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Iqbal's Aesthetic Cognitivism: A (Theistic) Critique of Nietzsche?

Kognitivisme Estetik Iqbal: Sebuah Kritik (Teistik) terhadap Nietzsche?

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Abstract: *Aesthetic cognitivism is the view that artwork can provide knowledge or understanding and that this capacity contributes to its aesthetic value. Recent studies have entertained the possibility of a spiritually oriented aesthetic cognitivism, yet lack a framework that addresses the possibility for artwork to provide spiritual knowledge or understanding and the aesthetic relevance of that capacity. This study proposes Iqbal's aesthetic cognitivism as such a framework and argues that it can be understood as a critique of Nietzsche's. This study employs qualitative library research through philosophical hermeneutics to reconstruct Nietzsche and Iqbal's aesthetic cognitivist arguments from English translations of works by Nietzsche and Iqbal originally written in German, Persian, or Urdu, and works by Iqbal originally written in English, and determine whether Iqbal rejects any of the premises underlying Nietzsche's aesthetic cognitivism and/or defends any premises Nietzsche rejects. Based on the selected corpus, this study concludes that Iqbal's aesthetic cognitivism can be understood as a critique of Nietzsche's, as Iqbal defends the possibility of intuitive knowledge Nietzsche denies and rejects Nietzsche's idea that value is purely human-made, both of which entail premises Iqbal rejects or defends.*

Keywords: Aesthetic cognitivism; Spirituality; Iqbal; Nietzsche

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Abstrak: *Kognitivisme estetik adalah pandangan bahwa karya seni dapat menyajikan pengetahuan atau pemahaman dan bahwa kapasitas tersebut turut menentukan nilai estetik suatu karya seni. Sejumlah kajian terkini telah mendukung kemungkinan kognitivisme estetik berorientasi spiritual, tetapi belum memiliki kerangka konseptual yang menjelaskan baik kemungkinan karya seni untuk memberikan pengetahuan atau pemahaman spiritual maupun relevansi estetik dari kapasitas tersebut. Penelitian ini mengajukan kognitivisme estetik Iqbal sebagai kerangka semacam itu dan berargumen bahwa kognitivisme estetik Iqbal dapat dipahami sebagai kritik terhadap kognitivisme estetik Nietzsche. Penelitian ini menerapkan pendekatan kepustakaan kualitatif melalui hermeneutika filosofis untuk merekonstruksi argumen kognitivisme estetik Nietzsche dan Iqbal berdasarkan terjemahan bahasa Inggris dari karya Nietzsche dan Iqbal yang semula ditulis dalam bahasa Jerman, Persia, atau Urdu, serta karya-karya Iqbal yang semula ditulis dalam bahasa Inggris, dan menentukan apakah Iqbal menolak premis tertentu yang mendasari kognitivisme estetik Nietzsche dan/atau membela premis tertentu yang ditolak Nietzsche. Berdasarkan korpus terpilih, penelitian ini menyimpulkan bahwa kognitivisme estetik Iqbal dapat dipahami sebagai kritik terhadap kognitivisme estetik Nietzsche karena Iqbal membela kemungkinan pengetahuan intuitif yang disangkal oleh Nietzsche dan menolak posisi Nietzsche bahwa nilai sepenuhnya diciptakan oleh manusia. Keduanya mengimplikasikan premis-premis yang Iqbal sangkal atau bela.*

Kata Kunci: Kognitivisme estetik; Spiritualitas; Iqbal; Nietzsche

Introduction

"Aesthetic cognitivism" refers to the view that has persisted, arguably, since Aristoteles, that artwork can give us knowledge or understanding, and that this capacity constitutes the value of an artwork qua artwork.[1] Contemporary scholars often refer to the first and second claims as the "epistemic claim" and the "aesthetic claim," respectively.

Contemporary aesthetic cognitivist discourse has primarily focused on establishing how the cognitive achievements afforded by art differ from those afforded by scientific modes of inquiry, with some accounts going further to identify the kinds of cognitive achievements whose successful communication can serve as a basis for aesthetic evaluation.[2] Recently, there has been growing interest in exploring the role of art-making in facilitating spiritual experiences.[3] The findings of studies under this interest bear on part of the aforementioned focus by establishing the possibility of attaining spiritual cognitive achievements through art-making, which, in turn, leaves open the further possibility that such cognitive achievements can be communicated through artwork. However, the questions of how artwork communicates knowledge or understanding gained from spiritual experience, and why artworks are or should be valued for their capacity to communicate it, still need to be answered to establish spiritually oriented aesthetic cognitivism as a relevant

position within contemporary aesthetic cognitivist discourse, which is primarily concerned with the possibility of artwork providing knowledge or understanding and the aesthetic relevance of that capacity.

