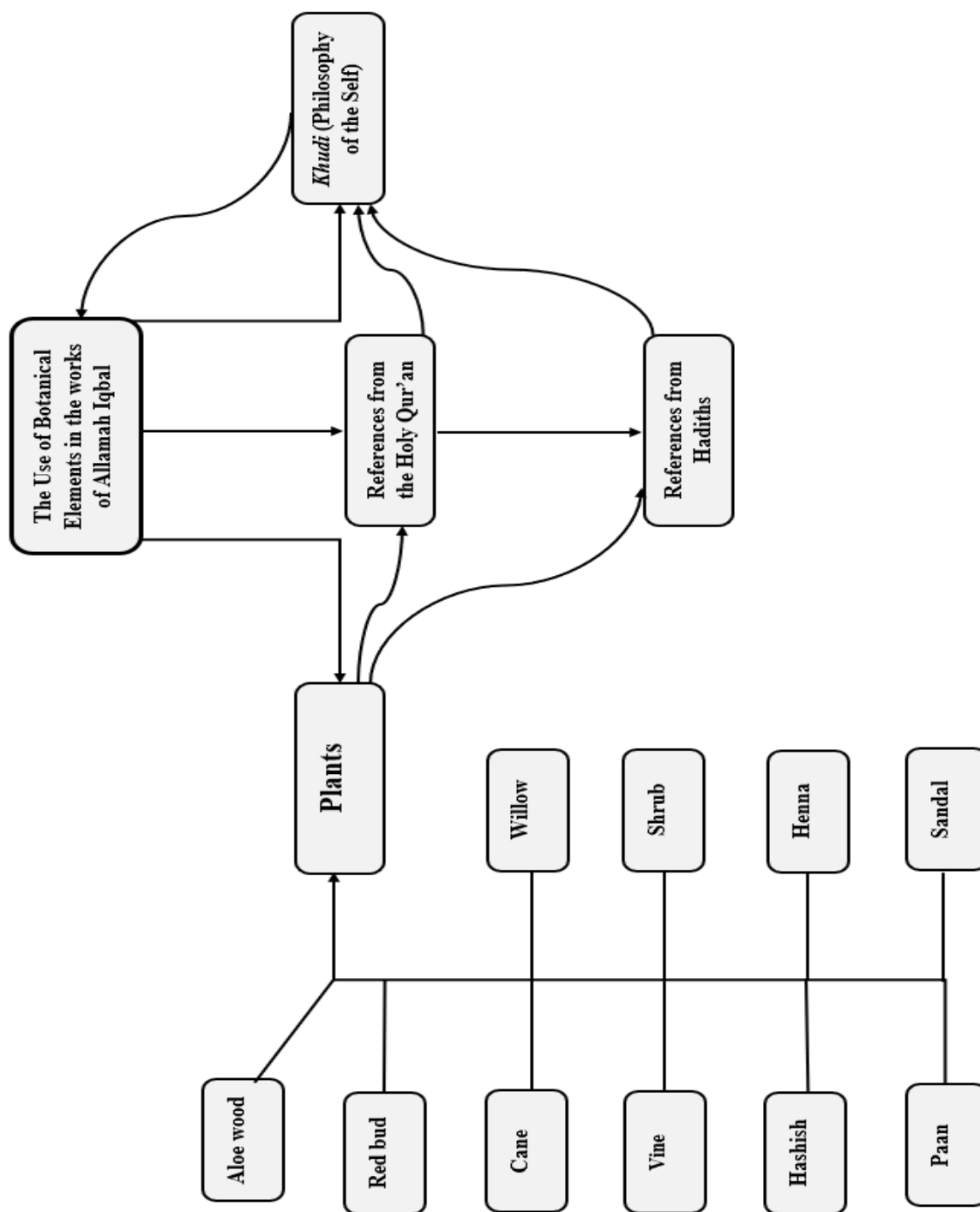


Figure 7

Author's Self-Generated Diagram Showing References to Grains in Iqbal's Works

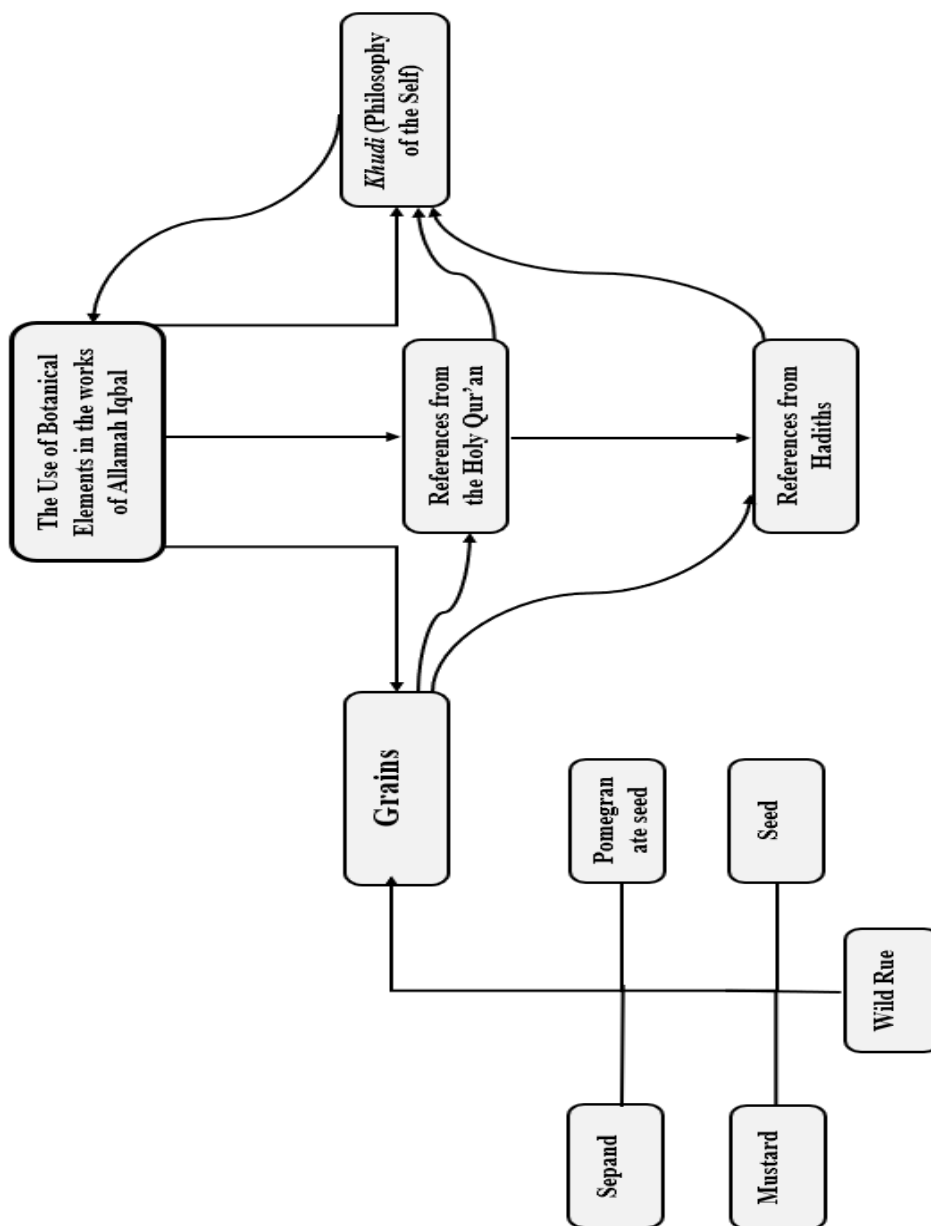
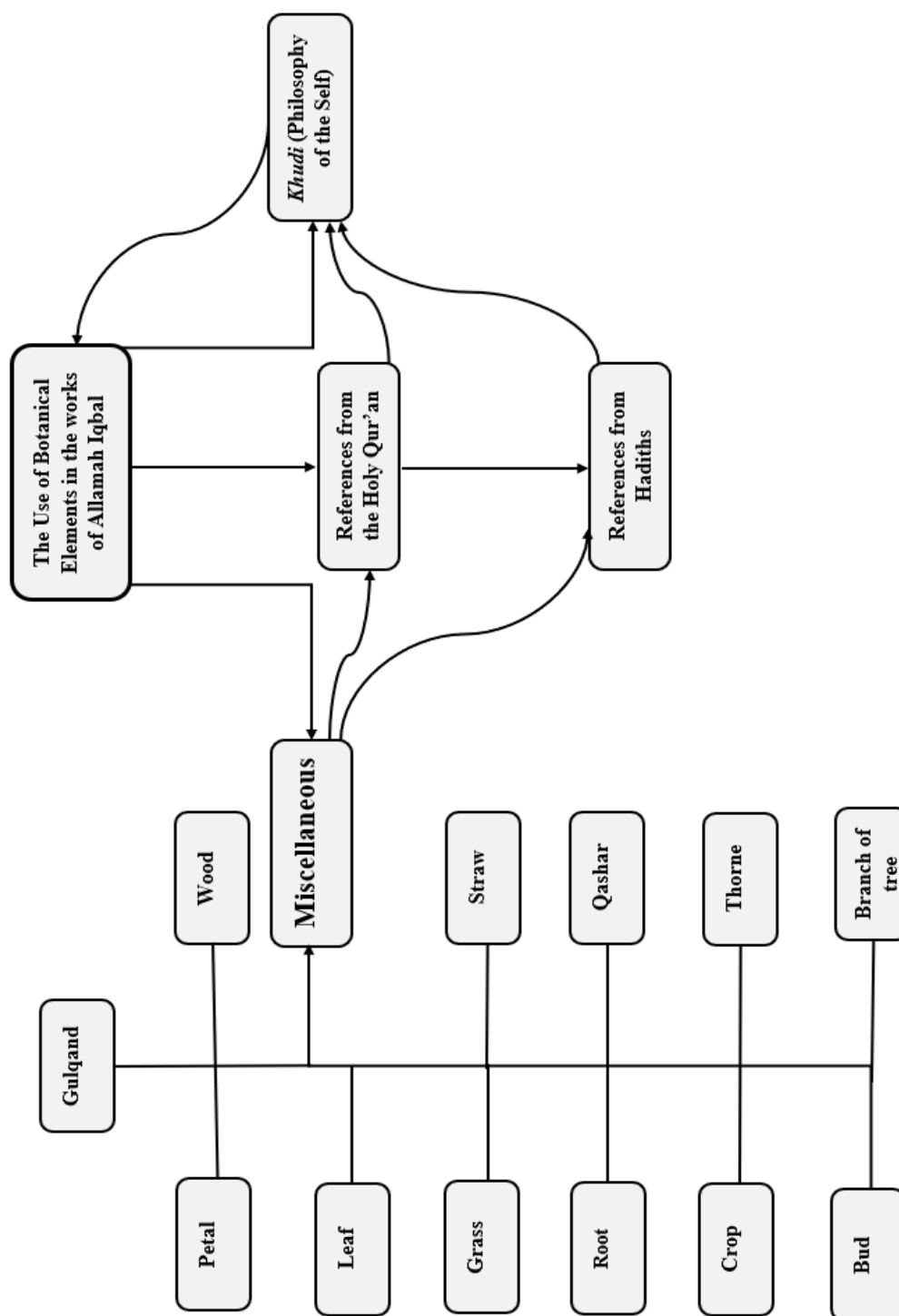


Figure 8

Author's Self-Generated Diagram Showing References to Miscellaneous in Iqbal's Works



Appendix C: Table 1-8

Table: 1

Shows the use of Garden and its Synonyms, Number of Appearances, References from the Holy Qur'an/Hadith, Connections to Philosophy of Khudi, and Link to Education

Botanical Elements	Number of appearances	References from the Holy Qur'an/Hadith	Connection to Philosophy of Khudi	Allamah Iqbal's Poetry in Education (Pakistan) R-12 & beyond
Bagh (Garden)	93	Al-Qur'an, 80:31 Al-Qur'an, 27:60 Al-Qur'an, 6:99	Secrets of the Self & Mysteries of the Selflessness	<i>Allamah Iqbal's poetical works are part of the curriculum of school education as well as tertiary education particularly in Pakistan and in other countries in general.</i> Pre School & Grade 1 <i>The Child's Invocation</i> [Bachey Ki Dua دعا کی بچے] Grade 2 <i>Allamah Iqbal-story telling</i> Grade 3 <i>The Child's Invocation</i> [Bachey Ki Dua دعا کی بچے] Grade 4 <i>A Mountain and A Squirrel</i> [Eik Paharr aur Gulehri ایک پہاڑ اور گلہری] Grade 5 <i>A Goat and A Cow</i> [Eik Gaye aur Bakri ایک گائے اور بکری] Grade 6 <i>Allamah Iqbal and the Youth</i> [Allamah Iqbal aur Naujavan Nasal علامہ اقبال اور نوجوان نسل] Grade 7 <i>Give to the youth my sighs of dawn</i> [Jawanon Ko Meri Aah-i-Sehar De جوانوں کو میری آہ سحر دے] Grade 8 <i>The Child's Invocation</i> [Bachey Ki Dua دعا کی بچے] Grade 9 <i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh پیوستہ رہ شجر سے امید بہار رکھ] Grade 10 Poem: <i>Fatima Bint Abdullah</i> [فاطمہ بنت عبد اللہ] Grade 9 & 10 Farsi (Persian) <i>I entreat a look of mercy from you</i> [Az tu Khwaham Yak Nigah-i-Eltfat از تو خواہم یک نگاه التفات] [قرآن مجید] Allamah Iqbal Poemws: Qur'an [قرآن مجید] God's Country [Al-Mulko Lillah], Life and Action [Zindagi aur Amal] زندگی اور عمل GRADE 11 <i>Letters of Iqbal</i> [Maktobaat-i-Iqbal edited by Burney مکتوبات اقبال از برنی] FARSI (Persian) A Dialogue between God and Man [Mohawara Mabain Khuda aur Insan محاورہ مابین خدا اور انسان] Poem: <i>Loneliness</i> [Tanhacہ تنہائی] URDU ADVANCE Reason and Heart [Aql o Dil] عقل و دل To Javed [Javed ke Naam] جاوید کے نام Eagle [Shaheen] شاہین <i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh پیوستہ رہ شجر سے امید بہار رکھ]
Chaman (Garden)	271	Al-Qur'an, 80:31 Al-Qur'an, 27:60 Al-Qur'an, 6:99	- Bang-i-Dara, Asrar-i-Khudi-divine viceregency (the third stage of the education of Khudi) - <i>The Child's Invocation-the early signs of philosophy of Khudi (Sajid, 2022).</i>	
Gulzar	40	-	Javed Nama	
Gulistan	105	-	Zubur-i-Ajam, Armaghan-i-Hijaz	
Margzar	17	-	-	
Bostan	31	-	Naqsh-i-Farang: Rubaiyat-Prophet Ibrahim – Nietzsche	

