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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**LYRICS OF MUHAMMAD IQBAL
(ON THE BASIS OF POEMS IN URDU)**

Specialty: 5718.01- World Literature (Urdu Literature)

Field of science: Philology

Applicant: **Aygun Hamidulla Aslan**

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The dissertation was completed at the Department of Middle Eastern Languages and Literature, Faculty of Oriental Studies, Baku State University.

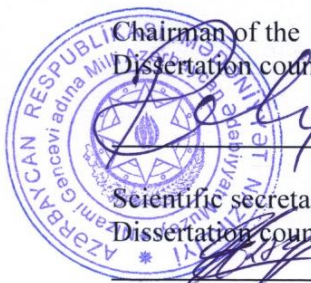
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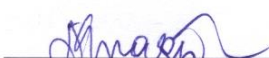
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GENERAL CHARACTERISTICS OF THE WORK

Relevance of the topic and degree of development.

Muhammad Iqbal is not only an important thinker of the 19th and 20th centuries Indian and Pakistani literature, especially its Urdu branch, but also an outstanding and prominent figure in the context of the whole East. He is a valuable Eastern thinker with a worthy heritage, whose contribution to the Islamic environment was critical at the time when adherence to Islamic values was weakening. Also, he was an important social figure known with his philosophy, faith and poetry.

*“The East is called the Wise East – a name not randomly chosen. The East is the cradle of the civilization. The East granted geniuses and poets to the civilization and science.”*¹

Interest to Muhammad Iqbal’s personality grows annually. The field of Iqbal studies sheds light on his activities. Representatives of different fields – philologists, historians, literature researchers, sociologists, poets, philosophers and theologians are interested in learning his heritage.

Such great interest to Iqbal’s creativity can be explained in this way that the very core of his personality is the embodiment of universal humanity and universal Islamism together with a strong will for national independence and national cause of struggle for freedom. Renaissance and rise of the struggle for national independence for Indian and Pakistani people is directly linked with his name.²

Muhammad Iqbal is a patriot and roaring poet. He can be considered among those prominent thinker-fighters as Mahatma Gandhi, Syed Ahmad Khan, Jamal al-Din Afghani, Mehmet Akif Ersoy, Ahmet Bey Aghaoghlu and others, who resisted and struggled against the 19th and 20th century European tyranny.

Today, an Azerbaijani reader is aware of many Indian and

¹Kazimov, M. Mūsahibə: [Elektron resurs] /

URL: novxanililar.narod.ru/.../mehdi_kazimov/0-108

²İkbal, M. Cebrail Kanadı / M.İkbal. Türkçesi: Celal Soydan. – Ankara: Hece yayınları, – 2013.

Pakistani figures as Amir Khosrow Dehlavi, Mahatma Gandhi, Rabindranath Tagore and others.

Taking into consideration the abovementioned case, actuality of the dissertation is defined by factors stated below:

- Iqbal's poetical-philosophical works attracts high interest from the aspect of synthesis, reciprocal influence and interaction of cultures of the West and the East;

- Study of Iqbal's worldview enables to reveal main aspects of the innovativeness brought by a reformist and innovative thinker to the Eastern poetry through the synthesis of Eastern and Western literary-philosophical ideas;

- Revelation of the essence and character of the philosophical-religious teaching reflected in Iqbal's Urdu poetry regarding social-political, religious-moral and literary-aesthetic problems awaiting their solution;

- Most importantly, we are determined to prove in the study that Iqbal's poetical-philosophical views have been reflected in his Urdu-language works, too and poetical works written by him in Urdu are more mature and important for Urdu literature, as they were composed at his later and respectively, wiser ages.

The first Azerbaijani scholar, who appealed to Iqbal's works in the context of Eastern Persian literature, was the orientalist-scholar Prof. Gazanfar Aliyev. However, he did not touch upon the poet's Urdu poetry³.

Paying attention to historical chronology, one can reveal that for the first time Azerbaijani readers became acquaintant with Iqbal's Persian poetry in Abbas Sarovlu's book titled "The Treasure of Pearls", where several examples from Iqbal were given.⁴

It is a valuable case, which can be considered as Iqbal's first presentation to Azerbaijani readers. However, this book also does not mention the author's Urdu poetry. Muhammad Iqbal's name was for the second time mentioned for Azerbaijani readers in Ali

³ Алиев, Г. Ю. Персыязычная литература Индии/ Г.Ю.Алиев. – Москва: Наука, – 1968.

⁴ Sarovlu, A. İnci xəzinəsi / A.Sarovlu. – Bakı: Gənclik, – 1977.

Shamil's article devoted to "The Treasure of Pearls".⁵

Twenty years after these works, Masiagha Muhammadi translated the article "The Concept of Allah in Muhammad Iqbal's Philosophy" by Pakistani Iqbal scholar Miyan Muhammad Sharif and published it in the magazine "Jahan".⁶ In the introduction of the article, the translator gives publicity to Miyan Muhammad Sharif's personality and works, indicating that the article was taken from the book "Iqbal as a Thinker" published in Lahor in 1952.⁷ M.M.Sharifi indicates: "*Muhammad Iqbal's philosophy has its roots in views of philosophers like Jalal al-Din Rumi, McTaggart, James Word, Bergson and Nietzsche*".⁸

Later in 2012, working on a research work on Persian poetry, S. Ibrahimov touched upon Muhammad Iqbal, characterizing him as a 20th century poet most appropriate for the issue of tradition and innovation in Persian poetry, who could develop it. Here too, the author did not mention Iqbal's Urdu poetry.⁹

Study of Muhammad Iqbal's heritage in Azerbaijani oriental studies has begun in recently after Azerbaijan's independence. In this regard, a work attracting attention the most is Hasan Dildar Govhardani Mohsin's PhD dissertation work titled "Muhammad Iqbal's Persian Works", where main ideological-thematic analysis of Iqbal's Persian works was presented and the mentioned works were studied in the context of tradition and individuality.¹⁰

According to studies, Muhammad Iqbal was mentioned for the first time by the prominent Turkish poet Mehmet Akif Ersoy, who translated Iqbal's one quadruplet from Persian within his poem titled

⁵Şamilov, Ə. İnci xəzinəsi // "Sovet Naxçıvanı" qəzeti, – 1978, 12 mart.

⁶Şerifi, M.M. Məhəmməd İqbalın fəlsəfəsində Allah anlayışı // – Bakı: Cahən. Translator: M.Məhəmmədi. – 1977. № 3

URL: <http://mesiha.blogspot.com/2008/03/miyan-mhmmd-srif-mhmmd-iqbalin-flsfsind.html>

⁷ İbidem

⁸ İbidem

⁹İbrahimov, S. Farsdilli poeziyada "Azərbaycan səbki" və onun ideya-mövzu aspektləri / S.İbrahimov. – Bakı: Bakı Dövlət Universiteti, – 2012.

¹⁰Gövhardani, H.D. Məhəmməd İqbalın farsdilli yaradıcılığı: /fil. üzrə fəlsəfə doktoru dissertasiyanın avtoreferatı/ – Bakı, 2015.