From a philosophical standpoint, Muhammad Iqbal, the Indian-born Sufi philosopher-poet active in the early twentieth century, has been recognized as affirming that one can gain cognitive achievements related to spiritual development from artwork and as valuing artworks for their cognitive power,[4] thus potentially providing answers to the aforementioned questions. However, Iqbal's framework underlying those aesthetic cognitivist stances has not been sufficiently discussed. We addressed this gap by reconstructing Iqbal's aesthetic cognitivist framework. Within Iqbalian scholarship, Iqbal's aesthetic cognitivist views are often understood as a response to the nihilistic tendencies in modern society, mainly characterized by a sense of goallessness or a decline in vitality.[5] However, to understand Iqbal's aesthetic cognitivism more comprehensively, we argued that it is more accurate to read it as a critique of nineteenth-century German philosopher Friedrich Nietzsche's aesthetic cognitivism.

Our thesis builds on (1) Feyzullah Yılmaz's findings that the nihilism to which Iqbal responds is the Nietzschean one and that Iqbal's solution to it can be considered a critique of atheistic positions;[6] (2) Nietzsche's positing of a positive art-truth relation;[7] and (3) the situatedness of Nietzsche's account of the art-truth relation within his response to nihilism.[8] Nietzsche's corpus distinguishes between theoretical and practical nihilism, the former being the belief in valuelessness (or goallessness and meaninglessness[9]) and the latter the common practical consequence of that belief.[10] When Iqbal uses the term "nihilism," he primarily refers to the latter.[11]

Iqbal's philosophy has been regarded as a mere adaptation of Nietzsche's philosophy,[12] and scholars have argued why this view is mistaken.[13] Iqbal's criticisms of Nietzsche's philosophy, moreover, lend greater plausibility to understanding Iqbal's philosophy not as a non-critical alternative to it.[14] Since Iqbal's aesthetic cognitivism contains claims involving theistic commitments that Nietzsche rejects, it is plausible that the type of criticism Iqbal employs is external.

Method

We employ qualitative library research through philosophical hermeneutics to reconstruct Nietzsche and Iqbal's respective frameworks on artworks' capacity to provide knowledge or understanding and the aesthetic relevance of that capacity, then bring them into dialogue to determine whether Iqbal's framework can be understood as a critique of Nietzsche's by showing that Iqbal rejects any premises underlying Nietzsche's framework, and/or that he defends any premises underlying

his framework Nietzsche rejects. In reconstructing Nietzsche's aesthetic cognitivist framework, we draw on widely accepted interpretations of his philosophy while remaining attentive to how Iqbal most plausibly understood it.

Primary sources for this study are limited to English translations of works by Nietzsche and Iqbal originally written in German, Persian, or Urdu, and works by Iqbal originally written in English, particularly those related to art, knowledge, and/or value. The sources were analyzed in five main stages: (1) identifying Nietzsche and Iqbal's respective claims concerning artwork's capacity to provide knowledge or understanding and the aesthetic relevance of that capacity; (2) situating them in a coherent relation with ideas in each philosopher's system; (3) deriving the meaning and implied premises of those claims while remaining attentive to the coherence; (4) reconstructing Nietzsche and Iqbal's respective frameworks concerning the aforementioned issues; and (5) interpreting whether the latter can be read as a critique of the former based on both explicit claims and implied premises.

Nietzsche and Perspectival Knowing through Art

Nietzsche holds that artwork can convey ugly, harsh, or terrible propositions about the world and existence.[15] In other words, that artwork can provide one with propositional knowledge. This is not to say, however, that Nietzsche regards propositional knowledge as the only kind of knowledge artwork can convey. One of the propositions Nietzsche regards as ugly is that value, meaning, or goals are nonexistent, a proposition that lies at the core of his nihilism.[16] Nietzsche holds that artwork can reveal ugly truths or propositions in a way that makes them bearable.[17]

According to one reading, Nietzsche holds that artworks do so by concealing the ugliness of the truths and thus do not communicate any truth at all.[18] However, Nietzsche holds that an artist's greatness lies in affirming ugly truths and displaying that affirmation,[19] and that the measure of a person's worth is how much truth they can endure and how much alteration they need to endure it.[20] The possibility of artwork conveying ugly truths in a way that makes them bearable without concealing their ugliness is enabled by Nietzsche's perspectivism, the view that all knowledge is perspectival.

