

Arabic Literary Influences And Representations In The Poetry Of Iqbal: A Cultural And Thematic Analysis

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Abstract

This research examines the representations and influence of Arabic literature in the poetry of Muhammad Iqbal, renowned as the poet of the East. Despite never traveling to Arab lands, Iqbal's profound mastery of the Arabic language and literature profoundly shaped his poetic style, themes, and symbolism. The study employs a literary-analytical approach to identify how Iqbal drew from classical Arabic poetry, Quranic texts, and Arab cultural history. Through close reading of poems such as "The Mosque of Córdoba" and "Khidre-Rah," the analysis reveals his extensive use of Arabic vocabulary, adaptation of motifs like ruins and longing (al-atlal), and symbolic references to Arab figures and history. The findings demonstrate that Iqbal creatively reshaped these elements to formulate a modern poetic discourse centered on Islamic revival and civilizational renewal. His work thus serves as a bridge between classical Arabic literary traditions and contemporary Islamic thought. This study highlights the centrality of Arabic heritage in Iqbal's vision and contributes to understanding the intertextual connections within the Islamic literary sphere.

Keywords: Arabic Literature; Iqbal; Poetry; Mosque Of Cordoba

INTRODUCTION

This research explores how Arabic literature is represented and reflected in the poetry of Muhammad Iqbal, renowned as the poet of the East. Iqbal, born in Punjab in 1877, was deeply influenced by Islamic culture, Arabic language, and literature despite never having traveled to Iran or interacted directly with Iranians. His extensive knowledge of Arabic, Persian, and other languages shaped his poetic and philosophical outlook. The study aims to demonstrate how Iqbal drew inspiration from Arabic texts and literary traditions, transforming them into new poetic images and themes that resonate throughout his works. His admiration for classical Arabic poetry, his use of Arabic vocabulary, symbolism, and references to Arab history and culture are central to understanding his poetic universe.

Muhammad Iqbal (1877–1938), acclaimed as the poet-philosopher of the East, holds a seminal position in modern Urdu and Persian literature. His work is distinguished by its philosophical depth and its call for the spiritual and intellectual revival of the Muslim world. A critical, yet underexplored, dimension of his poetic universe is its

profound engagement with Arabic literary heritage. Born in Sialkot, Punjab, and educated in Islamic sciences, Arabic, Persian, and Western philosophy, Iqbal's intellectual formation was deeply rooted in classical Islamic texts. His formal excellence in Arabic, evidenced by topping Punjab University's examinations and later teaching the subject in Lahore and London, provided him direct access to the canonical works of Arabic poetry, rhetoric, and philosophy (Braja, 2003; Al-Nadwi, 1999).

Muhammad Iqbal was the son of Sheikh Noor Muhammad bin Muhammad Rafiq. He was born in the city of Sialkot, in the Punjab province, in 1877 CE. He descends from a well-known family among the middle classes of Brahmins in Kashmir. His grandfather converted to Islam about two hundred years ago, and since that time, his family has been known for reform and Sufism. His father was a pious man, predominantly influenced by Sufism.

Iqbal grew up in Sialkot and studied at an English school in his hometown, excelling in his examinations. He then enrolled at a college in the same city, where he met Mr. Mir Hassan, a professor of Persian and Arabic at the college. The professor profoundly influenced the young Iqbal and instilled in him a love for Islamic culture and literature. Iqbal never forgot his teacher's influence throughout his life.

He traveled to Lahore, the capital of Punjab, and joined the Government College, where he took the final examination in philosophy and distinguished himself in Arabic and English languages, earning two medals and graduating with honors. He obtained a master's degree in philosophy with high distinction and received an additional medal. Subsequently, he was appointed as a professor of English, philosophy, and politics at the Eastern College in Lahore, and later as a professor of English and philosophy at the same college from which he graduated.