“Sanatkar” (Craftsman), which was included in his 7th book “Kölgeler” (Shades) written in Egypt and published in 1933.¹¹

Mehmet Akif Ersoy closely examined Iqbal’s heritage and read his Persian poetry books titled “Peyam-e Meshrik”, “Esrar-e Hudi” and “Rumuzu Bi Hudi”. Furthermore, he was influenced by him, calling him “the Mawlana of our Century” (Rum-e Asr). Later, under this influence, he read Jalal al-Din’s Mathnawi, corresponded with Iqbal and according to some sources, even met him.¹²

A.Albayrak, one of the most active and consecutive researchers of Iqbal’s heritage, writes: “*Iqbal’s first work completely published in Turkish is his Persian poetry book titled “Peyam-e Meshrik”. Ali Nihad Tarlan translated Iqbal’s Persian poetry during decades (1956-1976) and published 11 of them with introductions written by him*”.¹³

In 1968, Ali Nihad Tarlan translated “Zarb-e Kelim” (“Moses’s Stroke”) into Turkish using its Persian translation. In the bibliography published in Istanbul in 2003, some of the poet’s selected poems were translated by Nisar Ahmed Asrar.¹⁴

The person, who comprehensively studied Muhammad Iqbal’s Urdu works in the 21th century Turkish literary studies and translated all his Urdu works into Turkish, was Prof. Jalal Soydan, a prominent researcher of Iqbal’s heritage, who had learned Urdu language perfectly.¹⁵ Jalal Soydan (Celal Soydan) successfully defended his PhD dissertation titled “Turki-men Mutala’ye Iqbal”

¹¹Ersoy, M.A. Safahat: Eski ve Yeni Harflerle Tenkidli Neşir / M.A.Ersoy. Haz.: M.Ertuğrul Düzdağ. – İstanbul: İz Yayınları, – 1991.

¹²Edib, E. Mehmet Akif / E.Eşref. – İstanbul: Asari İlimiye Kütüphanesi Neşriyyatı, – 1938, s. 143-144; Ayvazoğlu, B. Mehmet Akif ve Muhammed İqbal // Uluslararası Muhammed İqbal Sempozyumu Bildirileri, – İstanbul: – 1-2 Aralık, – 1995, – s. 43-56.

¹³Tarlan, A.N. Muhammed İqbal: Esrar ve Rumuz / A.N.Tarlan. – Ankara: Sufi Kitap Yayınları, – 2010; Tarlan, A.N. Muhammed İqbal: Şarktan Haber (Zebur-e Acem-Peyam-e Maşrik) / A.N.Tarlan. – İstanbul: Sufi Kitap Yayınları, – 2006.

¹⁴Albayrak, A. Bibliyografiya.Türkçede Muhammed İqbal // – İstanbul: Divan İlmî Araştırmalar, – 2003. say.14, – s. 239 - 240.

¹⁵İqbal, M. Aşk ve Tutku. On uzun menzume / M.İqbal. Ön söz ve çeviren: Celal Soydan, – Ankara: Akçağ Yayınları, – 2000.

(Studies of Iqbal's Heritage in Turkey) in Punjab University in 1993. Currently, Jalal Soydan is known in Turkey and Pakistan as an author of numerous research works, articles and books on Urdu language and literature, including a translator of Iqbal's poetry from the original.¹⁶

Muhammad Iqbal's literary heritage was studied in the former USSR, too. Russian orientalists researched various aspects of his works, translated and published them. One of the earliest researchers of Iqbal's heritage in Russia was N.P. Anikeev, who studied Iqbal's worldview, social-political views and way of thinking on the basis of his scientific tractates and poetical texts, including his role in the national liberation movement of Indian Muslims, importance in religious-ideological movement and specific humanism, presented his studies in his articles and interpreted in other scientific works.¹⁷

One of the leading researchers of Iqbal's heritage was L.R.Gordon-Polonskaya, whose studies mainly focused on reflection of Pakistani and Indian national liberation movements on Iqbal's literary-aesthetic and social views, including ideological problems in the context of Muslims denominations, Muslim nationalism and enlightenment.¹⁸

Another Russian researcher studying Iqbal's creativity and personality from the aspect of philosophy-poetry was A.D. Litman.

¹⁶İkbal, M. Cebraıl Kanadı / M.İkbal. Türkcesi: Celal Soydan. – Ankara: Hece yayınları. – 2013; İkbal, M. Musa Vuruşu. Hicaz armağanı / M.İkbal. Türkcesi: Celal Soydan. – Ankara: Hece yayınları, – 2013.

¹⁷Аникеев, Н.П. Общественно-политические взгляды Мухаммада Икбала // – М. - Л.: Советское востоковедение, – 1958. №3; Аникеев, Н.П. Выдающийся сямсылитель и поэт Мухаммад Икбал // – Москва: Знание, – 1959; Аникеев, Н.П. Мухаммад Икбал // – Москва: Философская энциклопедия. – Т.2. – 1962; Аникеев, Н. П. Кедрова, С.М. Мухамад Икбал певец человека// – Москва: Вестник истории мировой культуры, – 1985. №4.

¹⁸Гордон-Полонская, Л.Р. Мусульманские течения в общественной мысли Индии и Пакистана / Л.Р. Гордон-Полонская. – Москва: Изд. Вост. Лит. – 1963; Гордон-Полонская, Л.Р. Современные направления идеологии мусульманского национализма (по материалам Пакистана) // Материалы научной конференции «Модернизация ислама и актуальные вопросы теории научного атеизма, – Москва: – 1970; Гордон-Полонская, Л.Р. Социальные идеи Мухаммада Икбала. Творчество Мухаммада Икбала / Л.Р. Гордон-Полонская. – Москва: Изд. Вост. Лит. – 1963. – 326 с.

Especially in his work titled “Modern Indian Philosophy”, examining elements of Iqbal’s philosophical views, the scholar evaluates him as a philosopher-poet, explains Iqbal’s notion of “the perfect human” and studies the essence of the problem of “creative human” in Iqbal’s philosophical poetry.¹⁹

Among studies of Iqbal’s heritage in Russia, a collection of articles titled “Muhammad Iqbal’s Creativity” should be specially mentioned. It was issued under N.I.Prigarina’s editorship on the occasion of the thinker-poet’s 100 years jubilee. In the collection, articles of L. Polonsky, A. Ionova, I. Pavlov, F.A. Rozovsky, S. Pulatova, S. Shukurov, A. Gafarov, A. S. Sukhachev were presented together with articles of foreign scholars as Ali Sardar Jafari (India), Jahannatk Azad (India) and Annemarie Schimmel (Germany).²⁰

The most known researcher of Allama Iqbal’s poetical heritage in Russian was the Russian orientalist Prof. N.I. Prigarina. In her works, especially in the monographs “Muhammad Iqbal’s Poetry (1900-1924)” and “Poetics of Muhammad Iqbal’s Creativity”, many lyrical poems written in Urdu and various rhymes were analyzed.²¹

Object and subject of the research. The subject matter of the

¹⁹ Литман, А.Д. Современная индийская философия / А.Д.Литман. – Москва: Мысль, – 1985; Литман, А.Д. Философия в независимой Индии / А.Д.Литман. – Москва: Наука, –1988.

²⁰ Творчество Мухаммада Икбала / Сб. ст., – Москва: Наука, – 1982.

²¹ Пригарина, Н.И. Поэзия Мухаммада Икбала / Н.И. Пригарина. – Москва: Наука, – 1972; Пригарина, Н.И. Поэтика творчества Мухаммада Икбала / Н.И. Пригарина. – Москва: Наука, –1978; Пригарина, Н.И. Черты философской лирики Мухаммада Икбала: / Автореф. канд. дисс./ – Москва, 1967; Пригарина, Н. И. Вступление в поэму «Асрори Худи» // – Москва: Краткие сообщения Института Азии и Африки. Народы Азии: сборник статей. – 1964. № 30; Пригарина, Н.И. Гуманизм в философской лирике Мухаммада Икбала // – Москва: Народы Азии и Африки. – 1965. №5; Пригарина, Н.И. Горсть праха, живое сердце // Мухаммад Икбал. Избранное. – Москва: Наука, – 1981; Пригарина, Н.И. Некоторые особенности образа «совершенного человека» у Икбала в свете мусульманской традиции // – Москва: Художественные традиции литературы Востока и современность: ранние формы традиционализма.– 1982; Пригарина, Н.И. Поэзия Мухаммада Игбала (1900-1924 гг.) / Пригарина, Н.И. – Москва: Наука, – 1972.

research work is Muhammad Iqbal's life and creativity and his Urdu-language poetry, while the Scope of the Research is the poetry books "Bang-e Dara" ("The Call of the Marching Bell" -1924), "Bal-e Cibril" ("Gabriel's Wing" - 1935), "Zarb-e Kalim" ("Moses's Stroke" - 1936) and "Armaghan-e Hijaz" ("Gift of Hijaz" - 1938) published in Urdu.

