

Divine Illumination Vs Infinite Reality in Mian Muhammad Buksh's Saif-ul-Malook

Asma Ghulam Rasool* Nafees Pervez† Sidra Khalil‡

Abstract *This research unfolds the spiritual essence of literature and the worth of Punjabi Sufi literature within the periodical era of world literature. It explains the pivotal points of divergence and similarity between the opposing heroic concepts of eastern philosophy. The study highlights the philosophy of eastern literature through the portrayal of heroes. The researcher also pivots differences with theological, spiritual and institutional aspects of epics in general. By this discrepancy portrayal of heroes, the research exposes their concept of being or not along with the recipient of Divine illumination. The description of the hero of the selected work i.e. the Prince Saif-ul-Malook, from Saif-ul-Malook, explains the settings and situations of a given time and place. The hero accomplishes his definitive goal toward the infinite reality. He is a man who possesses superman renderings but becomes unable to prove himself as a recipient of Divine illumination. The main and ultimate aim of this research is to prove the extent of assimilation of Divine illumination and auxiliary to meet the infinite reality.*

Key Words:

Divine
Illumination,
Infinite Reality,
Mian
Muhammad
Buksh, Saif-ul-
Maloo.

Introduction

The present study elucidates the supremacy of the Punjabi epic Saif-ul-Malook in terms of its linguistic and thematic aspects. The focal aim of this research is to analyze the hero of the epic with his superman attributes, his edification, and his spiritual splendor, and hence justifies the superiority of Saif-ul-Malook in literature. This study interrelates some specific traits and bondages of the eastern philosophical perspective of its heroic actions and ideals as it portrays its heroes

* Assistant Professor, Department of Punjabi, Government College University Faisalabad, Punjab, Pakistan.

† PhD Scholar, Department of English, Government College University Faisalabad, Punjab, Pakistan. Email: nafeesparvezz@gmail.com

‡ Lecturer, Department of English, Institute of Southern Punjab, Multan, Punjab, Pakistan.

as a man with some distinguished superhuman attributes. This paper reveals the similarity as well as the discrepancy of different eastern perspectives by keeping in view "the recipient of Divine illumination", Iqbal's concept of heroism (Iqbal, 1986, p. 98), and Nietzsche's concept of Superhuman (Nietzsche, 1976, p. 5). Moreover, this discrepancy confers towards the analysis of supremacy of the delimited epic *SaifulMalook* (1984) by a Punjabi poet, Mian Muhammad Buksh. Mian Muhammad Buksh was born in Chak Thakra, a small village near Khari Shareef in the district Meer Pur in Azad Kashmir, He was the son of Mian Shamas-ul-Din, a pious and spiritual man. He was also the successor of a well-known Sufi, Hazrat Pir Ghazi Shah Qalandar. Buksh's father was an Arabic scholar and a man of letters in many areas of knowledge. Buksh got his basic education at his home from his father, and after this, he shifted towards Samwal, a neighbouring town, and got his later education from there. Buksh, in his childhood, had very keen spiritual intuitions, which became the cause of his association with his mentors to extinguish his desire for the soul. He also got spiritual guidance in his dream from Hazrat Pir Ghazi Shah Qalandar, who associated him with another Sufi Saint Ghulam Muhammad for more spiritual guidance. Mian Muhammad Buksh was a well-educated and intellectual man. He got worldly knowledge after experiencing many different places. At the age of 33, he wrote his masterpiece Saif-ul-Malook, a well-known epic of love and also denoted and unfolded many unrevealed secrets of spirituality. This paper is an effort to find out the real meaning of Divine pursuit with the aspect of spirituality and love. To conduct this research, the study has been delimited hero of *Saiful Malook*. The glaring plot, action and thematic traits depict its unifying agenda and, moreover, the characterization of this epic and its varying geography and ideology. In order to make this research more effective, two models have been applied to this research study; one is Friedrich Nietzsche's hypothesis of 'Ubermensch' i.e, Superman/ overman) and the other is Iqbal's theorization of "The Human Ego – His Immortality and Freedom (Iqbal, 1986, p. 98).