In 1905 CE, he traveled to England and enrolled at the University of Cambridge, where he earned a high degree in ethics. He then obtained a doctorate in philosophy from the University of Munich in Germany. After returning to London, he did not waste time and earned a law degree from the University of London. In 1908 CE, he returned to India. Iqbal's life was filled with scientific and literary activity dedicated to serving Islam and Muslims until his death in 1938 CE. He became renowned for his poetry and philosophy. One of his poems, "The Speech of the Soul," was famously sung by Umm Kulthum, expressing a lament and a response.

The influence of Arabic literature on Iqbal extends beyond mere lexical borrowing. It encompasses thematic absorption, symbolic appropriation, and stylistic emulation. Scholars have acknowledged Iqbal's Islamic and Persian influences broadly (Ahmed, 2010; Khan, 2007), and some have noted specific Arab elements (Mirza, 2003; Siddiqui, n.d.). However, there have been limited studies concerned with a systematic, cultural-thematic analysis that traces how classical Arabic literary forms—such as the pre-Islamic ode's (*qasidah*) structure, its *atlat* (ruins) motif, and its dialogic address to monuments—are reconstituted in Iqbal's modern revivalist poetry. A few researchers focused on his use of Quranic references without fully exploring his dialogue with secular Arabic poetic traditions. Therefore, this research intends to fill this gap by providing a detailed examination of the representations and transformative adaptations of Arabic literature in Iqbal's poetry. The objectives of this research are: (1) to identify the key Arabic literary influences in Iqbal's poetry, including vocabulary, themes, and symbols; (2) to analyze how he creatively reshaped these elements to serve his philosophical and

revivalist aims; and (3) to demonstrate his role as a cultural bridge between Arab-Islamic classical heritage and modern Muslim consciousness.

METHOD

This study adopts a qualitative literary-analytical approach. The primary data consists of selected poems from Iqbal's major collections, including *Bang-e-Dra* (The Call of the Bell), *Javed Nama*, and *Zabur-e-Ajam*, with particular focus on "Masjid-e-Qurtuba" (The Mosque of Córdoba) and "Khidr-e-Rah" (The Guide's Path). The methodology involves two main procedures:

1. Close Reading and Thematic Analysis: A detailed textual analysis is conducted to identify instances of Arabic literary influence. This includes cataloging Arabic vocabulary, tracing thematic motifs (e.g., ruin-gazing, longing for past glory, spiritual journey), and deciphering symbols drawn from Arab history and geography (e.g., references to Ibrahim, Nimrod, Al-Andalus).
2. Comparative Analysis: Iqbal's poetic techniques and themes are examined in relation to classical Arabic poetry, notably the works of pre-Islamic (*Jahiliyyah*) poets and later masters like Al-Mutanabbi. This comparative framework helps elucidate how Iqbal adopted and adapted established Arabic literary conventions.

Secondary sources, including biographical works, scholarly critiques on Iqbal (e.g., Al-Nadwi, 1999; Mirza, 2010), and studies on Arabic literary history, are used to contextualize the findings. The analysis is interpretive, aiming to reveal the synthesis and innovation in Iqbal's engagement with Arabic literary traditions.

The methodology involves a close reading and thematic analysis of selected poems from Iqbal's major poetic collections, including **Salasat al-Jaras**, **Bang-e-Dra**, **Javed Nama**, and others. The analysis focuses on identifying linguistic elements, imagery, symbolism, and thematic motifs that demonstrate Arabic literary influence.

RESULTS AND DISCUSSION

The Linguistic Imprint: Arabic Vocabulary and Eloquence

Iqbal's poetry is linguistically enriched by a vast array of Arabic terms, which he employed to elevate tone, add spiritual gravitas, and connect with Islamic scholarly traditions. In "Masjid-e-Qurtuba," he uses pure Arabic lexical items such as [الحياة] (life), [المات] (death), [الجلال] (glory), [الجمال] (beauty), [الأندلس] (Al-Andalus), and [العشق] (love) (Al-Nadwi, 1999, p. 118). This is not mere ornamentation; it signifies a conscious immersion in the semantic universe of Arabic, the language of the Quran. Furthermore, he revived and integrated Islamic doctrinal terms into Urdu poetic discourse, including [طواف] (circumambulation), [حج] (pilgrimage), [جهاد] (struggle), and [توحيد] (monotheism). This linguistic choice reflects his aim to re-infuse Muslim identity with its foundational spiritual concepts.