The goal and objectives of the research work. The main objective of the dissertation is a comprehensive and complex study of Muhammad Iqbal's lyrics in Urdu. Furthermore, it includes the study of development features of Iqbal's creativity in the context of Urdu poetry, its main stages, characteristic features of Iqbal's Urdu poetry, its form and content horizon and artistic-aesthetic principles. Iqbal's Urdu poetry has not been properly studied yet. In this regard, N.I. Prigarina, the Russian researcher of Iqbal's works in the Soviet literature studies, wrote: "*Scientific-theoretical evaluation of Iqbal's role in the history of Urdu literature is a subject to further studies. However, undoubtedly, Iqbal's Urdu poetry conditioned speedy development of Urdu poetry and literature in general, constituting for many years the very foundation of this development.*"²²

In this context, taking into consideration Iqbal's lifetime, important events occurred in this period, general aspect of his Urdu works and his personal style in the context of Eastern and Indian poetry, the aim within the scope of the study has been defined as the research of main characters of his poetry, development features of lyrical and ghazal genres in Iqbal's creativity and innovations made by the author.

For the purpose of implementing the mentioned tasks, historical and literary circumstances in India in late 19th and early 20th centuries, situation of Urdu poetry and contribution of Iqbal's literary heritage to its development, main ideological-thematic foundations of Iqbal's Urdu poems, Sufi motifs in his works, reflection of literary and cultural issues, genre diversity in Iqbal's lyrics and more importantly, features of innovations brought by him

²² Пригарина, Н.И. Поэзия Мухаммада Икбала / Н.И. Пригарина. – Москва: Изд.во «Наука», – 1972. – с. 10

to the ghazal genre have been subject to research.

Research methods. The traditional method of source studies, the method of typological analysis and the principle of historical-comparative approach were used within the study and historical-chronological succession was complied with. Provisions of modern literary studies were used in analyses and generalizations and a synthesis of achievements of Eastern and European theoretical thought were implemented in poetical categories.

Main clauses defended:

- State of Urdu poetry in Iqbal's lifetime and historical conditions and literary circumstances in the same period;
- Role of Iqbal's literary heritage in the development of Urdu literature;
- Main aspects of Iqbal's poetical-philosophical worldview; Religious-philosophical, social-political and spiritual-moral motifs in his lyrics;
- Sufi motifs and the concept of perfect human in Iqbal's works;
- Iqbal as a reformist Islamist in Urdu poetry; praise of ideas of Islamic patriotism, statism, libertarianism and independence in his poetry;
- Abilities of usage of lyrical genres in Iqbal's works, especially, evolution of the ghazal genre and its uniqueness;
- Artistic language, style and craftsmanship issues in Iqbal's poems;
- Iqbal's relation with Azerbaijani poetical traditions, the issue of parallelism in poetic thinking.

Scientific novelty of the research. The main aspect that determines the scientific novelty of the dissertation is that it is the first work in Azerbaijan dedicated to the study of Muhammad Iqbal's Urdu works and the analysis of the ideas of independence, statehood, Sufi motifs, poetic and philosophical views in his poetic work, as well as the issues of artistic language, style and craftsmanship in his Urdu-language works.

It should be noted that the study reveals the artistic and aesthetic values of Urdu poetry, "art for art's sake" and "art for

society", based on Iqbal's lyrical creativity, and on the example of this poetry, the similarities and differences between Eastern and Western aesthetic trends are explored, revealing the essence of Iqbal's idea of the unacceptability of Western culture.

Theoretical and practical significance of the research.

a) Muhammad Iqbal's Urdu lyrics has been subject to a fundamental research for the first time within this study and therefore, it has great importance in terms of giving comprehensive information on 20th century Indian and Pakistani literature, including scientific-theoretical information on life and works of the prominent poet and thinker;

b) Actuality of issues subject to the study, conclusions derived and opinions formed within the study pave the way for further studies in this field and fields close to it;

c) Materials of the study, its theoretical provisions and conclusions may be used in scientific researches within Oriental studies and in the process of teaching of Urdu philology and literature courses;

d) We strongly hope that this study will contribute to further development of recently created and well-developed Azerbaijani-Pakistani relations.

Approbation and application of the research. The dissertation was completed at the Department of Middle Eastern Languages and Literature, Faculty of Oriental Studies, Baku State University. The main provisions, theses and results of the dissertation were reflected in various scientific and theoretical conference materials, scientific journals, and collections published abroad.

Structure of the Dissertation. The dissertation consists of an introduction, 3 chapters, a conclusion, and a list of references. The introduction consists of 12,849 characters, Chapter I consists of 38,586 characters, Chapter II consists of 79,155 characters, Chapter III consists of 66,141 characters, and the conclusion consists of 10,650 characters, making the total volume of the dissertation 207,381 characters.

MAIN CONTENT OF THE RESEARCH WORK

Actuality of the topic and its scientific novelty have been substantiated in the **Introduction** part, where previous studies on it and related sources have been mentioned, objectives and tasks within the study have been noted, its theoretical and practical importance have been defined and its general structure was presented.

The first chapter of the dissertation titled “**Urdu Poetry in the early 20th Century and Iqbal’s Creativity**” consists of 3 subchapters. The first subchapter titled “**Historical Situation and Cultural Circumstance in India in the Late 19th – early 20th Centuries**” presents Allama Muhammad Iqbal (November 9th1877, April 21st 1938), one of the treasures emerged in the Islamic world in the late 19th – early 20th centuries, as a thinker and a poet, who initiated the Muslim Movement of Reawakening. His uniqueness as a philosopher is described by that he did not limit himself to philosophy only, but also wrote valuable poems, which made him unique also among poets.

Social-political situation in India and general order of Muslim society of India played a substantial role in Iqbal’s formation as a creative person. Notably, despite a substantial development in the 19th century, i.e. until Iqbal’s period, Islamic societies stepped forward to a new age in the system of moral values, both from social and literary-aesthetic aspects. It was a classical type development and mainly manifested itself in urban culture. In cities, Muslims dwelled according to Islamic rules; however, these rules began to form a new, different concept of Muslim moral, which paved the way for a new concept of Muslim society.

Staying in Europe from 1905 up to 1908, Muhammad Iqbal received high education in England and Germany and appealed for PhD. Here, he became well aware of Western culture, philosophy, social and juridical sciences, philosophical and literary streams, recognized prominent thinkers of the West, made creative relations with them and adopted their advanced ideas. But he never become over-influenced and managed to preserve his Eastern identity.

Another notable aspect is that Muhammad Iqbal joined social-political movement in Europe. Taking close participation in formation of the All-India Muslim League in England in 1906, he was chosen as a member of Executive Committee of the British Department of the League. Later, with two of his countrymen (Syed Hasan Bilgiri and Syed Amir Ali), he prepared a constitution for the League and deserved the permission to have a seat in the Lower Committee of the League. These years were the period, when his career as a public figure began to form. It influenced also his formation as a poet and a thinker, as well as the formation of ideological-aesthetic mainstream of his poetry.

In the second subchapter titled **“State of Urdu poetry in the early 20th”**, information is presented on already formed Urdu literature, where emergence of Urdu poetry, its historical development and formation were analyzed as a result of a very interesting literary process. In fact, this literature is a rich literary-poetical heritage product of artistic imagination of Indian Muslims.