According to Nietzsche, life is a terrible and tragic path and only the superman has the specific ability to face and resolve all the challenges of life. He claims that superman (Ubermensch) is not specific in his endowments and upbringing, but he possesses more strength, courage, and power that are beyond humans. Nietzsche regards superman as a goal and man/normal human as a bridge (Nietzsche, 1976, p. 5). According to his model, though superman does not possess normal human traits, he can boast his genius and integrity in his character and will and divination in his intellect. The present study explores all the qualities mentioned above in Prince Saif-ul-Malook (an eastern hero). This study also unveils the recipient of Divine illumination in Prince Saif-ul-Malook's spiritual paradigm. The whole research denotes a question of superman's renderings as a creature bestowed with powers and its bondage with human beings generally, and its splendor of spiritual bloom. On the contrary, humans have all worldly powers, but they lack spiritual

splendor. Likewise, Prince Saif-ul-Malook (an eastern hero) of the selected text is simply created man, but he possesses definite and outburst superman (as allegorical figures represent the superman) traits. This research study inculcates the reality about all superman attributes who seem to be deprived of Divine enlightenment to reach the final and factual truth. This thing incorporates the gap between spiritual illumination and physical reality, which considers it to comprehend the ultimate framework of all the components of the universe.

Significance and Scope of the Study

This study meets its requirements about modern times, the actuality of the spiritual calmness in this global world for mankind, and to explore the human beings with superman attributes among all fuss and calls him a superman on factual human beings. This study explores a specific man who possesses extraordinary qualities beyond the normal. The world's current scenario requires finding Supernatural heroes from mankind who can face life's tribulations with great courage and strength and can resolve all the prevailing conflicts, troubles and ever-increasing tensions. The present study highlights superman's attributes along with their spiritual illumination and its scope to explore these qualities. This study also explores the scope for self-realization, self-judgment and above all self-edification theory that is highly required in the current scenario.

Literature Review

Buksh's selected epic is about the spirit of man that is dispersed to meet its organic whole and 'The Divine Reality'. The Prince's quest and his tribulation in his journey toward fairyland for love is not just his attempt for earthly love, but thematically, it is his journey to the Divine reality of his soul with many trials and tribulations which he has faced. Before the attainment of Divine Reality, the hero of the epic undergoes many physical and spiritual upheavals. The selected research distinguishes it from other research based on its specific context. This specification in contextualizing makes it more comprehensive with a regional Punjabi language and with an internationally acknowledged English epic. It is a universally acknowledged fact about Sufism that it is engendering its heroic traditions, but a more distinctive truth about Sufism owes to its impact in literature all over the world and mystic influences on the Persian language and works in English and other languages. This trait raises questions in mind about the translation of Punjabi literary works into English and the experience of wonderful literary intellects and its radical transformations. The roots of Sufi poetry in the Punjabi language trace it to the richest Persian tradition, and its mystic vision and the poets like Mian Muhammad Buksh and Rumi exist in the same line. It is difficult for an ardent reader to demarcate a borderline between Punjabi and Persian literature to concern

its mystic tradition. Buksh was a highly gifted and fervent poet in Sufi sage. He was a man of encyclopedia in his excellence in Persian and Arabic literature and categorized himself as distinctive in many of his contemporaries, successors and predecessors. If we mark its place, *Saif-ul-Malook*, serves as a mighty epic in world literature.