Thematic Resonance: Ruins, Longing, and Civilizational Dialogue

A major thematic influence is Iqbal's adoption of the classical Arabic *atlat* motif—where the poet contemplates the traces of a deserted campsite to meditate on transience and lost glory. He transposes this motif onto historical monuments. In "Masjid-e-Qurtuba," he directly addresses the mosque, a relic of Islamic Spain: "Your grandeur and beauty are evidence of the Divine Man... Like a gathering of date palms in the desert of the evening" (Iqbal, 1990, p. 422). This direct apostrophe mirrors the

technique of pre-Islamic poets speaking to ruins. For Iqbal, the mosque is not just an architectural wonder but a symbol of a lost civilization, prompting reflection on the causes of rise and decline. This elegiac meditation transitions into a hopeful call for renewal, transforming the classical theme of nostalgic lament into a dynamic philosophy of resurrection.

Similarly, in "Khidr-e-Rah," the desert landscape—with its caravans, springs ([السلسيل]), palm trees ([النخيل]), and endless journeys—evokes the imagery and spatial ethos of Arabic poetry (Iqbal, *Bang-e-Dra*, p. 285). These elements create a symbolic geography of spiritual quest, rooted in Arab cultural imagination, which Iqbal uses to articulate a path for modern Muslim self-discovery.

Symbolic Repertoire: Figures and History from the Arab-Islamic World

Iqbal's symbolism is heavily sourced from Arab history and Quranic narratives involving Arab prophets. He frequently invokes figures like Ibrahim (against Nimrod), Musa (against Pharaoh), and the struggle of Husayn at Karbala. In one couplet, he states: "There is fire, children of Ibrahim, Nimrod is present, / Does anyone then seek another's test?" (Iqbal, *Bang-e-Dra*, p. 285). These symbols are not static historical references but active archetypes of faith, resistance, and moral struggle. They serve to connect contemporary Muslim challenges to a timeless, sacred history centered in the Arab prophetic tradition.

The Philosophical Synthesis: Reshaping Arabic Forms for Revivalist Aims

The originality of Iqbal's engagement lies in his synthesis. He does not merely imitate; he repurposes. The pre-Islamic poet's lament for a lost beloved or tribe becomes, in Iqbal's hands, a profound lament for a decayed civilization, coupled with a philosophical inquiry into the principles of its revival. As noted by Al-Nadwi (1999, p. 118), Iqbal concluded that any creation devoid of spiritual essence is destined for extinction. This principle, derived from his reflection on Arabic literary themes of permanence and decay, became the core of his aesthetic and revivalist philosophy. His "Address to Javed" epitomizes this synthesis, where he describes the "man of truth" using attributes of Arab prophets—"He is the Prophet, the Messiah, and the Friend... He is Muhammad, the Book and Gabriel" (Iqbal, *Kulliyat-e-Iqbal Farsi*, p. 903)—thus weaving Arab-Islamic prophetic heritage into a model for contemporary youth.