Heritage of Urdu literature began its development in the 13th century AD, mainly encompassed love topics until the early 19th century and was under heavy influence of Persian poetry. This influence was especially strong in regard to poetical lexicon, as a result of which, many Urdu authors simply added Hindi auxiliary verbs in their ghazals and fully used semantics of Persian ghazals. However, beginning from the 19th century, Urdu literature adopts new demands, gradually drifting apart from Persian influence and becoming independent. Prose and other literary genres emerge together with poetry, encompassing social topics and content according to demands of the period.

After Amir Khosrow, literary traditions in some way freeze and stop, only to rejuvenate in the 16th century in the court literature in works of shahs and rulers. Especially, Muhammad Qutb Shah (1580-1611), Sultan Muhammad Qutb Shah II (1611-1625), Abd al-Hasan Qutb Shah (1672-1687) and other rulers were not only patrons of Urdu poetry, but also themselves wrote ghazals, stanzas with religious-philosophical, mystic and love content and praised in their poems important figures in Islamic history.

Creating a n original literary environment based on traditions, prominent classics of Urdu poetry managed to preserve the classical literary environment. MirDard, Mirza Sauda, Mir Taki Mir, Ibrahim Zauq and Mirza Qalib are considered great authors of the period. Masters of high level poetic and artistic abilities and craft, these authors had works with prevailing abstract-philosophical love content, still bearing a certain level of innovation.²³

National traditions in Urdu poetry continued in works of contemporary poets as Hasrat Rza Azad (“Love to Motherland”, “Dawn of Dreams”), Durga Sahai Sarur (“Funeral of the Native Land”, “Mother India”), Nadir Ali Khan (“The Candle and the Moth”, “Holy Land”) and in satiric poems of Syed Akbar Allahabadi. As seen in the names of the poems, the mentioned period of Urdu literature is rich of ideas and calls of patriotic motifs²⁴, which was later developed further by Muhammad Iqbal.

The third subchapter of the first chapter it titled “**Muhammad Iqbal’s Artistic Heritage in the Context of the Development of Urdu Literature**”. Almost all experts unambiguously assert that emerged at the unstable transition period created in the Muslim East, including India and Pakistan, by historical processes of the late 19th – early 20th centuries, the new, innovative Urdu poetry reached its peak with Allama Muhammad Iqbal, which was distinguished with its unique perfection and form and content novelty.

Meeting all demands of social environment, his poetry essentially contributed to spiritual-moral and innate awakening and to the formation of religious-philosophical worldview of the Muslim East. Iqbal’s poetry is a phenomenal and innovative stage and its renaissance, which called Indian and Pakistani people to struggle against Western imperialism and for independence.

²³ Баранников, А. Краткий очерк литературы урду / А.Баранников. – Ленинград: Издание Ленинградского Вост. института, – 1930; Баранников, А. Короткий очерк ново-индийских литератур / А. Баранников. – Харьков: – 1933

²⁴ Литературная энциклопедия: [в 11 томах] / Под редакцией В. М. Фриче, А. В. Луначарского. – Москва: Издательство Коммунистической академии, Советская энциклопедия, Художественная литература. 1929-1939.

Distinct from his Persian works, Iqbal's Urdu poetry is especially distinguished with its locality. Works as "Bang-e Dara" (The Call of the Marching Bell) – 1924, "Bal-i Jibril" ("Gabriel's Wing" - 1935), "Zarb-e Kalim" ("Moses's Stroke" - 1936) and "Armaghan-e Hijaz" ("Gift of Hijaz" - 1938) are closely related to denominational worldview, serving artistic-philosophical reflection of Sufi-pantheistic ideas in a new content. In other words, basing on valuable examples of Sufi-philosophical poetry, these works constituted precious pearls of Eastern poetry with progressive faith content.

"Bang-e Dara" (The Call of the Marching Bell) is Iqbal's first poetry book published in Lahore in 1924. The book includes his poems written in the early period of his literary activities, the most popular of which is "Tarana-e-Hind" – "The Indian Anthem", later adopted as the anthem of the Muslim League. It was one of Mahatma Gandhi's favorite poems, which he repeatedly recited by heart in his speeches.

Second part of the poems in the book encompasses three years from 1905 up to 1908, while the third part is limited to years from 1908 up to the publication year of the book. Some of Iqbal's most popular poems, namely "Bachcha ki Dua" ("A Child's Prayer"), "Bilada Islamiyyah" ("Muslim Countries"), "Tarana-e Hindi" ("The Indian Anthem"), "Shakva" ("A Complaint"), "Huzur-e Risalat Maab Min" ("In the Prophet's Presence"), "Javab-e Shakva" ("An Answer to the Complaint") and "Dua" ("A Prayer"), were published in this book, where appealing Indians' feelings, Iqbal called them for a struggle against imperial exploiters, English occupation and colonialists. He always tried to summon his people for awakening and revival. The book was published 42 times until 1985.²⁵

"Bal-e Jibril" ("Gabriel's Wing", 1935) is Iqbal's second poetical work in Urdu. After his first poetry book in Urdu, he wrote all his works in Persian. But later a revival occurred in regard to the

²⁵Asar, N. A. Doğudan Esintiler / N.A.Asar. – İstanbul: – 1981; Məhəmmədi, M. Şəms və Mövlana / M.Məhəmmədi. – Bakı: Nurlan, – 2010; Mən və başqaları / – Bakı: Oğuz, – 2013; Karahan, A. Dr. Muhammed İqbal və Eserlerinden Seçmeler / A.Karahan. – İstanbul: – 1974.

national language and beginning from this period, he successively wrote in Urdu and published his works.

The mentioned book was for the first time published in Lahore, after which it was republished 27 times until 1987. The book includes ghazals, stanzas, quadruplets and rubais (quatrains). In this work written in Urdu after a long interlude, Iqbal promotes Islamic faith, loyalty to true Muslim way of life, abstinence from the charm of Western life and being true Muslim believer. A poetic translation of the work by Yusif Salih Karaja (Yusif Salih Karaca) was published in Turkey in 1983, which was followed by other two Turkish translations in 2000 by Ahmet Kizilkaya (Ahmet Kızılkeya) and in 2013 by Jalal Soydan (Celal Soydan).²⁶

“Zarb-e Kalim” (“Moses’s Stroke”, 1936) is Iqbal’s third Urdu poetic work, which was published in Lahore. In this work consisting of six parts, namely “Islam and Muslims”, “Teaching and Education”, “Woman”, “Literature and Art”, “Policy of the East and the West” and “Mihrab Gul Khan’s Thoughts”, Iqbal examines from Islamic aspect the social-political environment developed by the West in accordance with its system of thought. Strongly resisting Western rules, Iqbal nearly wages a war against this system with his “Moses’s Stroke”. The book was republished 22 times until 1984.

“Armaghan-e Hijaz” (“Gift of Hijaz”, 1938) Consisting of stanzas four stiches in each, Iqbal’s this book encompasses various colorful topics with religious, philosophical and social content. It is considered as a product of Iqbal’s wisdom period and is his last work. It has two parts – one in Urdu and the other in Persian and includes his works written in his last years. In the Urdu part, poetic works as “The Meeting of Satan’s Speech”, “An Old Baluch’s Advice to His Son”, “The Paint and the Painter”, “The World of Spirits”, 13 quatrains and other works are included. It ends with the poem titled “His Holiness Human”. Notably, Iqbal is also a person, who for the first time created a scientific work in Urdu. “Ilm al-Iqtisad” (The Science of Economy) is the only scientific work he

²⁶Salik, A. Zikr-e İkbāl / A.Salik. – Lahor: – 1983; Karahan, A. Dr. Muhammed İkbāl ve Eserlerinden Seçmeler / A.Karahan. – İstanbul: – 1974.

wrote. It was published in Lahor, a center of science and culture, where Iqbal had studied, and for the first time presented Iqbal to large masses. The work considered highly valuable and important not only for its large economic problematic scope, but also thanks to its simple explanation and interpretation style.²⁷

Muhammad Iqbal's "Urdu Diwan", introduced much later – in 2004 by the Pakistani Khwaja Abd al-Hamid Izfani, includes a successive introduction of the mentioned books in on book of complete works.²⁸

Thus, in the first chapter of the dissertation, entitled "The period in which Muhammad Iqbal lived, his life path and his literary heritage", it was determined that the literary and social environment of India and Europe shaped Muhammad Iqbal as a poet-philosopher, and the order and socio-political situation of the Islamic society of the time had a serious and effective impact on his creativity, forming the main theme system of his poetry.