Table 2

Shows the use of Trees, Number of Appearances, References from the Holy Qur'an/Hadith, Connections to Philosophy of Khudi, and Link to Education

Botanical Elements	Number of appearances	References from the Holy Qur'an/Hadith	Connection to Philosophy of Khudi	Allamah Iqbal's Poetry in Education (Pakistan) R-12 & beyond
Chanaar	4	-	Secrets of the Self & Mysteries of the Selflessness Armaghan-i-Hijaz	<i>Allamah Iqbal's poetical works are part of the curriculum of school education as well as tertiary education particularly in Pakistan and in other countries in general.</i> Pre School & Grade 1 <i>The Child's Invocation</i> [Bachey Ki Dua بچے کی دعا]
Peepal	1	-	-	Grade 2 <i>Allamah Iqbal-story telling</i>
Shamshad	8	-	Secrets of the Self (indirectly)	Grade 3 <i>The Child's Invocation</i> [Bachey Ki Dua بچے کی دعا] Grade 4 <i>A Mountain and A Squirrel</i> [Eik Paharr aur Gulehri ایک پہاڑ اور گلہری]
Sarv	20	-	Secrets of the Self & Mysteries of the Selflessness	Grade 5 <i>A Goat and A Cow</i> [Eik Gaye aur Bakri ایک گائے اور بکری] Grade 6 <i>Allamah Iqbal and the Youth</i> [Allamah Iqbal aur Naujawan Nasal علامہ اقبال اور نوجوان نسل]
Sanober	10	Al-Bukhari, 5643, 7098 Al-Muslim, 2810	Bang-i-Dara Secrets of the Self & Mysteries of the Selflessness Armaghan-i-Hijaz	Grade 7 <i>Give to the youth my sighs of dawn</i> [Jawanon Ko Meri Aah-i-Sehar De جوانوں کو میری آہ] [سحر دے] Grade 8 <i>The Child's Invocation</i> [Bachey Ki Dua بچے کی دعا]
Nakhal	54	Al-Qur'an, 50:10 Al-Qur'an, 55:20 Al-Bukhari: 4698, 5448, 2209, 5444 Al-Muslim: 7098, 7102 Tirmidhi: 2867	Secrets of the Self & Mysteries of the Selflessness	Grade 9 <i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar رکھ پیوستہ رہ شجر سے امید بہار رکھ] Grade 10 Poem: <i>Fatima Bint Abdullah</i> [فاطمہ بنت عبد اللہ] Grade 9 & 10 Farsi (Persian) <i>I entreat a look of mercy from you</i> [Az tu Khwaham Yak Nigah-i-Elftat از تو خواهم یک نگاه التفات]

		Mouta Imam Malik: 630		<p>[قرآن مجید] Allamah Iqbal Poemws: Qur'an God's Country [Al-Mulko Lillah], Life and Action زندگی اور عمل [Zindagi aur Amal]</p>
Naroon	3	-	-	<p>GRADE 11 <i>Letters of Iqbal</i> [Maktobaat-i-Iqbal edited by Burney [مکتوبات اقبال از برنی]</p> <p>FARSI (Persian) A Dialogue between God and Man [Mohawara محاوړه مابین خدا اور انسان Mabain Khuda aur Insan]</p> <p>Poem: <i>Loneliness</i> [Tanhaee تنہائی]</p>
Babul	1	Al-Qur'an, 48:10, 18 Al-Bukhari: 2960 Al-Muslim: 4557 Abu Dawood:4287	-	<p>URDU ADVANCE Reason and Heart [Aql o Dil] عقل و دل To Javed [Javed ke Naam] جاوید کے نام Eagle [Shaheen] شہین, <i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar رہا ہوا درخت سے امید بہار رکھ Rakh [پیوستہ رہ شجر سے امید بہار رکھ]</p>
Tuba	3	Al-Qur'an, 56:30 Al-Qur'an, 13:29 Al-Bukhari: 4502, 3918	-	<p>GRADE 12 <i>When through the Love man conscious grows</i> [Jab ishq sekhata hey Adaab-i-Khud Aagahi] جب عشق سکھاتا ہے آداب خود آگاہی <i>A monarch's pomp and mighty arms Can never give such glee,</i> نہ تخت و تاج میں نہ لشکر سپاہ میں ہے</p>
Sidrah	5	Al-Qur'an, 34:16 Al-Qur'an, 53:14 Al-Bukhari: 3598	-	<p>FARSI Little flower fast asleep [Az Khawab-i-Graan Khaiz] از خواب گراں خیز</p> <p>Study of Iqbal at Undergraduate level-----as shown in the table 1 *</p> <p>Study of Allamah Iqbal at Postgraduate Level Pakistan, India, Kashmir, China (Peking University) -----as described in the table 1 **</p>

Table 3

Shows the use of Plants, Number of Appearances, References from the Holy Qur'an/Hadith, Connections to Philosophy of Khudi, and Link to Education

Botanical Elements	Number of appearances	References from the Holy Qur'an/Hadith	Connection to Philosophy of Khudi	Allamah Iqbal's Poetry in Education (Pakistan) R-12 & beyond
Arghwan	6	-	-	<i>Allamah Iqbal's poetical works are part of the curriculum of school education as well as tertiary education particularly in Pakistan and in other countries in general.</i>
Oud	10	Al-Bukhari: 5713, 5715, 5692, 5718 Al-Muslim: 5763, 5764 Sunan Abi Dawood: 3877 Sunan Ibn Majah: 3462, 3468, 2254 An-Nasaai: 696-97	Armaghan-i-Hijaz (Persian)	<p>Pre School & Grade 1</p> <p><i>The Child's Invocation</i> [Bachey Ki Dua دعا کی ہجے]</p> <p>Grade 2</p> <p><i>Allamah Iqbal-story telling</i></p> <p>Grade 3</p> <p><i>The Child's Invocation</i> [Bachey Ki Dua دعا کی ہجے]</p> <p>Grade 4</p> <p><i>A Mountain and A Squirrel</i> [Eik Paharr aur Gulehri ایک پہاڑ اور گلہری]</p> <p>Grade 5</p> <p><i>A Goat and A Cow</i> [Eik Gaye aur Bakri اے بکری اور بکری گائے]</p> <p>Grade 6</p> <p><i>Allamah Iqbal and the Youth</i> [Allamah Iqbal aur Naujawan Nasal نسل اور نوجوان علامہ اقبال]</p> <p>Grade 7</p> <p><i>Give to the youth my sighs of dawn</i> [Jawanon Ko Meri Aah-i-Sehar De اے جوانوں کو میری آہ سحر دے]</p> <p>Grade 8</p> <p><i>The Child's Invocation</i> [Bachey Ki Dua دعا کی ہجے]</p> <p>Grade 9</p> <p><i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar رہیں شجر سے امید بہار رکھ]</p> <p>Grade 10</p> <p>Poem: <i>Fatima Bint Abdullah</i> [فاطمہ بنت عبد اللہ]</p> <p>Grade 9 & 10 Farsi (Persian)</p> <p><i>I entreat a look of mercy from you</i> [Az tu Khwaham Yak Nigah-i-Eltfat از تو خواہم یک نگاہ التفات]</p> <p>[قرآن مجید] Allamah Iqbal Poemws: Qur'an علامہ اقبال</p>
Baid	2	-	-	
Taak	36	Al-Qur'an, 2:66 Al-Qur'an, 6:99 Al-Qur'an, 13:4 Al-Qur'an, 16:11 Al-Qur'an, 16:67 Al-Qur'an, 17:91 Al-Qur'an, 18:32 Al-Qur'an, 23:19 Al-Qur'an, 36:34 Al-Qur'an, 78:32	Armaghan-i-Hijaz (Urdu) Pas chi Bayed aye Aqwam-i-Sharq	