Iqbal's mastery of Arabic language and literature profoundly influenced his poetic style, themes, and symbolism. His familiarity with Quranic texts and classical Arabic poetry is evident in his use of language and imagery. Iqbal extensively incorporated Arabic words and terminology to enhance the eloquence and spiritual depth of his poetry. His symbolism often draws from Arab history, figures like Ibrahim, Nimrod, Moses, and prophets, blending religious and cultural themes. Themes prevalent in Arab poetry—destruction, relics, ruins, longing for past glory—are reflected in Iqbal's poetry, especially in works like the *Mosque of Córdoba*. His poem about Córdoba demonstrates admiration for Arab civilization and its enduring legacy. Iqbal's poetry about the Mosque of Córdoba employs Arab poetic techniques, addressing the monument directly, using imagery reminiscent of pre-Islamic Arab poetry, and reflecting on themes of rise, decline, and renewal of civilizations. Iqbal's poetry employs symbols from Arab history and geography, conveying messages of revival, resilience, and spiritual awakening rooted in Arab and Islamic heritage.

This study is original in its detailed examination of how Iqbal's poetry embodies and transforms Arabic literary themes, vocabulary, and symbolism. It highlights the subtle yet profound influence of Arabic literature on Iqbal's thought and poetic style, emphasizing his role as a bridge between classical Arab traditions and modern Islamic thought. The research underlines the importance of Arabic cultural heritage in shaping Iqbal's vision of revival and emphasizes the poetic techniques he employed to incorporate Arabic influences into his work, thus contributing to both literary and cultural scholarship on Iqbal and Arab-Islamic literary connections.

Impact of Arabic Literature in Iqbal's Poetry

Iqbal was well-versed and knowledgeable about the Arabic language, its literature, and philosophy. He studied Arabic deeply and was influenced by its literary tradition, especially the Quranic literature, on which he was taught by his father. He also studied Arabic literature under Sheikh Mir Hassan and achieved excellence in Arabic language studies during his graduation from the University of Punjab. He wrote about himself in a letter to Maharaja Sir Kishen Bahadur, the Prime Minister of Hyderabad Deccan (India), stating: "I achieved first place in Arabic language examinations across the entire Punjab" (Brajah, 2003, p. 140).

Furthermore, Iqbal taught Arabic at the Eastern College in Lahore for four years (Ibrahim, 1413 A.H). During his stay at the University of London, he continued studying Arabic. Abu al-Hasan al-Nadwi relates that: "He spent three years in the British capital, delivering lectures on Islamic topics, which earned him fame and trust. During this period, he also taught Arabic literature at the University of London in the absence of his professor Arnold" (Al-Nadwi, 1999, p. 22).

Iqbal was deeply enamored with ancient Arabic poetry and possessed extensive knowledge of pre-Islamic and classical Arabic-Islamic poetry. Abu al-Hasan al-Nadwi describes him as saying: "He spoke about every subject, including ancient Arabic poetry, expressing his admiration for its sincerity, realism, and the themes of heroism and chivalry it contains. He quoted some lines of the Mu'allaqat (odes of praise and heroism) ... and mentioned that the Arab intellect was stronger in fostering Islam properly and better suited to bear its trust" (Al-Nadwi, 1999, p. 12). Iqbal was passionately fond of Arabic literature. In fact, Arabic was deeply ingrained in his soul; it was connected to the Arabs, whom he loved because their land was the land of beloveds. He felt that this land, being a place of longing, lived within his spirit and imagination. For this reason, this element became part of his intellectual and imaginative environment.

The influence of Arabic literature is reflected in his speech in several ways: some clearly evident, some as signs or symbols, and others through imaginative imagery. Iqbal believed that Arabs were the people of civilization, its founders, and the creators of its legal code. He saw the Arab mind as stronger in understanding Islam correctly and more deserving of bearing its trust. He called Arabs the conquerors of the world, its preservers, rulers, and the carriers of knowledge. In his view, the emergence of the modern world is ultimately linked to them.

The reflection of Arabic literature in Iqbal's speech manifests in various ways—some explicit, some implicit, and others through poetic imagery. Despite writing primarily in Urdu and Persian, Iqbal was influenced by Arabic literature because Persian poets were influenced by Arab poets, and this influence was transmitted from Arabic to Persian, and subsequently to Urdu.