The region in which he lived, the family environment in which he grew up, his early education, the culture of the Urdu people - India and Pakistan, the European environment - the higher education system, the traditions of medieval Eastern poetry: mainly the "Masnavi" of Maulana Jalaluddin Rumi, the heritage of Afzaluddin Khagani, Nizami Ganjavi, Imaduddin Nasimi played a major role in the formation of Muhammad Iqbal's creative personality.

The second chapter of the dissertation titled "**Ideological-Thematic Basics of Muhammad Iqbal's Urdu Poetry**" consists of four subchapters. In the first subchapter titled "**Social-Philosophical Motifs in Iqbal's Lyrics**" presents the poetical-philosophical concept of Muhammad Iqbal, a prominent reformist and innovative figure of both India and Pakistan, from two – religious-philosophical and social-political aspects. His Urdu lyrical activities were formed in these directions passing through several stages and shaping in accordance with his worldview and ideological-aesthetic considerations.

27 بریولی ایادہ - اقبال کی اردو نثر / - لاہور : عظمت پبلیکیشنز ، - 1977۔ ص 80۔

28 یزدان، خواجہ عبدالحمید۔ کالیات اقبال/ یزدان، خواجہ عبدالحمید ۔ - اسلام آباد ، - 2004

Possibilities of Muhammad Iqbal's Urdu Lyrics are immense from religious-philosophical aspect. In this regard, his thoughts passed through several stages of dialectics, being polished by experience and gaining perfection. Miyan Muhammad Sharif, a Pakistani scholar and founder and former president of the Pakistan Philosophical Congress, derived interesting conclusions about it in his article titled "Iqbal as a Thinker" (Lahore, 1952).²⁹

Poetics of the work "Moses's Stroke" and its poetical logics are included in the poems titled as follows: "Earth and Heaven", "Science and Love", "Thanksgiving and Complaint", "Invocation and Thinking", "Science and Religion", "Power and Religion", "Dervishism and Sultanate", "Mind and Heart", "Unbeliever and Believer", "Destiny (Satan and God)", "Dervishism and Etherealness", "Submission and Consent", "Inspiration and Freedom", "Lahore and Karachi", "Mecca and Geneva", "Glory and Beauty" and etc. In these poems, poetical-philosophical generalization as a whole is directed to cognition of the world through comparison of poetical units and human is presented as a part of the world.

سر و دوشعر و سیاست، کتاب و دین و بنر
گہر ہیں ان کی گرہ میں تمام یک دانہ
ضمیر بندۂ خاکی سے ہے نمودان کی
بلندتر ہے ستاروں سے ان کا کاشانہ³⁰

Music, poems, science, religion and art – all of them

*Originate from the same single box that keeps inside itself
valuable pearls.*

They sally forth through hearts of those created from mud,

But their status is higher than stars.

Muhammad Iqbal devoted several poems as "Socialism", "Carl Marx's voice", "Revolution", "Psychology of Slave", "Bolshevik Russians" "Lenin" to social events, socialism and

²⁹ Şərif, M. Məhəmməd İqbalın fəlsəfəsində Allah anlayışı // - Bakı: Cahən. Azərbaycan dilinə tərc.: M.Məhəmmədi, - 1977. № 3.

³⁰ 723 اقبال محمد - کلیات اقبال اردو / - اسلام آباد : نئی کتاب پبلشر ، - 2004 ، - ص. 723

Marxism ideologies and the revolution that occurred in the Tsarist Russia that encompassed our region, too. In his poems as “Socialism”, “Lenin” and “Bolshevik Russians”, Muhammad Iqbal takes a different stance, presenting socialism as a regime caring for the poor and oppressed. The Bolshevik atheism he also presented as a kind of struggle against Christianity and favored it.

Second stage of Muhammad Iqbal’s philosophical-aesthetic views is bound to the years 1908-1920. At this stage, already well-known as one of the poets with a poetical-philosophical style, Muhammad Iqbal enjoyed high popularity. His philosophical worldview ripened and developed and he became a person with an independent and unique thoughts. Therefore, at the second stage, he begins to introduce a different attitude to the concept of “eternal beauty”, thinking on the difference between beauty of things and the ability of cognition of beauty and love to it.

In the second subchapter titled **“The Topic of Islam and the Surrounding World in Iqbal’s Poetry”**, contemplation is presented as the essence of Iqbal’s poetry. European philosophy could not conquer his mind, as the ideas promoted by this philosophy did not satisfy him. For Iqbal, achievement of independence, freedom and salvation depended on a synthesis of Western scientific-rational conclusions with spiritual purity of Islamic moral. Importantly, Iqbal’s Islamic worldview encompassed not only his tractates, theses, lectures and conferences, but also became the very essence of the content and topic in his poetry. So, the “Islam and Muslim” topic evolved to a poetical solution and interpretation of such issues.³¹

Seeking for a solution to ideological crises Muslims suffered from, Iqbal placed in the very center of the reform project he contemplated the principle of the absolute monotheism (Tawhid), which he considered as the main motivating power, a dynamic power and a foundation. For the solution of occurring crises, he attached importance to a new worldview for Muslims and wrote his

³¹Kaplan, İ. Mühammed İkbālın tevhid yorumu: Tevhid inanın dinamik yapısı // - İstanbul: İlahiyat fakültesi dergisi. – 2007. № 12-1, – s.83.

famous scientific-theoretical and philosophical tractate titled “The Reconstruction of Religious Thought in Islam”, where he introduced the activity of understanding the Islamic creed and laws as “the Religious Thought in Islam”. According to Iqbal, there are nuances and elements in Islamic thought, which caused stagnation in the Muslim world and therefore, such ideological issues and religious thought styles should be discussed and changed.

Iqbal had the ability to show a critical approach to philosophical views. Especially, comparing to Islamic philosophy, he found on his part mistakes in ideas and philosophical considerations of Western philosophers from Bacon, Descartes, Saint Simon, Denis Diderot and Auguste Comte up to Carl Marx, Friedrich Nietzsche, Herbert Spencer, Duhring and Goethe. He substantiated his views with the absence of the notion of spirit in their philosophy as the main motivating power of life and asserted that such a power existed in Islamic philosophy.

M.Ahangar, a scholar well-known with his Iqbal studies, writes in one of his articles on Iqbal: “*Iqbal expressed that whatever he thought, he thought with the mind of the Koran and whatever he saw, he saw with the eyes of the Koran. Truth and the Koran was the same thing for Iqbal.*”³²

A. Schimmel also asserts that Iqbal derived his thoughts and views on human, the Creator and the world from the Koran and even the main source of all of his social and political ideas was the Koran³³.

The third subchapter of the second chapter is titled “**Sufi Motifs and the Concept of Perfect Human in Iqbal’s Creativity**” asserts that cognition of truth and the divine power is almost the same with the cognition of beauty for Muhammad Iqbal. Cognition of beauty, according to Iqbal, depends of the degree of perfection. In order to achieve perfection, human ego passes the stages defined by

³²Ahangdar, M.A. Iqbal and Qur’an; A Legal Perspective: [Electronic resource] / Iqbal Review, – 1994. C.1, – s. 1.