		Al-Qur'an, 80:28 Al-Bukhari: 5598 Sunan Abi Dawood: 3680		God's Country [Al-Mulko Lillah], Life and Action [Zindagi aur Amal] زندگی اور عمل GRADE 11 <i>Letters of Iqbal</i> [Maktobaat-i-Iqbal edited by Burney [مکتوبات اقبال از برنی] FARSI (Persian)
Jharri	2	Al-Qur'an, 55:6	-	A Dialogue between God and Man [Mohawara Mabain Khuda aur Insan محاورہ مابین خدا اور انسان]
Hashish	4	-	-	Poem: <i>Loneliness</i> [Tanhaee تنہائی] URDU ADVANCE
Henna	20	Sunan Ibn Maja: 357 Al-Bukhari: 3462,5889 Al-Muslim: 2103	Zarb-I-Kaleem	Reason and Heart [Aql o Dil] عقل و دل To Javed [Javed ke Naam] [جاوید کے نام] Eagle [Shaheen] شاہین, <i>Remain attached To The Tree Keep Spring's</i> <i>Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh پیوستہ رہ شجر سے امید بہار رکھ] GRADE 12 <i>When through the Love man conscious grows</i> [Jab ishq sekhata hey Adaab-i-Khud Aagahi] جب عشق سکھاتا ہے آداب خود آگاہی <i>A monarch's pomp and</i> <i>mighty arms Can never give such glee,</i> نہ تخت و تاج میں نہ لشکر سپاہ میں ہے FARSI Little flower fast asleep [Az Khawab-i-Graan Khaiz] از خواب گراں خیز Study of Iqbal at Undergraduate level-----as shown in the table 1 * Study of Allamah Iqbal at Postgraduate Level Pakistan, India, Kashmir, China (Peking University) -----as described in the table 1 **
Paan	1	-	-	
Sandal	1	-	-	

Table 4

Shows the use of Fruits, Number of Appearances, References from the Holy Qur'an/Hadith, Connections to Philosophy of Khudi, and Link to Education

Botanical Elements	Number of appearances	References from the Holy Qur'an/Hadith	Connection to Philosophy of Khudi	Allamah Iqbal's Poetry in Education (Pakistan) R-12 & beyond
Samar/Phal	23	Al-Qur'an, 55: 69 Al-Qur'an, 47: 15 Al-Qur'an, 6:99 Al-Qur'an, 2: 22	-	<i>Allamah Iqbal's poetical works are part of the curriculum of school education as well as tertiary education particularly in Pakistan and in other countries in general.</i>
Leemoon (Lamon)	1	-	-	<u>Pre School & Grade 1</u> <i>The Child's Invocation</i> [Bachey Ki Dua [بچے کی دعا]
Narung (Orange)	1	-	-	<u>Grade 2</u> <i>Allamah Iqbal-story telling</i>
Gunna (Sugarcane)	1	-	-	<u>Grade 3</u> <i>The Child's Invocation</i> [Bachey Ki Dua [بچے کی دعا]
Aam (Mango)	5	-	-	<u>Grade 4</u> <i>A Mountain and A Squirrel</i> [Eik Paharr aur Gulehri ایک پہاڑ اور گلہری]
Badaam (Almond)	2	-	-	<u>Grade 5</u> <i>A Goat and A Cow</i> [Eik Gaye aur Bakri ایک گائے اور بکری]
Akhraot (Walnut)				<u>Grade 6</u> <i>Allamah Iqbal and the Youth</i> [Allamah Iqbal aur Naujawan Nasal علامہ اقبال اور نوجوان [نسل]
Ratub (Date)	5	Al-Qur'an, 50:10 Al-Qur'an, 55:20 Al-Bukhari: 4698, 5448, 2209, 5444 Al-Muslim: 7098, 7102 Tirmidhi: 2867 Mouta Imam Malik: 630	Secrets of the Self Mysteries of the Selflessness	<u>Grade 7</u> <i>Give to the youth my sighs of dawn</i> [Jawanon Ko Meri Aah-i-Sehar De جوانوں کو میری آہ سحر دے]
Zaitoon (Olive)	1	Al-Qur'an, 6:99 Al-Qur'an, 6:141 Al-Qur'an, 23:20 Al-Qur'an, 24:35 Al-Qur'an, 99:1-4 Tirmidhi, 1775	-	<u>Grade 8</u> <i>The Child's Invocation</i> [Bachey Ki Dua [بچے کی دعا]
				<u>Grade 9</u>

Chawal (Rice)	1	Al-Bukhari, 5643, 7098 Al-Muslim, 2810	-	<i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh رہ شجر سے امید بہار رکھ]
Anaar (Pomegranate)	2	Al-Qur'an, 55:68 Al-Qur'an, 6:141 Al-Qur'an, 6:99 Al-Muslim, 2937 Tirmidhi, 2240 Ibn Majah, 85, 4075	-	Grade 10 Poem: <i>Fatima Bint Abdullah</i> فاطمہ بنت عبد اللہ Grade 9 & 10 Farsi (Persian) <i>I entreat a look of mercy from you</i> [Az tu Khwaham Yak Nigah-i-Eltfat از تو خواہم یک نگاہ التفات Allamah Iqbal Poemws: Qur'an [قرآن مجید] God's Country [Al-Mulko Lillah], Life and Action [Zindagi aur Amal] زندگی اور عمل
Angoor (Grapes)	6	Al-Qur'an, 16:11 Al-Qur'an, 16:67 Al-Qur'an, 13:4 Al-Qur'an, 78:31-34 Al-Qur'an, 6:99 Al-Bukhari: 5598 An-Nassai, 5571, 5705 Ibn Majah, 3399, 3525 Al-Muslim, 1991	-	GRADE 11 <i>Letters of Iqbal</i> [Maktobaat-i-Iqbal edited by Burney مکتوبات اقبال از برنی] FARSI (Persian) A Dialogue between God and Man [Mohawara Mabain Khuda aur Insan محاورہ مابین خدا اور انسان Poem: <i>Loneliness</i> تنہائی [Tanhae]
Jao (Barley)	23	Ibn MaJah: 3445 Tirmidhi: 2040 An-Nassai: 4568	Zarb-i-Kaleem Secrets of the Self Mysteries of Selflessness Javed Nama	URDU ADVANCE Reason and Heart [Aql o Dil] عقل و دل To Javed [Javed ke Naam] جاوید کے نام Eagle [Shaheen] شاہین, <i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh رہ شجر سے امید بہار رکھ]
Gundam (White)	6	Al-Qur'an, 16:11 Al-Qur'an, 16:67 Al-Qur'an, 13:4 Al-Qur'an, 78:31-34 Al-Qur'an, 6:99 Al-Bukhari: 5598 Al-Muslim, 1991 An-Nassai, 5571, 5705 Ibn Majah, 3399, 3525		URDU ADVANCE Reason and Heart [Aql o Dil] عقل و دل To Javed [Javed ke Naam] جاوید کے نام Eagle [Shaheen] شاہین, <i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh رہ شجر سے امید بہار رکھ]
Alobakhara (Plum)	1	-	-	GRADE 12 <i>When through the Love man conscious grows</i> [Jab ishq sekhata hey Adaab-i-Khud Aagahi] جب عشق سکھاتا ہے آداب خود آگاہی <i>monarch's pomp and mighty arms Can never give such glee,</i> نہ تخت و تاج میں نہ لشکر سپاہ میں ہے
Anaab (Grapes)	2	-	-	
Tarbooz (Watermelon)	1	-	-	
Kharboza (Melon)	1	Al-Bukhari: 5440 Al-Muslim: 2043 Tirmidhi: 1844 Ibn Majah: 3325	-	