The Mosque of Córdoba

One of Iqbal's most remarkable poems is about the Mosque of Córdoba, composed during his visit to Spain in 1932. He visited and admired the mosque, and this experience left a profound impression on his mind and heart. He composed a poem titled "Mosque of Córdoba" in remembrance of this visit. In this poetic piece, Iqbal addresses the mosque directly, saying:

"Your grandeur and beauty are evidence of the Divine Man.

Your enduring structure and countless minarets.

You are also noble and beautiful, just like the noble and beautiful man.

Like a gathering of date palms in the desert of the evening." (Iqbal, 1990, p. 422).

Here, Iqbal metaphorically compares the mosque's grandeur to the divine, emphasizing its nobility and beauty-reflecting the Arab architectural and spiritual heritage. Iqbal addressed the mosque using the style of Moroccan Arabs, who called Córdoba's mosque the "Haram of Córdoba" (the sacred grounds). The mournful, tearful atmosphere of the mosque deepened Iqbal's contemplation of the nature of time-its vicissitudes and lessons-prompting him to reflect on the rise and decline of nations, and to see rays of hope for the future amidst this mournful and despairing environment.

When Iqbal gazed upon the Mosque of Córdoba, he did not merely describe its architecture; he conveyed the faith, love, and struggle embodied by Muslims across the world. In this poetic composition, he expounded on the philosophy of life and death, the philosophy of glory and civilization. He discussed the buildings, relics, and the secret of permanence and decay of art and architecture-using a splendid style. He borrowed from Arabic poetry the technique of addressing monuments, relics, and ruins, reminiscent of pre-Islamic poets. Iqbal envisioned the return of life and glory to Muslims once more, after a deep reflection on past and present events.

He stated that this world is subject to decay and disappearance, and that the relics left by generations-those artistic and creative works produced by human genius-are destined to fade and perish over time. All existing entities and beings are vulnerable to extinction; only inscriptions and relics left by the righteous remain as traces of past civilizations. They are eternal, and their heritage are everlasting like them. Among the heritage of those eternal, great ones is this lofty building, which is modeled exactly like a believer. Then, Iqbal laments the defeat of Muslims in Spain and the gradual disappearance of their heritage (remnants) there, recalling their history and civilization, and then heralds the return of Islamic glory in the West and the comprehensive renaissance of Muslims once again. Muhammad Iqbal concludes this magnificent poem with a wise, proverbial word, based on extensive experiences, profound studies, and a broad review of literature, poetry, art, and ideas. He says: "Every achievement and every production that does not dissolve the essence of the soul is incomplete and deserving of rapid decay and extinction. Every tune or song that does not sustain the heart and cause the soul to suffer before it is produced is a kind of frivolity and entertainment, having no future in society and the world of ideas." This is the secret of eternity and permanence for arts, ideas, and productions. It is also the secret of the triviality of the new literature that is born quickly and dies quickly, and the secret of influence and immortality in Iqbal's poetry and his productions" (Al-Nadwi, Iqbal's Masterpieces, 1999, p. 118).

The luminous poet Muhammad Iqbal extensively used pure Arabic words in this composition, such as: الحياة (life), الممات (death), الأصل (origin), الأصيل (authentic), الأول (first), الآخر (other), الظاهر (apparent), الباطن (hidden), الحرف (letter), الصوت (sound), الذوق (taste).