Nietzsche extends the concept of perspective beyond spatial sense to encompass not only physiological conditions that shape cognition,[21] but also subjective elements of human consciousness that also shape cognition, such as instincts and affects.[22] Although the widely accepted view of Nietzsche as a perspectivist has been challenged,[23] Iqbal appears to have agreed that Nietzsche regards physiological and psychological conditions as an absolute influence on cognition.[24]

Nietzsche's perspectivism is closely tied to his position concerning "*Ding an sich*" or the "thing in itself," Immanuel Kant's concept of the world as viewed from

nowhere, in contrast with the world as it appears to a subject. It is common to understand Nietzsche as moving from accepting the thing in itself to rejecting it. As the early Nietzsche distinguished a real world from an illusory one,[25] Nietzsche's early perspectivism regards perspective as a veil preventing knowledge of the thing in itself.[26] In *Die fröhliche Wissenschaft*, however, Nietzsche reformulated his perspectivism, following his denial of the dualism of worlds.[27]

Since the thing in itself is conceptualized as something that can neither be attained nor known, Nietzsche abandons belief in its existence and, with it, the claim that the apparent world is illusory.[28] At this point, Nietzsche rejects metaphysics as the attempt to establish truths about reality that lie beyond what is scientifically accessible.[29] Accordingly, the later Nietzsche regards perspective not as an epistemic obstacle but as a feature of consciousness that makes knowledge possible.[30]

In light of Nietzsche's perspectivism, it is plausible that he understands one's affirmation of ugly truths conveyed by an artwork to arise from the artwork's capacity to present those truths as bearable despite their ugliness, made possible by the artist's perspective on those truths. This reading is supported by Nietzsche's statement that artists' desire to present ugly truths through art comes from their "*pleasure in the ugly*" (*Lust an diesem Häßlichen*).[31] Nietzsche holds that artists view life as an aesthetic phenomenon, and that it is only as such that life is desirable.[32] By presenting works that embody ugly truths, artists invite their audiences to encounter those truths through their perspectives.[33] In this sense, artwork acts as a frozen form of the artist's perception of the world through which one can access that perception. This, in turn, suggests that, according to Nietzsche, artwork conveys propositions as the result of the artist's perspectival knowing through representing them.

Nietzsche also appears to suggest that artwork not only can, but also should convey truth.[34] He regards all value as instrumental and human-made.[35] He further holds that human action is fundamentally driven by will to power (*Wille zur Macht*).[36] Accordingly, he regards the value of things as determined by the extent to which they serve will to power.[37] This evaluative criterion is based on the status of will to power as a psychological necessity.[38]

Nietzsche repeatedly associates the actualization of will to power with overcoming obstacles.[39] In other words, will to power amounts to a will to overcome certain obstacles or constraints. Nietzsche equates will to power with "instinct for freedom" (*Instinkt der Freiheit*), an affirmative human instinct and a desire to free oneself from certain constraints.[40] Thus, the actualization of will to power can take the form of activities that involve overcoming obstacles, one of which is the affirmation of ugly truths.[41] Art deserves gratitude, Nietzsche holds, because it is a counterforce that enables human honesty to persist without the nausea and suicidal impulses ugly truths might trigger.[42] Accordingly, at least one basis for the value of artwork in

Nietzsche's philosophy is its contribution to overcoming obstacles to truth, as an actualization of will to power.

Iqbal, Art, and (Mystical) Intuition

Iqbal acknowledges that artwork can provide one with cognitive achievements,[43] and at least one of them may be called "intuitive knowledge," a kind of knowledge gained through a cognition he calls "intuition."[44] Iqbal's account of intuition was inspired by Henri Bergson, who views intuition as a metaphysical inquiry toward unique elements of an object,[45] in contrast to "analysis" (*analyse*) or intellectual thought.[46]