Hanzal (Bitter Gourd)	2	-	-	FARSI Little flower fast asleep [Az Khawab-i-Graan Khaiz] از خوابِ گران خیز Study of Iqbal at Undergraduate level--- --as shown in the table 1 * Study of Allamah Iqbal at Postgraduate Level Pakistan, India, Kashmir, China (Peking University) -----as described in the table 1 **
Chalghoza (Pine)	1	-	-	
Pista (Pistachio)	1	-	-	
Anjeer (Fig)	2	Al-Qur'an, 99:4 Al-Qur'an, 23:20 Al-Kashaf Walbiyabn, p.238	-	

Table 5

Shows the use of Flowers, Number of Appearances, References from the Holy Qur'an/Hadith, Connections to Philosophy of Khudi, and Link to Education

Botanical Elements	Number of appearances	References from the Holy Qur'an/Hadith	Connection to Philosophy of Khudi	Allamah Iqbal's Poetry in Education (Pakistan) R-12 & beyond
Phool	67	Al-Qur'an, 55:12	Bang-i-Dara	<p><i>Allamah Iqbal's poetical works are part of the curriculum of school education as well as tertiary education particularly in Pakistan and in other countries in general.</i></p> <p>Pre School & Grade 1</p> <p><i>The Child's Invocation</i> [Bachey Ki Dua بچے کی دعا]</p> <p>Grade 2</p> <p><i>Allamah Iqbal-story telling</i></p> <p>Grade 3</p> <p><i>The Child's Invocation</i> [Bachey Ki Dua بچے کی دعا]</p> <p>Grade 4</p> <p><i>A Mountain and A Squirrel</i> [Eik Paharr aur Gulehri ایک پہاڑ اور گلہری]</p> <p>Grade 5</p> <p><i>A Goat and A Cow</i> [Eik Gaye aur Bakri ایک گائے اور بکری]</p> <p>Grade 6</p> <p><i>Allamah Iqbal and the Youth</i> [Allamah Iqbal aur Naujavan Nasal علامہ اقبال اور نوجوان نسل]</p> <p>Grade 7</p> <p><i>Give to the youth my sighs of dawn</i> [Jawanon Ko Meri Aah-i-Sehar De جوانوں کو میری آہ سحر دے]</p> <p>Grade 8</p> <p><i>The Child's Invocation</i> [Bachey Ki Dua بچے کی دعا]</p> <p>Grade 9</p> <p><i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh پیوستہ رہ شجر سے امید بہار رکھ]</p> <p>Grade 10</p>
Gul	338	-	Baal-i-Jibreel Zarb-i-Kaleem Secrets of the Self Mysteries of Selflessness Payam-i-Mashriq	
Nastran	6	-	-	
Rehan	5	Al-Qur'an, 55:12 Al-Qur'an, 56:88 Al-Muslim, 2253 Tirmidhi, 2791 Kanz al-Ummal: 39268	-	<p>Grade 4</p> <p><i>A Mountain and A Squirrel</i> [Eik Paharr aur Gulehri ایک پہاڑ اور گلہری]</p> <p>Grade 5</p> <p><i>A Goat and A Cow</i> [Eik Gaye aur Bakri ایک گائے اور بکری]</p> <p>Grade 6</p> <p><i>Allamah Iqbal and the Youth</i> [Allamah Iqbal aur Naujavan Nasal علامہ اقبال اور نوجوان نسل]</p> <p>Grade 7</p> <p><i>Give to the youth my sighs of dawn</i> [Jawanon Ko Meri Aah-i-Sehar De جوانوں کو میری آہ سحر دے]</p> <p>Grade 8</p> <p><i>The Child's Invocation</i> [Bachey Ki Dua بچے کی دعا]</p> <p>Grade 9</p> <p><i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh پیوستہ رہ شجر سے امید بہار رکھ]</p> <p>Grade 10</p>
Suman	9	-	-	
Nargis	30	-	Secrets of the Self Payam-i-Mashriq	
Gul-i-Raana	9	-	-	<p>Grade 4</p> <p><i>A Mountain and A Squirrel</i> [Eik Paharr aur Gulehri ایک پہاڑ اور گلہری]</p> <p>Grade 5</p> <p><i>A Goat and A Cow</i> [Eik Gaye aur Bakri ایک گائے اور بکری]</p> <p>Grade 6</p> <p><i>Allamah Iqbal and the Youth</i> [Allamah Iqbal aur Naujavan Nasal علامہ اقبال اور نوجوان نسل]</p> <p>Grade 7</p> <p><i>Give to the youth my sighs of dawn</i> [Jawanon Ko Meri Aah-i-Sehar De جوانوں کو میری آہ سحر دے]</p> <p>Grade 8</p> <p><i>The Child's Invocation</i> [Bachey Ki Dua بچے کی دعا]</p> <p>Grade 9</p> <p><i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh پیوستہ رہ شجر سے امید بہار رکھ]</p> <p>Grade 10</p>
Nasreen	2	-	-	
Kanwal	2	-	-	
Lalah	232	-	Asrar-i-Khudi (<i>Secrets of the Self</i>) Rumuz-i-Bekhudi (<i>Mysteries of the Selflessness</i>) Payam-i-Mashriq (<i>A Message from the East</i>) Bang-i-Dara (<i>The Call of the Marching Bell</i>) – First Poetic work in Urdu Zabur-i-Ajam (Persian Psalms) The Reconstruction of religious Thought in Islam Javed Nama (<i>Book of</i>	<p>Grade 7</p> <p><i>Give to the youth my sighs of dawn</i> [Jawanon Ko Meri Aah-i-Sehar De جوانوں کو میری آہ سحر دے]</p> <p>Grade 8</p> <p><i>The Child's Invocation</i> [Bachey Ki Dua بچے کی دعا]</p> <p>Grade 9</p> <p><i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh پیوستہ رہ شجر سے امید بہار رکھ]</p> <p>Grade 10</p>