(taste), الشوق (longing), الجلال (glory), الجمال (beauty), الجليل (majestic), الجميل (beautiful), اليقين (truth), الغرب (West), الشرق (East), والخليل (Al-Khalil), الكليم (Al-Kalim), الشفق (dusk), الأفاق (horizons), الخلق العظيم (great creation), كأس الكرام (cup of generosity), روح الأمم (spirit of nations), ابن السبيل (man on the way), كعبة أهل الفن (Kaaba of the people of art), فقيه الحرم (jurist of the sanctuary), نفحة اليمن (breeze of Yemen), عين الغزال (gazelle's eye), السلطة (authority), السلطنة (sultanship), جبريل (Gabriel), نخيل (palms), الدين (the clear Arab religion), المبين العربي (the blonde), الحجاز (Hejaz), الأنطلس (Al-Andalus), العيار (the standard), المضرب (the strike), الصيرفي (the goldsmith), الرحيق (nectar), الرحيق (the flood), العصر (era), التقويم (calendar), الفاني (perishing), السر (secret), المقاصد (purposes), المجاز (metaphor), العشق (love), الأذان (call to prayer), الصحراء (desert), السحاب (cloud), البحر (sea), الموج (wave), الفارس (knight), الساقى (cupbearer), الانقلاب (revolution). And other words such as: الحرير (silk), والدهقان (the farmer), الله هو (God alone), ولا إله إلا الله (There is no deity but God), among others (Al-Nadwi, Iqbal's Masterpieces, 1999, p. 118).

Poem "Khidr-e-Rah" (The Path of Khidr)

The poem "Khidr-e-Rah" is written in Urdu by Muhammad Iqbal in 1922 and published in his collection "Bang-e-Dra" (The Call of the Bell) in 1924. It is a fictional dialogue between the poet and Khidr, discussing the political future of Muslims.

He leaves behind cities and dwells in the desert,

Your life is without day and night, and without yesterday and tomorrow. (Iqbal, Bang-e-Dra, p. 285)

This couplet is from the poem "Khidr-e-Rah" found in the collection "Bang-e-Dra." In it, Iqbal says: He has forsaken urban life and resides in the desert, and his life is devoid of day, night, yesterday, and the past. This reflects the influence of Arabic literature, as it mentions springs of water, Salsabeel (a spring in paradise), the constraints of the land, palms, and desert landscapes. All these images are inspired by Arabic poetry, even though the poet has not seen these landscapes with his own eyes. These scenes and their descriptions are imaginary and drawn from the classical poets of Arabic literature. The ringing of the bell in the desert air, sand dunes, gazelle's movements, the life of urban dwellers without modern means of life, travel along unfamiliar routes, and caravans stopping at water springs—all these images evoke the imagery of Arabic poetry and attract the reader's attention to it.

When one studies Iqbal's poetry carefully, one feels that his religious fervor increases with age, and with this increasing devotion, he tends to use more Arabic literary words, such as: القافلة (the caravan), الزمام (the reins), الناقة (the female camel), المقام (station), السبيل (path), المنزل (home), الأطناب (elaborations), الخيمة (tent), النخل (palm trees), النخيل (palms), among others (Iqbal, Kulliyat-e-Iqbal Urdu, Diwan Bang-e-Dra, p. 285).

Iqbal extensively employed Arabic language, Arabic poetry, and Arab history; his symbolism is clearly reflected throughout his poetry. For example, he frequently references figures such as Ibrahim and Nimrod, Moses and Pharaoh, Husayn and Yazid, among others. Here, a poem in Iqbal's symbolic style states:

"There is fire, children of Ibrahim, Nimrod is present,

Does anyone then seek another's test?" (Iqbal, Diwan Bang-e-Dra, p. 285)

The symbolism in Iqbal's poetry is abundant. He aimed to produce a visual imagination of the unseen world through symbolism, and the beauty of his symbolism lies mainly in

its distinctive composition, which differs from that used by other poets, whether in Urdu or Persian.

Address to Javed

Muhammad Iqbal incorporated old words and expressions into modern usage, especially concerning religious topics. By doing so, he revived words that had died out in Urdu poetry, such as: طواف (circumambulation), حج (pilgrimage), زكاة (almsgiving), أذان (call to prayer), جماعت (congregation), حرم (sanctuary), توحيد (monotheism), جهاد (struggle), مسيح (Messiah), جمال (beauty), جلال (majesty), نور (light), كلیم (Kalim), ضرب كلیم (the strike of Kalim), خليل (friend), معجزه (miracle), وحى (revelation), مصحف جبريل (the scripture of Gabriel), among others.