According to Bergson, intuition consists in placing oneself within an object,[47] much as one identifies oneself with a fictional character.[48] "Intuitive knowledge" (*la connaissance intuitive*),[49] in this respect, is a kind of experiential knowledge.[50] Before Bergson discussed mysticism in some of his works, Iqbal recontextualizes the French philosopher's concept of intuition within a discussion of mystical experience, which, in Iqbal's theistic sense, is "a moment of intimate association with a Unique Other Self."[51] Iqbal regards intuition as enabling such experience.[52]

Iqbal holds that intuition operates neither by reason nor sense, but by "heart" or "*dil*."[53] Aligned with Bergson, Iqbal argues that the object of mystical experience as a form of intuitive experience is apprehended internally.[54] Since what intuition discloses is unique to the object of cognition, Bergson argues that it cannot be expressed in the same way as what analysis discloses.[55] However, he maintains that it can only be communicated in the realm of intellect.[56] Iqbal aligns with him by holding that although mystical experience is in-transmittable since it transcends discursive intellect, it is its nature to "seek expression in thought."[57]

In summary, Iqbal conceptualizes intuitive knowledge as (1) ineffable; (2) acquired through "heart" or "*dil*"; and (3) transcending reason and sense. On several occasions, Iqbal presents the cognitive gain from artwork as possessing one or more of these characteristics.[58] According to Bergson, communication of intuitive knowledge is enabled by metaphor, which guides one toward a "direct vision" through suggestion.[59] This, according to him, is at least one of artists' communicative methods.[60] Iqbal most likely affirms this view, as he often uses metaphors in his mystical poetry. Fazlur Rahman pointed out that Iqbal's metaphors are sometimes "illustrative of an attitude towards experience," and used to express "a state of feelings and of the soul that lends itself more easily and effectively to metaphorical concretization."[61]

Iqbal also acknowledges the aesthetic relevance of artwork's capacity to communicate knowledge.[62] While he views value as a human creation,[63] he also appears to hold that God may intervene in its creation.[64] According to Iqbal, reality

is an ongoing process of creation,[65] and human beings may serve as God's "co-worker" in this process,[66] although human beings cannot, unlike God, create something out of nothing.[67] Iqbal's account of creation is based on a Qur'anic premise: human beings exist to be God's vicegerents.[68] As Abū al-'Abbās holds, Sufi scholars are characteristically interested in the allusive meanings of the Qur'anic verses.[69]

Like Nietzsche, Iqbal appears to hold that value is fundamentally instrumental.[70] However, Iqbal's commitment to God's involvement in value creation appears to prevent him from reducing value to something that serves human drives alone. Regarding artwork, Iqbal regards its purpose as being "life-yielding," which also is the purpose of everything,[71] and "the fashioning of men."[72] For Iqbal, everything should be valued "in reference to its life-yielding capacity."[73] Specifically, the life Iqbal meant is "Life," i.e., the kind of life that is "glorious, powerful, exuberant."[74] Iqbal's framing of the formation of the human ego as a mode of service to Life (*zindagī*/*ḥayāt*) in *Asrār-i Khūdī* suggests that the more complete purpose of artwork is to yield Life by fashioning oneself.[75]

This suggestion is supported by the following three stances when taken together. *First*, in *Bandagī Nāmah*, Iqbal states that seeing the content of "the art of free people" (*ṣanʿat-i āzād-mardān*) can make one "mature" (*pukhta*) and lead one to "another world" (*jahān-i dīgar*).[76] *Second*, he holds that artwork can yield Life by awakening "our dormant will-force, and nerves us to face the trials of life manfully."[77] *Third*, he associates these two actions with mastery over reality.[78] Leading one to another world, awakening their dormant will-force, and nerves them to face the trials of life courageously, fit almost perfectly to the process Iqbal calls "education of the Ego" (*tarbiyat-i khudī*), which includes "obedience" (*iṭā'at*), "self-control" (*ẓabṭ-i nafs*), and "divine vicegerency" (*niyābat-i 'ilāhī*) as its stages.[79] In the first stage, one obeys the divine laws and commands.[80] As shown earlier, Iqbal holds that artwork can communicate the cognitive output of a divine encounter, which is certainly relevant to divine obedience. In the second stage, one breaks free from the control of fear and desire.[81] *Finally*, in the third stage, one exercises world-mastery as God's vicegerent.[82] It is therefore plausible that, according to Iqbal, the complete purpose of artwork is to yield Life by fashioning one into God's vicegerent. Along with God's involvement in value creation, these three stages also suggest that Iqbal's notion of "life-yielding" is inherently theistic.