			<p><i>Javed</i> Baal-i-Jibreel (<i>Gabriel's Wing</i>) Zarb-i-Kaleem (<i>The Rod of Moses</i>) Pas Cheh Bayad Kard Ay Aqwam-i-Sharq (<i>What should then be done O People of the East</i>)</p> <p>Armaghan-i-Hijaz (<i>The Gift of Hijaz</i>) – the first part is in Persian and the second is in Urdu</p> <p>Letters of Allamah Iqbal (<i>Compiled and Edited by Bashir Ahmad Dar</i>)</p> <p>Letters of Allamah Iqbal – (<i>Compiled by Syed Muzaffar Hussain Burney - Four volumes</i>)</p> <p>Kulliyat-i-Baqiyat-i-Iqbal (<i>Compiled by Sabir Kalorvi</i>) – discarded or unpublished poetic work of Iqbal</p>	<p>Poem: <i>Fatima Bint Abdullah</i> [فاطمہ بنت عبد اللہ] Grade 9 & 10 Farsi (Persian) <i>I entreat a look of mercy from you</i> [Az tu Khwaham Yak Nigah-i-Eltfat] از تو خواهم یک نگاه التفات نگاه التفات Allamah Iqbal Poemws: Qur'an [قرآن مجید] God's Country [Al-Mulko Lillah], Life and Action [Zindagi aur Amal] زندگی اور عمل GRADE 11 <i>Letters of Iqbal</i> [Maktobaat-i-Iqbal edited by Burney] [مکتوبات اقبال از برنی] FARSI (Persian) A Dialogue between God and Man [Mohawara Mabain Khuda aur Insan] محاورہ [Mabain Khuda aur Insan] Poem: <i>Loneliness</i> [Tanhaee] [تنہائی] URDU ADVANCE Reason and Heart [Aql o Dil] عقل و دل To Javed [Javed ke Naam] جاوید کے نام] Eagle [Shaheen] شاپین, <i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh] پیوستہ رہ [شجر سے امید بہار رکھ] GRADE 12 <i>When through the Love man conscious grows</i> [Jab ishq sekhata hey Adaab-i-Khud Aagahi] جب عشق سکھاتا ہے آداب خود آگاہی <i>A monarch's pomp and mighty arms Can never give such glee</i>, نہ تخت و تاج میں نہ لشکر سپاہ میں ہے FARSI Little flower fast asleep [Az Khawab-i-Graan Khaiz] از خواب گراں خیز Study of Iqbal at Undergraduate level-----as shown in the table 1 * Study of Allamah Iqbal at Postgraduate Level Pakistan, India, Kashmir, China (Peking University) -----as described in the table 1 **</p>
Sunbal	2	-	Javed Nama (indirectly)	
Gulaab	2	-	Al-Qur'an, 55:37	
Nilofer	2	-	-	
Saffron	1	-	-	
Kokanar	1	-	-	
Yasmin	7	-	-	
Susan	1	-	-	

Table 6

Shows the use of Vegetables, Number of Appearances, References from the Holy Qur'an/Hadith, Connections to Philosophy of Khudi, and Link to Education

Botanical Elements	Number of appearances	References from the Holy Qur'an/Hadith	Connection to Philosophy of Khudi	Allamah Iqbal's Poetry in Education (Pakistan) R-12 & beyond
Shalgham	1	-	-	<p><i>Allamah Iqbal's poetical works are part of the curriculum of school education as well as tertiary education particularly in Pakistan and in other countries in general.</i></p> <p><u>Pre School & Grade 1</u></p> <p><i>The Child's Invocation</i> [Bachey Ki Dua <i>بچے کی دعا</i>]</p> <p><u>Grade 2</u></p> <p><i>Allamah Iqbal-story telling</i></p> <p><u>Grade 3</u></p> <p><i>The Child's Invocation</i> [Bachey Ki Dua <i>بچے کی دعا</i>]</p> <p><u>Grade 4</u></p> <p><i>A Mountain and A Squirrel</i> [Eik Paharr aur Gulehri <i>ایک پہاڑ اور گلہری</i>]</p> <p><u>Grade 5</u></p> <p><i>A Goat and A Cow</i> [Eik Gaye aur Bakri <i>ایک گائے اور بکری</i>]</p> <p><u>Grade 6</u></p> <p><i>Allamah Iqbal and the Youth</i> [Allamah Iqbal aur Naujavan <i>علامہ اقبال اور نوجوان نسل</i>]</p> <p><u>Grade 7</u></p> <p><i>Give to the youth my sighs of dawn</i> [Jawanon Ko Meri Aah-i-Sehar De <i>جوانوں کو میری آہ</i> <i>سحر دے</i>]</p> <p><u>Grade 8</u></p> <p><i>The Child's Invocation</i> [Bachey Ki Dua <i>بچے کی دعا</i>]</p> <p><u>Grade 9</u></p> <p><i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar <i>پیوستہ رہ شجر سے امید بہار رکھ</i>]</p> <p><u>Grade 10</u></p> <p>Poem: <i>Fatima Bint Abdullah</i> <i>فاطمہ بنت عبد اللہ</i></p> <p><u>Grade 9 & 10 Farsi (Persian)</u></p> <p><i>I entreat a look of mercy from you</i> [Az tu Khwaham Yak Nigah-i-Eltfat <i>از تو خواہم یک نگاه التفات</i>]</p> <p>[قرآن مجید] Allamah Iqbal Poemws: Qur'an [قرآن مجید]</p> <p>God's Country [Al-Mulko Lillah], Life and Action [Zindagi aur Amal] <i>زندگی اور عمل</i></p>
Bhindhi	1	-	-	
Piyaz	1	-	-	
Podina	1	-	-	
Bihee	1	-	-	
Hing	1	-	-	

				<p>GRADE 11</p> <p><i>Letters of Iqbal</i> [Maktobaat-i-Iqbal edited by Burney [مکتوبات اقبال از برنی]</p> <p>FARSI (Persian)</p> <p>A Dialogue between God and Man [Mohawara [محاوړه مابین خدا اور انسان Poem: <i>Loneliness</i> [Tanhaee [تنہائی]</p> <p>URDU ADVANCE</p> <p>Reason and Heart [Aql o Dil] و عقل To Javed [Javed ke Naam] [جاوید کے نام] Eagle [Shaheen] شاپین <i>Remain attached To The Tree Keep Spring's</i> <i>Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar [پیوستہ رہ شجر سے امید بہار رکھ Rakh]</p> <p>GRADE 12</p> <p><i>When through the Love man conscious grows</i> [Jab ishq sekhata hey Adaab-i-Khud Aagahi] جب عشق [Jab sekhata hey Adaab-i-Khud Aagahi] [جاوید کے نام] Eagle [Shaheen] شاپین <i>Remain attached To The Tree Keep Spring's</i> <i>Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar [پیوستہ رہ شجر سے امید بہار رکھ Rakh]</p> <p>FARSI</p> <p>Little flower fast asleep [Az Khawab-i-Graan Khaiz] [از خوابِ گراں خیز]</p> <p>Study of Iqbal at Undergraduate level-----as shown in the table 1 *</p> <p>Study of Allamah Iqbal at Postgraduate Level Pakistan, India, Kashmir, China (Peking University) - -----as described in the table 1 **</p>
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Table 7