On a judgmental basis, this work is not less than other important works in literature, such as Spenser's *Faerie Queene*, Homer's *Odyssey*, Milton's *Paradise Lost* and Virgil's *Aeneid*. Buksh's epic constitutes its inherited tradition from Persian and Arabic literatures with spiritual blending, and this blending of epics has been deprived in other languages. An authenticated and the most sublime analysis of this epic was given by Babri (1997) while writing his essay about the themes and characterization of this epic, "Saif-ul-Malook hussan di talash vich insan da doongha painda aiy" (p. 689). (*Saif-ul-Malook* is the utmost journey of a man in pursuit of Beauty {Divine Truth}). Dr. Ghuffran Syed (1982) gave his general estimation of classical poetry and its multiple horizons in Punjabi literature, and he ranked Buksh's epic as the most famous literary giants of the world, much like the classical legends of Moliere of France, Pushkin of Russia, Virgil of Rome, Homer of Greece, Goethe of Germany, Milton and Shakespeare of England, Hafez, Firdosi and Khusru of Persia and many other classical legends of another literary world. Dr. Ghuffran Syed and his estimation of Mian Muhammad Buksh and his epic *Saif-ul-Malook* give it a voice of universal appeal and the more distinctive is its thematic title and its spiritual grandeur. Commenting on divine love, spiritual uplift and its themes about a man in Buksh's epic, Dr. Ghuffran Syed says; "aihnan ne tasawuf te salook, ishq-e-haqeeqi te irfan-e-nafs de ik ik nuqtay nu pharol pharol ke bian keeta aiy" (p. 269). (He [Mian Muhammad Buksh] has openly unfolded each and every hidden icon of mysticism, Divine Love and spiritual enlightenment). As far as the narrator of this epic is concerned, Buksh has accelerated it on the account of his spirit about Divine Love. Dr. Syed Akhter Jafferri has also worked on Buksh and his Punjabi epic in his PhD thesis. In his thesis, Dr. Syed Akhter Jafferri gives complete detail about the poet's life and his works with literary and historic references. This research study is not just confined to *Saif-ul-Malook* and its analysis but it also inculcates about poet's life and its spectrum/aspects. All the poetic interventions have been explored and deeply touched in this research thesis. It is a significant contribution of the author in Sufi literature in the Punjabi language to render its commendable services while writing a more resolute, authentic, up-to-date and factual dignified treatise on Buksh's life and his works. This book explores multiple aspects like artistic enterprise, thematic coherence, and moral dogmatism, sublime diction with chosen words and phrases in Buksh's works with political distractions and historical context in his era, his life journey from childhood to the start and maturity of his poetic career till his death and above all of these aspects is his mystic creed in his spiritual and physical metamorphosis that leads him to take a long time to complete his epic in Divine perspective.

Dr. Jafferi (2007) writes:

Punjabi shairi vich Hazrat Mian Muhammad Buksh ik qad awar shair wikhaldainday nain. Ohnan da ziadakalam sufianarang vich aiy. Je kidhray ohnan ne riwaiti ashqana qissay likhay vi nain te ohnan vichun vi sufiana masail te mat dian galan de moti kadh lianday nain. Aih Hazrat Mian Sahib da khas rangaiy jaihra ohnan nu Punjabi de doojhay shairan nalun wakhrian karda aiy te imtiaz bakhshda aiy (p. 530).

Mian Muhammad Buksh is an eminent poet in the Punjabi language and most of their works are in a mystic tone. Buksh also soaks out his mysticism while writing romantic tales as well and he also points to romantic strands from moral teachings. This specific and distinguished trait of Buksh makes him supreme among other poets. Sahi (1982) in his critical essay “Mian Muhammad Buksh Di Ikhlai Shairi”, seconds the opinion of Dr. Jafferi by writing, “Mian Sahib na sirf apnay zamanay de bahut waday shair san balkay aj vi ohnan da darja manian par manian aiy. Ohnan di kitab Saif-ul-Malook fun da behreen namoona aiy te aihday warga shahkar shaid ee kidhray milay” (p. 521).

Research Methodology

This research study has been accomplished by applying different techniques and terminologies. Apparently, this study reveals itself as an interpretive cum comparative research study with an eclectic approach. The notions of Iqbal and Nietzsche are applied to analyze, critically elaborate and interpret this research and its purpose. In the context of spiritual connotation, these theological approaches are crucial. The selected text of *Saif-ul-Malook* (1984) is termed as a primary source to confer this research. The translated version of *“Saif-ul- Malook”* published in Feb 2013, issued in “Language in India”, an international peer-reviewed journal, is used for reference. A book named “Great Sufi Wisdom: Mian Muhammad Buksh” (2004) by Saeed Farani also consists of some translated parts of *“Saif-ul-Malook”* in the English language is taken as a source for citation. Two theories; one by Iqbal and his concept of human ego, freedom and immortality (1986) and the other “Ubermensch” (Superman) (1976) by Nietzsche, are used as the theoretical frameworks of this research that interprets this text as a comparative study of the two epic works. Walter Kaufmann’s translation of Nietzsche’s *Thus Spake Zarathustra* (1976) is used to clarify the complete depiction of superman. Another philosophical and theological work by Iqbal *The Reconstruction of Religious Thought in Islam* (1986) overshadows its light on Human Ego and His Freedom and Immortality for the man's spiritual power and his efforts to lead towards the Eternal Truth is used for citation. To conduct this research, some primary sources, and many secondary sources including critical works about this epic, articles, up-to-date research papers and other sources, have been used for critical findings.