URL: <https://www.allamaiqbal.com/publications/journals/review/oct94/1.htm>

³³ Schimmel, A. Muhammed İqbal / A.Schimmel. Çeviren: S.Özkan, – İstanbul: ÖtükenYayıncılık, – 2012. – 88 s.

Sufism, becoming wiser and purifying spiritually. Cognition of beauty is impossible without passing through these stages. Whatever beauty is, it originates from the Creator has created it beautifully and the only issue is to cognize it. The whole world is a criterion of beauty in Iqbal's poetical concept. In his poem "Glory and Beauty" (Glory (Jalal) is one of the names attributed to God in Islam), Iqbal writes:

مرے لیے ہے فقط زور حیدری کافی
 ترے نصیب فلاطوں کی تیزی ادراک
 مری نظر میں یہی ہے جمال و زیبائی
 کہ سر بسجدہ ہیں قوت کے سامنے افلاک³⁴

*Heavens prostrating themselves in front of power
 Are the greatest criterion of beauty in my sight.
 There would be no beauty without glory,
 A song is just a vain breath, if it cannot burn (souls).*

Sufism emerged in early historical period of Islam, becoming a major notion in religious, spiritual, cultural, aesthetic, philosophical, literary-artistic and social institutions of Islam.

A Sufi leader was called murshid and his followers were known as murids. As numerous mentioned in his poems, Iqbal considered himself as a murid of Jalal al-Din Rumi, whom he saw as his murshid.

According to Allama Muhammad Iqbal's Sufi philosophy, God is "the absolute I", "the supreme I" and "the eternal will" just as "eternal beauty".

Muhammad Iqbal skillfully and adroitly presents his philosophical opinion in his first Urdu work "Bang-e Dara" (The Call of the Marching Bell – 1924) and later in "Bal-e Jibril" ("Gabriel's Wing" - 1935), "Zarb-e Kalim" ("Moses's Stroke" - 1936) and "Armaghan-e Hijaz" ("Gift of Hijaz" - 1938) works again written in Urdu. These works draw attention with their high poetical language, where "I" is considered as the foundation of personality rejoining to divine eternity at the level of eternal love.

اقبال محمد - کلیات اقبال اردو / - اسلام آباد : نیی کتاب پبلشر ، - 2004 ، - ص. 757³⁴

The last, fourth subchapter of the second chapter is titled **“Cognizance of Literature and Culture in Iqbal’s Poetry”**. One of the significant factors to understand Iqbal as a creative figure is proper determination of his literary-aesthetic worldview and conviction. It includes his aesthetic approach to art, culture, literature, and most importantly, to poetry. As mentioned above, his book “Moses’s Stroke” partially consists of poems encompassing this topic. Moreover, thanks to highly interesting respective poems, the topic of literature and culture holds a significant place in Iqbal’s Urdu poetry, where the system of topics is distinguished with high colors and richness. Works under this heading open with the poem “Religion and Art”:

سر و دوشعر و سیاست، کتاب و دین و ہنر
 گہر ہیں ان کی گرہ میں تمام یک دانہ
 ضمیر بندہٴ خاکی سے ہے نمودان کی
 بلندتر ہے ستاروں سے ان کا کاشانہ³⁵

*Music, poems, science, religion and art – all of them
 Originate from the same single box that keeps inside itself
 valuable pearls.
 They sally forth through hearts of those created from mud,
 But their status is higher than stars.*

This section includes 43 poems. Among these, poems as “Creation”, “Lunacy”, “To My Poem”, “Literature”, “Theater”, “Glance with Passion”, “To Craftsmen”, “Types of Craft”, “Painter”, “Beautiful Arts”, “Permissible Music”, “Non-Permissible Music”, “Ajam Poem”, “Indian Craftsmen”, “Music”, “Dance and Music” and “The Pleasure of Watching” more demonstrably present Iqbal’s approach to literature and art.

In Iqbal’s aesthetics, “created by God and being the noblest on Earth and God’s vicegerent”, human he is a creator. Especially, people of art are such. Iqbal’s poem “Religion and Art” essentially can be considered as a brief expression of his literary-aesthetic worldview. In the first stich of the poem, accepting creative people

³⁵ 752 ص.، 2004ء، نیی کتاب پبلشر، اسلاماباد: /۔ اسلاماباد: نیی کتاب پبلشر، 2004ء، ص. 752

of all levels and spheres – politicians, scholars and scientists, religious men, people of fine arts as creators, he reveals a big issue. Later he compares their activities to pearls and jewels collected in one box. In such a way, he assumes that music, poetry, politics, religion and fine arts are pearls. Iqbal defines the most important duty of poetry, art and culture, declaring that philosophy of these spheres is cognition of the essence of human being, introduction of truth and devotion to life.

S.Pulatova, one of the Russian researchers of Iqbal wrote: *“Iqbal’s aesthetic views are reflected in everywhere in his poems: from names up to their content. Especially, his poems about art and artists in the book “Moses’s Stroke” have such a feature. In these works, his considerations on characteristics of literature, fine arts, music, architecture and other spheres of art present a clear imagination on his aesthetic worldview, becoming a bell regulating the movement of “caravan of life” towards future”*.³⁶

From this aspect, his poem titled “Fine Arts” is especially characteristic:

اے اہل نظر ذوق نظر خوب ہے لیکن
جوشے کی حقیقت کو نہ دیکھے، وہ نظر کیا
مقصود ہنر سوز حیات ابدی ہے
یہ ایک نفس یا دونفس مثل شرر کیا³⁷

*O people with foresight! Having perception is good,
But what is the benefit from perception that cannot notice the
essence?!
Purpose of art is lighting up the fire of eternal life.
So, what is the meaning of burning for a couple of seconds like
a spark?!*

Thus, in the second chapter of the dissertation, entitled "Ideological and thematic foundations of Muhammad Iqbal's Urdu poems", it was concluded that in Iqbal's lyrics, socio-philosophical

³⁶ Пулатова, Ш. «Поэма о рабстве» Икбала и его взгляды на искусство // в кн. «Творчество Мухаммада Икбала» (сб.статей), – Москва: Наука, – 1982, – с. 34-35.

³⁷ اقبال محمد - کلیات اقبال اردو / - اسلامآباد : نیی کتاب پبلشر ، - 2004 ، - ص. 752

motifs, Islam and the surrounding world, Sufi motifs and the concept of a perfect personality constitute the main ideological and thematic foundations of his Urdu creativity. In the rich thematic system of this poetry, the section of poems dedicated to the problematics of literature and culture constitutes one of the main parts of this "Divan".

The third chapter of the dissertation titled "**Genre and Artistic Features of Iqbal's Urdu Poetry**" consists of three subchapters. The first subchapter is titled "**Genre Features and Novelties of Muhammad Iqbal's Ghazals**". Iqbal's poetical talent played an important role in enrichment of Urdu ghazals from shape-content, artistic depiction and linguistic style aspects. Iqbal's Urdu ghazals are present in his all books published in Urdu, including his Diwan and complete works. His first book in Urdu "Bang-e Dara" ("The Call of the Marching Bell" - 1924) includes his 12 ghazals rich of religious-philosophical symbols originating from Sufi traditions.

In ghazals of medieval poets, depiction of love and beauty and spiritual-philosophical description of lovers occupy a central place. The world of characters in these ghazals, unusualness of metaphors and analogies in them are distinguished with their complexity. Exaggerations, aphorisms, figurative speech, alliterations, special rhymes, parallels and other poetical features were considered indicators of high level art. However, even in case of new metaphors, analogies and means and styles of expression, all these created the danger of distance from real life because of abundance of abstract notions.