According to Iqbal, the purpose of artwork can be fulfilled with the involvement of knowledge,[83] since it establishes a relationship with reality that self-development depends on.[84] Iqbal also holds that an impulse to act, which underlies every exercise of mastery, comes from the heart (*dil*).[85] These are plausibly Iqbal's basis for the aesthetic relevance of artwork's capacity to communicate knowledge.

Reading Iqbal as Criticizing Nietzsche's Aesthetic Cognitivism

1. Nietzsche's Epistemic Failure?

While both Nietzsche and Iqbal acknowledge artwork's cognitive power, their views diverge on the kind of knowledge artwork can provide. Whereas Nietzsche proposes propositional knowledge, Iqbal proposes intuitive knowledge as the kind of knowledge artwork can provide. Demonstrating that Iqbal's aesthetic cognitivism is a critique of Nietzsche's requires showing either that Iqbal rejects any of the premises underlying Nietzsche's aesthetic cognitivism, and/or that he defends premises underlying his framework Nietzsche rejects. Therefore, the following premises can be posited as conditions under some or all of which Iqbal's position on the cognitive power of artwork can be regarded as a critique of Nietzsche: (1) Iqbal denies that artwork can convey propositional knowledge; and/or (2) Nietzsche denies that artwork can communicate intuitive knowledge, and Iqbal provides any defensive arguments.

Regarding the first condition, it is plausible that Iqbal does not deny that artwork can communicate propositional knowledge, given that he himself expresses propositions through poetry. By contrast, Nietzsche clearly rejects the possibility that artwork can communicate intuitive knowledge as knowledge beyond apparent reality. As shown earlier, in his later period, Nietzsche rejected the existence of the thing in itself. Meanwhile, Iqbal equates intuitive knowledge with knowledge of the thing in itself, understood as knowledge of a reality beyond sense-perception and intellectual analysis.[86] Nietzsche's rejection of the existence of the thing in itself and ways to perceive it thus precludes the possibility of intuitive knowledge as a form of knowledge beyond apparent reality. It has been shown that this rejection is related to Nietzsche's perspectivism.

As discussed earlier, Nietzsche maintains that human cognition is always perspectival. This conception ultimately leads Nietzsche to reject metaphysics. He holds that the idea of a true world beyond the apparent one is neither necessary nor useful.[87] Nietzsche's denial of God's existence is central to his rejection of metaphysics, since Christianity was one of the main metaphysical doctrines he criticizes. While scholars disagree over whether Nietzsche denied God's existence altogether, Iqbal clearly understood him as so.[88]

Iqbal maintains that the enduring and pervasive presence of mystical experience throughout human history makes it difficult to dismiss as a mere illusion.[89] Inspired by the Persian poet 'Urfī, he holds that what a subject comes to know is shaped by the subject's intention.[90] For this reason, Iqbal insists that if open, the possibility of a mode of perception beyond the apparent world deserves to be pursued.[91] He also maintains that even if mystical experience were a product of a certain neurological disorder, this alone would not justify dismissing it as a mere illusion.[92]

Iqbal appears to regard Nietzsche's disbelief in the existence of God as a result of a failure to pursue the possibility of cognition beyond the apparent world, which he attributed to the mistake of overlooking the heart as a source of cognition, and intuition as a form of cognition beyond sense-perception and intellectual analysis.[93] Regarding Nietzsche's pursuit of the Ultimate Ego, which Iqbal equates with God,[94] consider this passage:

> "A more serious thing happened to poor Nietzsche, whose peculiar intellectual environment led him to think that his vision of the ultimate ego could be realised in the world of space and time. What grows only out of the inner depths of the heart of man he proposed to create by an artificial biological experiment."[95]

Iqbal aligns with Nietzsche that individual limitations and subjective formulations shape human experience.[96] However, Iqbal does not regard perspectivality, and therefore partiality, as essential to knowledge. According to him, "a complete vision of Reality" is possible through including the heart in cognitive operations.[97]

2. Value and Intuition

Since it is plausible that Iqbal does not deny that artwork can convey propositional knowledge, the question regarding his aesthetic claim is, therefore, whether he thinks artwork may be valued according to its capacity to convey such knowledge. Furthermore, Nietzsche and Iqbal's respective views diverge regarding the general basis of evaluation. Therefore, the following premises can be posited as conditions under some or all of which Iqbal can be understood as criticizing Nietzsche's aesthetic position: (1) Iqbal rejects Nietzsche's basis of evaluation; (2) Nietzsche's position excludes Iqbal's basis of evaluation, and Iqbal provides defensive arguments; (3) Iqbal rejects aesthetic evaluation based on artwork's capacity to convey propositional knowledge; and/or (4) Nietzsche denies that artwork may be valued based on its capacity to communicate intuitive knowledge, and Iqbal provides any defensive arguments.