Analysis

Saif-ul-Malook is the masterpiece of Mian Muhammad Buksh, the local poet of eastern Punjab who worked in the Punjabi language. He wrote this masterpiece (*Saif-ul-Malook*) when he was only 33 years old. His aesthetic and spiritual talent for poetry unfolds the real purpose of the universe and human life. The specific quality or terminology of Buksh's masterpiece has universal grandeur of thematic and linguistic traits of poetic art that broadens its acknowledgment.

Saif-ul-Malook is narrated in the voice of Prince Saif-ul-Malook (an eastern hero), and the only begot/descendant of Asim Bin Sufwan, an Egyptian king. He inscribed two pictures of family heritage and a sovereign stamp that he got as a gift from his father. Prince *Saif-ul-Malook's* father got these stamps from his father which had been given to him by the prophet Suleman (a prophet famous as a king of demons and fairies) to strengthen their alliance. The prince inscribed one of the scenes as his own, and he recognized the other one of a bewitched and delicate (beautiful) maiden with whom on the very first sight, he fell in love. For that, Prince *Saif-ul-Malook's* father directed many of his brave soldiers to search for that maiden but they all returned empty-handed. But that beautiful maiden came into Prince *Saif-ul-Malook's* dream and showed herself as a fairy queen and invited him into her fairyland but she also warned him about the trials which he would face to reach there. To accomplish his journey towards the search for that maiden in the fairyland prince underwent many tribulations and trials and for this, he exhibited many superman attributes but ultimately he reached his destiny in the fairyland where he was wedded with Fairies Queen. His intimation with the fairy was the bond of soul and spirituality with perpetual truth. Mian Muhammad Buksh tells in the poem: The character of Prince denotes the soul, a spirit to sail in the sea of mysticism to explore/decode the mystery of fairy in the quest for eternal and true love. The broken vessel symbolizes the breakdown of man's corporal frame. Only, in that case, one can embrace the eternal truth and the Divine love (Buksh, trans. Syeda, 2013, p. 755). This epic of love invites its readers to unveil the different uprooted realities on multiple levels. The literal analysis of this epic inculcates it as a love story between two lovers; Prince Saif-ul-Malook (an eastern hero of Buksh's epic) and the queen of fairies Badi-ul-Jamal. But inwardly, its meaning is obscure as it captivates the deepest Divine illumination with the institution and metaphysical truths. This quality of this epic increases its captivation to acknowledge it across the world. *Safar-ul-Ishq*, a journey of divine love, a subtitle of the book, contextualizes its hero's quest from physicality to the spirituality of superman's status (Azhar, 1980, p. 92).

The thematic study of the given epic justifies the hero and his untiring efforts in his search for the fairy with many trials and complexities, and these tribulations affect their heroic attributes. Their basic milestone is to embrace Divine Reality (their ultimate destination) with eternity and their quest and struggle lead towards

the untiring journey of to be or not to be and their judgment for themselves as well to check their inherent attributes in decisive matters and ultimately to reach the Divine pursuit. Buksh states the point thus: So, it is evident that the Divine love and its quest is a difficult task. It leads the man to an infinite trial until he achieves what he desires (Buksh, trans. Syeda, 2013, p. 756).