The new reform in Urdu poetry created a new Urdu poem with new stylistic, ideological-aesthetic purposes and Muhammad Iqbal's works had invaluable contribution in this direction. Ghulam Hussain Zulfikar, a Pakistani researcher of Iqbal, classified content motifs of this new Urdu poetry as follows: "*patriotism, nation and people, Islam and Muslim, West and East and etc.*"³⁸

قلام حسین زلفکار - اردو شعاری میں سیاسی اور سماجی پسمنظر / - لاہور، - 1968، - ص. 38³⁸

Iqbal's ghazals systematically reflecting his new ghazal aesthetics were published in his complete works titled "Wings of Gabriel" (1935). It was the reflection of Iqbal's ripened wisdom and period of perfection in his religious worldview. In two chapter of the book titled "Ghazals", his works are arranged according to number succession. In the first chapter there are 16 ghazals, while the second one included 61 ghazals.³⁹ In the "Moses's Stroke" there are only five works under the heading "Ghazals".

The book "Wings of Gabriel" includes ghazals, long poems (considered by us as narrative poetry), quadruplets, stanzas and rubais (quatrains). Our purpose in reminding all this is that becoming an outstanding Indian-Urdu thinker and poet, Muhammad Iqbal managed to transform ghazal, an "untouchable" love genre of the East expressing love lyrics with all its perfection, to a means of expression of political-philosophical and social lyrics. So, preserving its historical form, the ghazal genre achieved a brand new content and a variety of topics.

There is another difference of Iqbal's ghazals from stylistic point of view. Sometimes, the poet titled his ghazals, while in other cases he indicated the place the ghazal was written: "Written in Cordoba", "Written in London", "Written in Kabul" and etc. Apparently, it had certain importance for Iqbal to indicate where his poems were written. Here, time place of birth of feelings and thoughts emerges as an issue, which has some degree of importance in the creative process.

Artistic reflection of social and humanistic issues lying in the foundation of Iqbal's ghazals laden with love to humanity and interesting poetical maneuvers of the innovative poet are distinguished with their originality, instilling a new content into thousand year old poetical characters. Paying attention to the abovementioned features in Iqbal's poems, one can observe discussion of problems involving interest throughout the world. Ghazals written with the idea of humanism are highly important as

³⁹İkbal, M. Hicaz Armağanı / M.İkbal. Çeviren: Ali Nihad Tarlan. – İstanbul: İstanbul Matbaası, – 1968. –12 s.

they declare ultra-emotional feelings of the philosopher in his period of wisdom. Together with gathering worldly problems under an umbrella with romantic atmosphere, Muhammad Iqbal also answers the question how he would like to see world.

The second subchapter of the third chapter is titled “**The Traditional System of Description and Iqbal’s Creative Style**”. Style of every poet contains main components as ideological-artistic conception and poetry, worldview, language and system of characters. As a result of intersection of the mentioned components in a poet’s creativity, emerge stylistic peculiarities of his/her works. Iqbal’s poetry is notably rich with meter, rhyme, form and style characteristics. However, he did not even try to create harmony between words and to use expressions and flamboyant artistic style characteristic to Eastern poetry. Being a thinker, philosopher and a notable scholar, he chose poetry not as the first degree priority, but just as a vehicle for expression himself. Knowing that harmonic expression and poetry have greater influence on readers/listeners, he preferred to convey his thoughts in this way, writing most of his works in verses. In one of his letters written in 1935 he expresses his opinion as follows: “*I use poetry only for the known purposes; I chose the way of poetry only because of the circumstances in the country and because of traditions*”.⁴⁰

Iqbal considered poetry and art as a form of expression of life. In his article “Critics of the Arabic Poetry Contemporary of the Prophet” (1915) he wrote: “*Art is in the service of life. Life is the utmost purpose of human activity – honorable, majestic and emotionalizing life! All works of art created by human should obey this purpose. Value of everything should be defined by its ability of living. The highest art is one that would awaken the power of our will and would strengthen us to succeed in our life exam... There should be no anesthetizing means in art. The theory of l’art pour l’art” (Art for art’s sake) is just a clever finding to deceive us in regard to life and power issues*”⁴¹.

⁴⁰ Shcimmel, A. Peygamberane Bir Şair ve Filozof Muhammed İqbal / A.Shimmel Çeviren: Senail Özkan, Ankara: Kültür Bakanlığı Yay., – 1990. – 128 s.

⁴¹Shcimmel, A. Peygamberane Bir Şair ve Filozof Muhammed İqbal / A.Shimmel

It also should be noted that there is no character of worldly lover in Iqbal's works distinctly from works of Nizami, Fuzuli or Rumi – there is no Shirin, Leyli, Shams or Zulaikha. His poems, ghazals and couplets do mention these traditional names in metaphors, however only in totally new social and political aspect, content and meaning. Therefore, it can be assumed that using traditional means of description of the East, Iqbal created a new poetical style within the Eastern poetry, thus becoming the creator of a new stage in Urdu poetry.

A form easily entering minds, feelings and souls and influencing them was very suitable for his poetical purpose. As noted above, Iqbal mostly used ghazal form of classical lyrical poetry, as ghazal form was attractive, easily memorizable and easy to remember. Iqbal's ghazals did resemble classical Eastern ghazals with their meter, rhyme and arud (Arabic prosody) features, characters and symbols, metaphors and similes, however they were totally different in terms of content and meaning, aesthetic ideal and purpose, which are determinants of the poetical style.

Iqbal fondly used the rubai (quatrain) form, too. In his poems written in this genre, the poet uses traditional artistic means of description as “flower and thorn”, “morning breeze”, “softness of silk”, but these expressions carry a new meaning and content in his works. The flower refer to the Muslim society, the thorn is the defender of the flower, i. e. fighters for freedom. Iqbal demands that fighters for freedom of Muslim world be not as soft as silk, but as tough as thorns. In this way, these classical characters gain new meaning and content tones.

Repeated sounds, artistic-rhetoric questions, alliteration, rhythm, voice harmony, phonetic speed of sound, repeated consonant sounds, anaphora – usage of repeated words and expressions in the beginning of verses, thoughts consisting of aphorisms products of main attributes of talent and deep mind, laconic and accurate expression of thoughts, usage of internal rhyme, correspondence of words within a verse and their rhyming,

usage of poetical dialogues, hints, sarcasm and epithets are main devices of artistic expression in Iqbal's poems.

The last, third subchapter of the third chapter is titled “**Muhammad Iqbal's Artistic language**”. Linguistic issues were important in Iqbal's works. Aesthetic beauties of the Urdu language, its semantic richness and historical roots were brilliantly reflected in his poetical activities, which are well demonstrated by colorfulness, perfection, harmony, figurativeness and suavity of his poetry. Identity of a poet and his artistic-poetical status is measured by his/her attitude to the language. Some poets use already existing languages, while others create their languages. Iqbal can be considered among the latter. He created not only his language of poetry, but also a new stage of Urdu literary language, on which all prominent Urdu successors built their creativity. The phenomenon of artistic language can be very often found in Iqbals' poems, especially in his ghazals. The following example can be a good demonstration for it:

زندگی انسان کی اک دم کے سوا کچھ بھی نہیں
دم ہوا کی موج ہے، رم کے سوا کچھ بھی نہیں
گل تبسم کہہ رہا تھا زندگانی کو مگر
شمع بولی، گریہ غم کے سوا کچھ بھی نہیں⁴²

Human life is nothing else than breath

Breath is a wave coming from somewhere, nothing else than a breeze.

A flower may smile to life

A candle would say it is nothing else than grief full of tears.