Shows the use of Grains, Number of Appearances, References from the Holy Qur'an/Hadith, Connections to Philosophy of Khudi, and Link to Education

Botanical Elements	Number of appearances	References from the Holy Qur'an/Hadith	Connection to Philosophy of Khudi	Allamah Iqbal's Poetry in Education (Pakistan) R-12 & beyond
Espand	9	-	-	<i>Allamah Iqbal's poetical works are part of the curriculum of school education as well as tertiary education particularly in Pakistan and in other countries in general.</i>
Rye	2	Al-Qur'an, 31:16 Al-Bukhari, 7509	Baal-i-Jibreel	Pre School & Grade 1
Danah	73	-	Secrets of the Self Mysteries of Selflessness Zabur-i-Ajam Armghan-i-Hijaz	<i>The Child's Invocation</i> [Bachey Ki Dua دعای بچے کی] Grade 2 <i>Allamah Iqbal-story telling</i> Grade 3 <i>The Child's Invocation</i> [Bachey Ki Dua دعای بچے کی] Grade 4 <i>A Mountain and A Squirrel</i> [Eik Paharr aur Gulehri ایک پہاڑ اور گلہری] Grade 5 <i>A Goat and A Cow</i> [Eik Gaye aur Bakri ایک گائے اور بکری] Grade 6
Beej/Tukham	35	-	Secrets of the Self Mysteries of Selflessness	<i>Allamah Iqbal and the Youth</i> [Allamah Iqbal aur Naujawan علامہ اقبال اور نوجوان نسل] Grade 7 <i>Give to the youth my sighs of dawn</i> [Jawanon Ko Meri Aah-i-Sehar De جوانوں کو میری آہ سحر دے] Grade 8
Anaar danah	2	-	-	<i>The Child's Invocation</i> [Bachey Ki Dua دعای بچے کی] Grade 9 <i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh رہے پیوستہ رہے] Grade 10 Poem: <i>Fatima Bint Abdullah</i> [فاطمہ بنت عبد اللہ] Grade 9 & 10 Farsi (Persian) <i>I entreat a look of mercy from you</i> [Az tu Khwaham Yak Nigah-i-Eltfat از تو خواهم یک نگاه التفات] [قرآن مجید] Allamah Iqbal Poemws: Qur'an God's Country [Al-Mulko Lillah], Life and Action [Zindagi aur Amal] زندگی اور عمل GRADE 11

				<p><i>Letters of Iqbal</i> [Maktobaat-i-Iqbal edited by Burney [مکتوبات اقبال از برنی]</p> <p>FARSI (Persian)</p> <p>A Dialogue between God and Man [Mohawara Mabain Khuda aur Insan [محوارہ مابین خدا اور انسان] Poem: <i>Loneliness</i> [Tanhaee [تنہائی]</p> <p>URDU ADVANCE</p> <p>Reason and Heart [Aql o Dil] عقل و دل To Javed [Javed ke Naam] [جاوید کے نام] Eagle [Shaheen] شہین, <i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh پیوستہ رہ [شجر سے امید بہار رکھ]</p> <p>GRADE 12</p> <p><i>When through the Love man conscious grows</i> [Jab ishq sekhata hey Adaab-i-Khud Aagahi] جب عشق سکھاتا ہے [آداب خود آگاہی], <i>A monarch's pomp and mighty arms Can never give such glee,</i> [نہ تخت و تاج میں نہ لشکر سپاہ میں ہے]</p> <p>FARSI</p> <p>Little flower fast asleep [Az Khawab-i-Graan Khaiz] از خواب گراں خیز</p> <p>Study of Iqbal at Undergraduate level-----as shown in the table 1 *</p> <p>Study of Allamah Iqbal at Postgraduate Level Pakistan, India, Kashmir, China (Peking University) ----- -as described in the table 1 **</p>
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Table 8

Shows the use of Miscellaneous, Number of Appearances, References from the Holy Qur'an/Hadith, Connections to Philosophy of Khudi, and Link to Education

Botanical Elements	Number of appearances	References from the Holy Qur'an/Hadith	Connection to Philosophy of Khudi	Allamah Iqbal's Poetry in Education (Pakistan) R-12 & beyond
Gulqand	1	-	-	<i>Allamah Iqbal's poetical works are part of the curriculum of school education as well as tertiary education particularly in Pakistan and in other countries in general.</i>
Patti	9	-	-	Pre School & Grade 1 <i>The Child's Invocation</i> [Bachey Ki Dua بچے کی دعا]
Chuob	14	-	Armaghan-i-Hijaz	Grade 2 <i>Allamah Iqbal-story telling</i>
Patta/Berg	94	-	Secrets of the Self Mysteries of Selflessness Zabur-i-Ajam Javed Nama	Grade 3 <i>The Child's Invocation</i> [Bachey Ki Dua بچے کی دعا] Grade 4 <i>A Mountain and A Squirrel</i> [Eik Paharr aur Gulehri ایک پہاڑ اور گلہری]
Ghaas	38	-	Zabur-i-Ajam Pas Chi Bayed Kard Aye Aqwam-i-Sharq Armaghan-i-Hijaz	Grade 5 <i>A Goat and A Cow</i> [Eik Gaye aur Bakri ایک گائے اور بکری] Grade 6 <i>Allamah Iqbal and the Youth</i> [Allamah Iqbal aur Naujavan علامہ اقبال اور نوجوان نسل Nasal]
Tinka	5	-	-	Grade 7 <i>Give to the youth my sighs of dawn</i> [Jawanon Ko Meri Aah-i-Sehar De جوانوں کو میری آہ سحر دے]
Qashr	1	-	-	Grade 8 <i>The Child's Invocation</i> [Bachey Ki Dua بچے کی دعا]
Jarr	11	-	-	Grade 9 <i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh پیوستہ رہ شجر سے امید بہار رکھ]
Fasl	5	-	-	
Kanta/Khaar	84	Al-Qur'an, 56:28 Al-Qur'an, 88:6 Al-Bukhari, 5640 Ibn Majah, 4136, 4280, 3502 Al-Muslim, 2572	Payam-i-Mashriq	Grade 10 Poem: <i>Fatima Bint Abdullah</i> [فاطمہ بنت عبد اللہ] Grade 9 & 10 Farsi (Persian) <i>I entreat a look of mercy from you</i> [Az tu Khwaham Yak Nigah-i-Eltfat از تو خواهم یک نگاه التفات] [قرآن مجید] Allamah Iqbal Poemws: Qur'an [قرآن مجید] God's Country [Al-Mulko Lillah], Life and Action [زندگی اور عمل] Zindagi aur Amal