This study also emanates the spacious and theological transfusions except for the superman attributes of the hero of the selected text. Moreover, this study also throws its impact on the major differences between different horizons of eastern philosophies and their different outlook on heroism. The overall idea of a superman without 'Recipient of Divine illumination' provokes the apparent outlook of the subject matter as if we consider a superman without spiritual power and soul that bears a resemblance to a Robot who performs common tasks but not of high ideals and mighty merit. In this way, we cannot rank him as worthy of Divine pursuit. Nietzsche's idea of superman is less profound and rational as compared to Iqbal and his idea about superman renderings. Iqbal called such a hero the 'Mard-i-Momin' after reading the works of Nietzsche. (Iqbal as cited in Vahid, 1964, p. 241). The hero of the selected text is confronted with his identity pursuits on the basis of its identical canvas with similar situations and gives its readers ample time and scope to evaluate their heroic ideals on different grounds. The trials and tribulations of the hero are also of the same magnitude to justify him as a 'Superman'. But in his struggle for Divine pursuit, the hero became a victim of his error of judgment due to his misguiding notions and became, in the end, a failure of Divine Illumination. The actual concept of superman in the selected epic seems uncertain and incomplete due to its lack of spiritual splendor that has been rendered by Iqbal. The trials and tribulations in the hero's journey testify to his spiritual might and his physical strength because after manifesting the epithet of 'Superman', it is obligatory for him to be tested on all levels. In the categories of mental capabilities, intuition is the highest among all because it parts the ways of the brain with the soul and likes to see and feel some Divine pursuits with the naked eye. Likewise, the soul is so purified that it touches the Divine Reality with a transparent mirror while simply the brain just gives the vision of intuition. To accomplish this task, merit-based supervision is required for these metaphysical standards. To justify the epithet of 'Superman,' Saif-ul-Malook proves himself with heroic attributes. He experiences Divine and spiritual pursuit with physical tribulations to make his soul ready for further accomplishing tasks. In the given epic hero proves his potential of Superman renderings, and this thing is depicted as an allegory in the setting and plot of the epic. The struggles of superman; physically and spiritually, give us a criterion to judge the brutal forces of nature in his way to achieving Divine pursuit. But this effort leads him towards eternity. It results in either immortality or the death of his soul. This is the major difference between life and death or immortality and mortality to become the man as a recipient of Divine illumination. But when a man becomes a recipient of Divine

illumination, his soul intimates death. This is beyond the normal sustainability because a physical trial cannot affect the integrity of a spiritual hero, but it accelerates its dexterity. But in his life after death, he also attains more power of self-maintenance. Iqbal says about 'Personal immortality' is not right, but we have to achieve it with effort (Harre, 1983, p. 278). The corporal strength and physical powers of the hero rely upon heroic stature and superman renderings. In the life of a hero, his immortal zeal and zest are associated with sound corporeality to give the actual image of superman. A hero is a man of distinguished qualities who is always ready to confront all the challenges. He fights with humans and non-humans; mortals and immortals, and with demons and monsters with the same spiritual power. The hero, from the very start, possesses mighty physical figures and warlike attributes. Prince Saif-ul-Malook has instinct heroic qualities: God puts discretion in prince Saif-ul-Malook. He was agile, wise, and spiritually alert (Buksh trans. Syeda, 2013, p. 753).

In the series of actions, the hero of the selected epic ventures his physical and spiritual power and confront many hindrances and obstacles in his journey for Divine pursuit, Prince Saif-ul-Malook withstands all tribulations and never seems cast down in any trouble. He always remains steadfast and shows his chivalric spirit in his fights with beats, humans and monsters, but among all is his fight with evil forces of nature like hurricanes, bolts of light and storms. He fights with all these tribulations like a furious wave of the sea: The physical might of the prince is inestimable as he has the supremacy of Divine reliance with him. Buksh in his poem, acknowledges bravery as a compulsion for the Divine Pursuit of the hero (Farani, 2003, p. 45). The citations of bravery and their superman renderings can be observed with the occurrence of different fight scenes with beasts, men and monsters.