In this ghazal, in order to provide emotional background, rhythmic-melodic spirit and expressiveness for the poem, Iqbal used a phenomenon artistic language known in literary studies as alliteration and assonance. In his poetical activity, Muhammad Iqbal took the advantage of neologisms and archaisms – two important devices of artistic language. In his poetical language, often usage of mystic characters from the Koran and other holy books can be

اقبال محمد - کلیات اقبال اردو / - اسلام آباد : نئی کتاب پبلشر ، - 2004 ، - ص. 193 42

observed together with appeal to names of angels, prophets, historical figures, sayings of Prophet Muhammad, classical heroes and epics, Arabic and Persian notions, toponyms, which are inseparable devices of Iqbal's artistic language.

Names of some of his works as "Moses's Stroke", "Wings of Gabriel", "Path of Khidr", "Cordoba Mosque", "Murshid and Murid", "At the Grave of Napoleon", "Mussolini", "Abu al-Ala al-Maarri", "A Punjab Peasant", "Nadir Shah the Afghan" are obvious examples for it.⁴³

Thus, the last chapter of the dissertation focuses on the literary-aesthetic, stylistic aspects, and innovations of the poet's works, especially in the ghazal genre, and the features of the artistic language and means of description of these poems are studied.

It is concluded that Muhammad Iqbal's Urdu-language lyrics were of great importance in the formation of Urdu poetry at the beginning of the 20th century. The poems in the poet's books "Haraket zili", "Jabrail kanadi", "Musa çıçu", "Hijaz armagani" are distinguished by their richness and comprehensiveness in terms of theme and content and are the most perfect examples of poetry in Urdu poetry.

Although the artistic text of Muhammad Iqbal's poetry, its internal structure is based on the genre system of Eastern poetry, its ideological-aesthetic goal changes the traditional themes with artistic-logical and associative shades by covering the modern problematic of the Muslim world, and instills an innovative, modern content in it.

Islam and Muslims, learning and education, women, literature and culture, and Eastern and Western politics are the leading themes of Iqbal's Urdu poetry.

The "**Conclusion**" part of the dissertation concludes the study, presenting achieved results.

1. In Muhammad Iqbal's lyrics, the image of a thinking person, a Muslim, revived against the background of global problems,

⁴³Пригарина, Н.И. Поэтика творчества Мухаммада Икбала / Н.И. Пригарина. – Москва: Наука, – 1978. – с. 80-83.

tragedies and realities is in the foreground. Social themes and problems in Iqbal's lyrics strengthen the foundation of poetry, direct it to the future;

2. M. Iqbal is faithful to the traditions of medieval Eastern poetry. He wrote literary works in Urdu and Persian, and scientific and philosophical treatises, articles and theses in Urdu, English and German;

3. Muhammad Iqbal tried to synthesize the Eastern and Western worldviews, to create common human values, constantly conducted research in this direction, achieved important results, and although he preferred the West in terms of material-economic-scientific institutions, he put forward Eastern, especially Islamic nominations as an example in terms of moral-ethical, spiritual;

4. Iqbal's poetry is a phenomenal new stage, a renaissance, of Urdu poetry, which calls on the people of India and Pakistan to fight against Western imperialism and colonialism for independence, and is distinguished by its high democratization;

5. In his poetry, Iqbal attached importance to solving the problem of religion and human relations from a humanistic position. He denied all kinds of provocation and violence of the West, and praised Islam as a divine power that directs humanity towards higher ideals and leads man towards perfection;

6. Iqbal's literary and aesthetic doctrine with Islamic content is based on the moral norms of Muslim spirituality, which are of absolute importance, determined by the Sharia. According to Iqbal, Muslim morality is intended for all peoples and times as a means of achieving absolute perfection;

7. Iqbal's position in the theory of artistic perception accepts the tendency of human thinking to irrationalism rather than rationalism. M. Iqbal's irrationalism is based on the assertion that reason, reason are not capable of fully comprehending and understanding life and action;

8. According to the Sufi poet Iqbal, intellect and intuition are not contradictory to each other, they both come from the same root with a certain difference. However, this difference is that one of them - intellect - comprehends physical reality in parts, while

intuition can comprehend both physical reality and absolute reality as a whole. Intuition strives for eternal truth;

9. Iqbal's poetic works, combined with their humanistic content, high patriotic orientation, human optimism and belief in the victory of good over evil, have not lost their modernity and significance to this day.

When reviewing Muhammad Iqbal's lyrical work in Urdu, we finally came to the conclusion that in his Urdu poetic work, we see an original synthesis, in a modernist spirit, of the traditions of the great Islamic thinkers and poets who preceded him - Maulana Rumi, Afzaluddin Khaghani, Sheikh Nizami Ganjavi, Ghazali, Farabi, Ibn Sina, Ibn Rushd, Bayazidi Bestamin, Hallaji Mansur, Suhrawardi, Molla Sadra and others, and the traditions of such Western geniuses as Aristotle and Plato, Nietzsche, Hegel and Bergson, Goethe, Dante and Schopenhauer, etc.

Main content of the dissertation and its provisions are reflected in the following scientific articles and theses of the author:

1. Urdu poet Muhammad İqbal's life and poetry // – Bakı: Journal of Qafqaz University, – 2012. Number 33, – s.43-48.
2. Məhəmməd İqbal filosof kimi // Şərq filologiyası məsələləri mövzusunda elmi konfrans. – Bakı: – 2013, – s. 4-5.
3. XIX əsr Hindistan mühitinin Məhəmməd İqbal yaradıcılığına təsiri // – Bakı: Dil və ədəbiyyat jurnalı, BDU nəşriyyatı, – 2013. 4 (88), – s. 131-135.
4. Məhəmməd İqbal XIX əsrin şair və filosofu kimi // – Bakı: Dil və ədəbiyyat jurnalı, BDU nəşriyyatı, – 2014. 4(92), – s. 227-229.
5. Məhəmməd İqbalın urdu və farsdilli yaradıcılığı // – Bakı: Dil və ədəbiyyat jurnalı, BDU nəşriyyatı, – Bakı: – 2015. 4 (96), – s.150-154.

6. Urdu şairi Məhəmməd İqbalın ədəbi irsi // III International Scientific Conference of Young Researchers, Qafqaz University, – Baku: – 2015, – s. 1224-1226.
7. Общественная среда жизнь и деятельности Мухаммеда Игбала // – Днепропетровськ: Вісник, Дніпропетровського Університету, – 2016. 1(11), – s. 75-82.
8. Məhəmməd İqbalın urdu dilində olan mənsur əsərləri // “İslam Həmrəyliyi-2017: Reallıqlar və Perspektivlər” mövzusunda Respublika Elmi-Metodik konfransının materialları, – Bakı: – 25-26 aprel, – 2017. – s. 181.
9. Məhəmməd İqbalın yaradıcılığı: poeziya, nəsr və elmi-fəlsəfi əsərləri // – Bakı: Dil və ədəbiyyat jurnalı, BDU nəşriyyatı, – 2017. 3 (103), – s. 228-231.
10. Məhəmməd İqbal qəzəllərinin janr xüsusiyyətləri // “Şərqsünaslığın aktual problemləri” mövzusunda Respublika Elmi Konfransının Materialları, – Bakı: – 16-17 oktyabr, – 2017, – s. 115-116
11. Məhəmməd İqbal və İslam cəmiyyətinin nizamı // – Bakı: Filologiya məsələləri. – 2019. № 15, – s. 334-338.
12. Məhəmməd İqbalın urdu və farsdilli yaradıcılığı // – Bakı: Dil və ədəbiyyat. – 2020. № 2 (114), – s. 344-347.
13. Hind şairi Əmir Xosrov Dəhləvi yaradıcılığında Nizami Gəncəvi təsiri // The great Azerbaijani poet Nizami Ganjavi and Eastern-Western literary-cultural heritage, – Bakı: – 23-24 dekabr, – 2021, – s. 115-116
14. The artistic language of urdu poet Muhammad Iqbal's work // Modern aspects of modernization of science:status, problems,development trends, – Aarhus (Denmark): – 7 September, – 2022, – s. 411-413



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