		An-Nassai, 7444 Tirmidhi, 965 Abu Dawood, 632		<p>GRADE 11</p> <p><i>Letters of Iqbal</i> [Maktobaat-i-Iqbal edited by Burney [مکتوبات اقبال از برنی]</p> <p>FARSI (Persian)</p> <p>A Dialogue between God and Man [Mohawara Mabain Khuda aur Insan [محوارہ مابین خدا اور انسان] Poem: <i>Loneliness</i> [Tanhace [تنہائی]</p> <p>URDU ADVANCE</p> <p>Reason and Heart [Aql o Dil] عقل و دل To Javed [Javed ke Naam] [جاوید کے نام] Eagle [Shaheen] [شاہین] <i>Remain attached To The Tree Keep Spring's Expectation</i> [Pewasta Re Shajar Se, Umeed-i-Bahar Rakh پیوستہ رہ [شجر سے امید بہار رکھ]</p> <p>GRADE 12</p> <p><i>When through the Love man conscious grows</i> [Jab ishq sekhata hey Adaab-i-Khud Aagahi] جب عشق سکھاتا ہے آداب خود آگاہی <i>A monarch's pomp and mighty arms Can never give such glee,</i> نہ تخت و تاج میں نہ لشکر سپاہ میں ہے</p> <p>FARSI</p> <p>Little flower fast asleep [Az Khawab-i-Graan Khaiz] از خواب گراں خیز</p> <p>Study of Iqbal at Undergraduate level-----as shown in the table 1 *</p> <p>Study of Allamah Iqbal at Postgraduate Level Pakistan, India, Kashmir, China (Peking University) ----- -as described in the table 1 **</p>
Kali	52	-	-	
Shaakh	138	-	Armaghan-i-Hijaz	
Khait/Kisht	91	Al-Qur'an, 26:148 Tirmidhi, 1366 Al-Bukhari, 2343 Ibn Majah, 2461	Zabur-i-Ajam	
Mewah	2	-	-	
Nabat	5	-	Baal-i-Jibreel	
Nahal	14	Al-Qur'an, 2:127- 129	Baal-i-Jibreel Zabur-i-Ajam	
Nay	35	-	Secrets of the Self Mysteries of Selflessness Javed Nama	
Bun	5	-	-	

Appendix D: Unicaf University Research Ethics Committee Decision



UREC Decision, Version 2.0



Unicaf University Research Ethics Committee Decision

Student's Name: Muhammad Afzal Rana

Student's ID #: R2007D11120293

Supervisor's Name: Dr Marina Pappa

Program of Study: UU-DOC-900-1-ZM

Offer ID /Group ID: O36074G37290

Dissertation Stage: DS 1

Research Project Title: Botanical Study of Sir Muhammad Iqbal's (Allamah Iqbal) Works (prose & poetry)

Comments: No comments

Decision*: A. Provisionally approved without revision or comments

Date: 14-Apr-2022

*Provisional approval provided at the Dissertation Stage 1, whereas the final approval is provided at the Dissertation stage 3. The student is allowed to proceed to data collection following the final approval.

Appendix E: Unicaf University Research Ethics Committee Decision



UREC Decision, Version 2.0

Unicaf University Research Ethics Committee Decision

Student's Name: Muhammad Afzal Rana

Student's ID #: R2007D11120293

Supervisor's Name: Dr Marina Pappa

Program of Study: UU-DOC-900-3-ZM

Offer ID /Group ID: O59989G63178

Dissertation Stage: DS3

Research Project Title:

BOTANICAL STUDY OF SIR MUHAMMAD IQBAL (ALLAMAH IQBAL'S) WORKS (PROSE & POETRY) – THE LINKS BETWEEN HIS DOCTRINE OF THE SELF (KHUDI) AND THE BOTANICAL ELEMENTS MENTIONED IN HIS WORKS


Comments: No comments.

Decision*: A. Approved without revision or comments

Date: 11 May 2023

*Provisional approval provided at the Dissertation Stage 1, whereas the final approval is provided at the Dissertation stage 3. The student is allowed to proceed to data collection following the final approval.

Appendix F: Data Collection Summary / Details



Dissertation Stage 3

Data Collection Summary / Details

Student's Name: MUHAMMAD AFZAL RANA

Student's ID: R2007D11120293

Start date for data collection: 15 MAY 2023

End Date for Data Collection: 25 JUN 2023

UREC Decision Date: 11May 2023

A	B	C	D	E	F	G
Select the tools to be used in your study	Select how the tools selected in column A will be administered (select one or more)	Select what types of questions will be included in the tools previously selected in column A (select one or more)	Number of Participants Participating	Gender of Participants	Age of Participants	Participants Consents
Interviews <input type="checkbox"/>	<input type="checkbox"/> Face-to-face <input type="checkbox"/> Online with camera (synchronous live discussion with camera) <input type="checkbox"/> Audio only (synchronous live discussion without camera, i.e., via phone)	<input type="checkbox"/> Open-ended questions <input type="checkbox"/> Close-ended questions <input type="checkbox"/> Both open- and close-ended questions <input type="checkbox"/> Includes section related to demographics		Male <input type="checkbox"/> Female <input type="checkbox"/>	From <input type="text"/> To <input type="text"/>	<input type="checkbox"/> Physical (completion of the actual consent form) <input type="checkbox"/> Retrieved online (through the questionnaire for instance) <input type="checkbox"/> Guardian Informed Consent
Focus Groups <input type="checkbox"/>	<input type="checkbox"/> Face-to-face <input type="checkbox"/> Online with camera (synchronous live discussion with camera) <input type="checkbox"/> Audio only (synchronous live discussion without camera, i.e., via phone)	<input type="checkbox"/> Open-ended questions <input type="checkbox"/> Close-ended questions <input type="checkbox"/> Both open- and close-ended questions <input type="checkbox"/> Includes section related to demographics		Male <input type="checkbox"/> Female <input type="checkbox"/>	From <input type="text"/> To <input type="text"/>	<input type="checkbox"/> Physical (completion of the actual consent form) <input type="checkbox"/> Retrieved online (through the questionnaire for instance) <input type="checkbox"/> Guardian Informed Consent

Dissertation Stage 3



A	B	C	D	E	F	G
Select the tools to be used in your study	Select how the tools selected in column A will be administered (select one or more)	Select what types of questions will be included in the tools previously selected in column A (select one or more)	Number of Participants Participating	Gender of Participants	Age of Participants	Participants Consents
Questionnaire <input type="checkbox"/>	<input type="checkbox"/> Face-to-face self – administered questionnaire <input type="checkbox"/> Online i.e., via phone or any other platform. The researcher reads the questions to the participants <input type="checkbox"/> Online asynchronous self – administered questionnaire (i.e., via email)	<input type="checkbox"/> Open-ended questions <input type="checkbox"/> Close-ended questions <input type="checkbox"/> Both open- and close-ended questions <input type="checkbox"/> Includes section related to demographics		Male <input type="checkbox"/> Female <input type="checkbox"/>	From <input type="text"/> To <input type="text"/>	<input type="checkbox"/> Physical (completion of the actual consent form) <input type="checkbox"/> Retrieved online (through the questionnaire for instance) <input type="checkbox"/> Guardian Informed Consent
Experiments <input type="checkbox"/>	<input type="checkbox"/> Face-to-face self – administered questionnaire <input type="checkbox"/> Online i.e., via phone or any other platform. The researcher reads the questions to the participants <input type="checkbox"/> Online asynchronous self – administered questionnaire (i.e., via email)	<input type="checkbox"/> Open-ended questions <input type="checkbox"/> Close-ended questions <input type="checkbox"/> Both open- and close-ended questions <input type="checkbox"/> Includes section related to demographics		Male <input type="checkbox"/> Female <input type="checkbox"/>	From <input type="text"/> To <input type="text"/>	<input type="checkbox"/> Physical (completion of the actual consent form) <input type="checkbox"/> Retrieved online (through the questionnaire for instance) <input type="checkbox"/> Guardian Informed Consent