The comparative study of Prince Saif-ul-Malook shows the distinctive courage of Saif-ul-Malook who fights with animal foes like apes and monsters etc. In his journey to lead towards Queen of Faries, Saif-ul-Malook has defeated many demons, monsters and yetis with strong physical might in fairyland; he also fights bravely with a giant as well who imprisons the Malika Khatoon (princess) in a desolate fort. Prince Saif-ul-Malook fights with his ultimate physical might and vigor to set the princess free. This victory of Saif-ul-Malook and the imprisonment of the giant Orgogolioin in the 7th Canto of the book give more superiority to Prince Saif-ul-Malook. This physical power of Saif-ul-Malook states him to deserve the epithet of superman more clearly in these lines: With his prodigious power, Saif-ul-Malook could wring the monsters to shreds (Buksh, 1984, p. 104). According to the strict merit of supremacy, the epithet of 'Superman' and a 'man Recipient of Divine Illumination' must be ranked to a man who possesses an extraordinary amount of physical, mental and spiritual agility to deal with the matter with more activeness and keenness. While facing the realities and troubles of life heroic's senses must not fade in front of life confronting perplexes. The most suitable

attribute of a hero is to understand all with wisdom and to respond according to the need of the hour. All the overarching ordeals intensify the terrific role in the senses of heroes and to accomplish this they became failed in their superman renderings and Divine illumination. On the basis of excellence e.g. mental and intuitional excellence, the hero Saif-ul-Malook outweighs differently in different ways. This mental and intuitional excellence is dominant in the epic hero Saif-ul-Malok as compared to other epic heroes. The other epic hero Saif-ul-Malook seems quite strong in his mental agility and his decisive power. Saif-ul-Malook also undergoes many of this mysterious and fraught pathos in his quest for Divine pursuit, he also visits many ominous lands with unexpected happenings. In his journey, he wanders in many places e.g. deserts and mountains, dales and woods, and also experience many different birds and monsters that are not normally visible by ordinary humans. The noticeable point is his unchanged mental and spiritual power at the end of the epic.

In his journey, Saif-ul-Malook experiences a city of Apes which is governed by a man, another visit is a city of ladies and the strange thing about this city is that no man is ever begotten by a woman, he also visits talking trees where some trees are also swallowing flames coming out from seawater but these things never terrify him and nor confuse him in his journey. He has a strong belief in his mental agility and extraordinary attributes as these are the hidden icons of his Infinite Reality. According to the seeker's intuitional and mental agility, all these hidden icons are exposed one by one and he endures all these horrifying sights as a fit for the best or survival. Even Saif-ul-Malook also gives his statement about his strange and horrifying journey in the City of Ladies as his distinctive mental and spiritual abilities and his dissolute faith in God: The prince ... praised God ... who made things above human reason (Buksh, 1984, p. 119). Saif-ul-Malook also has dominance in his quality to respond wisely in different situations. When Negress wants to marry the prince, he uses his weapon of foolish passion against her and in this way he saves himself due to his extraordinary mental capability. This remarkable ability of Saif-ul-Malook helps him a lot in his Divine pursuit and his companions also appreciate him for this: All the travel companions of the prince like his plan to get rid of the Negress and her savage clan (Buksh, 1984, p. 111). It is a true estimate of spiritual grandeur for a hero when he claims for Superman renderings or the Man recipient of Divine illumination. It is a huge task that estranges the hero in the series of obstacles and tribulations with a high magnitude that becomes ever-increasing in his journey for Divine love for the Queen of Fairy. The selected epic and its hero undergo the huge task of Divine pursuit as it is their earnest desire. As his journey proceeds, he has to confront many ordeals to test his mental soundness and physical strength and in the end their spiritual elevation gives a tough time for their soul to imprint Divine pursuit. In this journey, Divine illumination incorporates as a standard charter and must possess the spiritual agility that ordinary man lacks. It is obligatory for the hero to be successful in his

intuitional, mental and physical predicaments to test his victory or defeat to determine his being or not “The Recipient of Divine illumination”: There is no discretion, no way out and no plan successful unless one has ‘Divine Illumination’ (Trans. Syeda, 2013, p. 760). At the start of the Punjabi epic Saif-ul-Malook is seen as a hero to invokes eternal providence in all trials and tribulations. As the climax of the epic approaches, the hero attains his victories in his battle with evil forces and Divine pursuit in the form of spiritual might to attain his destination and Divine reality: The prince has to go through those tribulations only to get it dawned upon him that ‘Divine love’ and quest are very difficult task ((Buksh, Syeda, 2013, p. 760).