Evidently, Nietzsche's denial of the possibility that artwork can convey intuitive knowledge as knowledge beyond the apparent world, which is implied by his rejection of the possibility of such knowledge, implies a denial of the aesthetic relevance of that capacity. Furthermore, Nietzsche's atheistic position, which Iqbal regards as arising from his rejection of cognition beyond the apparent world, implies that Nietzsche's philosophy excludes an evaluative basis such as Iqbal's. Since Iqbal has already provided defensive arguments for the possibility of such cognition, conditions (2) and (4) are fulfilled.

As mentioned before, it is plausible that Iqbal's commitment to God's involvement in value creation prevents him from reducing value to something that solely serves

human drives. This implies a rejection of an evaluative basis such as Nietzsche's, thereby fulfilling condition (1). Nietzsche's view that value arises solely from human conditions can also be understood as an implication of his denial of God's existence, especially as an active agent in the creation of value. Iqbal does not seem to deny the psychological aspect of evaluation; rather, he calls for an active mode of evaluation that does not fully conform to psychological urges but is guided by moral and spiritual frameworks.

Regarding condition (3), Iqbal denies not that an artwork may be valued according to its capacity to convey any kinds of proposition, but that it may be valued according to its capacity to convey a logical or scientific proposition.[98] Nietzsche indeed holds that art should not function like science, implying that, like Iqbal, he also holds that an artwork should not be valued for conveying scientific propositions.[99] Nevertheless, this commitment appears consistent with Nietzsche's basis of evaluation, since he prefers art over science because science cannot help one affirm ugly truths.[100] Therefore, condition (3) is partly fulfilled by Iqbal's rejection of Nietzsche's evaluative basis.

As for Iqbal's own reason, consider this passage:

> "It is idle to seek logical truth in poetry. The ideal of imagination is beauty, not truth. Do not then try to show a poet's greatness by quoting passages from his works which, in your opinion, embody scientific truth."[101]

Based on the context of the passage, it is clear that what Iqbal meant by "truth" in the second sentence is the logical or scientific kinds of truth, not all kinds of truth. If Iqbal does not encourage one to seek any logical or scientific truth or proposition in an artwork, he certainly does not encourage one to value an artwork based on the amount of such proposition it conveys. Moreover, if Iqbal denies that an artist may be praised for how much logical or scientific proposition their work conveys, there is no reason to conclude that, according to Iqbal, the work itself may be valued for conveying such proposition. Iqbal's reason for his discouragement and denial is that "the ideal of imagination" is not logical or scientific truth. Iqbal regards "imagination" as a creative drive that is involved in the art-making process.[102] Other than that, he conceptualized it as closely related to the heart and intuition. Like intuition, imagination operates beyond reason and senses.[103] It is not peculiar, therefore, that Iqbal does not regard logical or scientific propositions as its ideal.

Conclusion

We have reconstructed Nietzsche and Iqbal's respective aesthetic cognitivist frameworks and shown that the latter can be understood as a critique of the former for two main reasons. *First*, Iqbal defends the possibility of intuitive knowledge as

knowledge of reality beyond the apparent. Nietzsche's rejection of any knowledge beyond apparent reality evidently implies rejection of both the capacity of artwork to communicate such knowledge and the aesthetic relevance of that capacity. *Second*, Iqbal rejects Nietzsche's position that value is purely human-made. This implies rejection of ideas endorsed by Nietzsche that the value of things is determined by the extent to which they serve will to power as a human psychological drive, and that the reason an artwork may not be valued for its capacity to convey a scientific proposition is that science cannot contribute to the affirmation of ugly truths as an actualization of will to power.

Through this study, we contribute to contemporary aesthetic cognitivist discourse and both Iqbalian and Nietzschean scholarship. Future studies may complement this study by evaluating Iqbal's aesthetic cognitivism in light of contemporary aesthetic anticognitivist arguments or by comparing the respective strengths and weaknesses of Iqbal and Nietzsche's aesthetic cognitivist approaches.

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