Saif-ul-Malook, the hero of the epic, possesses mighty spiritual grandeur with the high altitude of his soul and he becomes resistant to the time and space limits because "the time span of the ego is fundamentally different to the time span of the physical event" (Iqbal, 1986, p. 79). On the contrary, a comparison of Saif-ul-Malook with other characters unfolds his lack of sustainability in his Divine illumination. In this epic, Redcross encounters with monster Error. Truth (Una) pleads with him for faith for his power and strength. However, the hero is not ready to do so and is “Knitting all his force” to lose the monster. During the journey of Saif-ul-Malook in the City of Ladies “Shehr-e-Zanan”, he rejects the most beautiful woman and remains determinant in his spiritual and mental power. This positive attribute of his personality shows his moral and spiritual values. Saif-ul-Malook’s remarks depict his grandeur in rejecting the temptation: Where there is sacred love, nor is their desire to the heart in which dwells Divine love, gets apathetic to everyone else ((Buksh, trans. Syeda, 2013, p. 757).

Conclusion

The critical study of both the selected epic and *Saif-ul- Malook* (1984) in general, and particularly evaluating the hero of this epic, Saif-ul- Malook by applying the parameter or the model of Iqbal’s notion of Man as a Recipient of Divine illumination and concept of Superman by Friedrich Nietzsche, this paper argues the heroic stature of Prince Saif-ul-Malook as far as his heroism of Divine pursuit is concerned. This study undertakes and explores the heroic attributes with his distinctive Superman renderings to epitomize his Divine pursuit e.g., amalgam of force and faith with spiritual illumination. This attribute apparently does not match with the superman renderings due to his confinement. The most obvious attributes of superman with his fine and suitable mixing of mind and might, his keenness for spiritual and mental analogies like an ideal hero, a man with might and self-illumination, a reunion of his organic particles and to reach Infinite Reality are the worthy attributes that are dominant in the Prince Saif-ul-Malook. This spiritual pursuit incorporates the hero (Saif-ul-Malook) and also surpasses his status from the ordinary man and how to attain his Divine pursuit and its association with

Divine reality. Saif-ul-Malook maintains his position while being native to all those mysteries and matters propounded for superman by mystics and saints. In his epic, Buksh presents his character Saif-ul-Malook with all superman renderings of the ideal hero propounded by the Concept of Superman by Nietzsche and on the other hand, this hero also possesses all the abilities according to Iqbal's philosophy of Divine pursuit and Rumi's mysticism (Farani, 2003, p. 53).

References

- Azhar, G. H. (1980). *Mian Muhammad: Shaksiataur fun*. Lahore: Qutab Minar.
- Babri, D. L. (1997). *Mian Muhammad di Saif-ul-Malook vich banday da muhandra*. In S. Bhutta (Ed.) *Sanjh Vichar*. Lahore: A.H publishers.
- Buksh, M. M. (1984). *Saif-ul-Malook*. I. Sallah-ud-Din (Ed). Lahore: Aziz Publishers.
- Farani, S. (2004). *Great Sufi wisdom: Mian Muhammad Baksh*. Rawalpindi: Adnan publishers.
- Harre, R. (1983). Iqbal: A reformer of Islamic philosophy. In Dr. W. Qureshi (Ed.) *Selection from Iqbal Review*. Lahore: Iqbal Academy.
- Iqbal, A. M. (1986). The human ego - His freedom and immortality. In M. S. Sheikh (Ed.) *The Reconstruction of Religious Thought in Islam*. Lahore: Institute of Islamic Culture.
- Jafferi, D. S. A. (2007). *Hazrat Mian Muhammad Buksh: Hayati te shairi*. Lahore: Maqsood Publishers.
- Nietzsche, F. (1976). *Thus spoke zarathustra* (W. Kaufmann, Trans.). Harmondsworth: Penguin Books. Original work published 1891.
- Syed, D. G. (1982). Punjabi di classiki shairi. In I. Salah-ud-Din (Ed.) *Lalan di Pand*. Lahore: Aziz Publishers.
- Syeda, K. F. (2013). Saif-ul-Malook: Translated verses. *Language in India*, 13(2), 751-761.
- Vahid, S. A. (1964). Notes on Nietzsche. In S.A. Vahid (Ed.) *Thoughts and Reflections of Iqbal*. Lahore: Ashraf Publishers.