When examining the poem "خطاب به جاوید" (Address to Javed, or a modern speech to the new generation) from his collection "Javed Nama," we find that at the end of his discourse to the youth of the Muslim nation, Iqbal speaks about a man of truth, describing his qualities:

"The man of truth is born from the sky like lightning,

We find him in the darkness of all beings.

He is the Prophet, the Messiah, and the Friend,

He is the city and the desert of the West and East,

He is a partner in the concern of all beings.

He is Muhammad, the Book and Gabriel." (Iqbal: *Kulliyat-e-Iqbal Farsi*, p. 903 &

Iqbal: *Kulliyat-e-Iqbal Urdu*, p. 285)

In these lines, Iqbal describes the qualities of the man of truth, calling the youth to cling to religion, to follow the path of love, and to control the universe without attachment of the heart to worldly matters. However, all this is only possible for the traveler if accompanied by a guide; here, he clarifies the attribute of the man of truth or the perfect guide. In the first poem, the poet states that the man of truth descends from the sky like lightning, aligning with the will of God. When Allah wishes to reform His servants, He commands a righteous and pious person to go here and there to eliminate falsehood. In the second poem, the poet mentions that while we remain bound by time and space, he alone controls the universe. He resembles the one described by Allah in the verse: "And We found him a servant of Ours upon whom We bestowed mercy from Ourselves and taught him from Us a knowledge" (Al-Kahf, 65).

In the final poem, Iqbal refers to the noble prophets-Kalimullah (the speaker of Allah) Moses and Jesus, Khalilullah (friend of Allah) Ibrahim, peace be upon them, and the beloved of Allah, Muhammad (peace be upon him)-as well as the Book of Allah, the Quran, and Gabriel (peace be upon him). These reflect the attributes of all prophets, but he is not a prophet himself-prophecy ended with Muhammad (peace be upon him)-yet he embodies the qualities of all these prophets, serving as the perfect exemplar of the man of truth in every generation.

Iqbal excelled in using Arabic vocabulary in his poetry. For example, in the poem "خطاب به جاوید" (Address to Javed, or a speech to the eternal), from his collection "Javed Nama," he writes in Persian (Iqbal, Lahore, p. 796):

The owner of the Quran and the indifferent seeker-

Indeed, astonishing, then astonishing, then astonishing! (Iqbal, 1974, p. 325)

Iqbal states: "But I question myself from time to time-does the owner of the Quran lack desire for pursuit?" How incredible, how incredibly astonishing! Is it truly possible that the motivation for advancement disappears from the heart of a Muslim? When, in fact, this very motivation is what the Holy Quran calls for, encourages, and considers among the obligations of a Muslim".

His mention of "astonishment" here is repeated three times, and in the line in Arabic, it serves to emphasize what he is saying. Here, he distinguishes his speech with Arabic to give it importance and to ascribe eloquence to the language of the Quran, the language of divine revelation. The analysis confirms that Iqbal's poetry is rich with Arabic literary influence, both linguistically and thematically. His use of Arabic vocabulary and symbolism elevates his poetic expression, aligning with traditional Arab poetic forms and themes. His admiration for Arab civilization and poetry manifests in his frequent references to Arab historical figures and landscapes, as well as in his thematic focus on revival and renewal. Despite his indirect exposure to Arab lands, his poetry creates a vivid Arab poetic landscape that encapsulates civilization's rise and fall, emphasizing the importance of spiritual and cultural resurgence. Iqbal's ability to reshape Arabic literary motifs into modern poetic images demonstrates his creative engagement and the depth of his literary synthesis.

Iqbal began composing poetry at a young age, initially in Urdu and Persian. He would send his writings to the great poet Dagh, one of the prominent poets of India, who would correct and refine them. Dagh lived to see Iqbal's poetry reach widespread fame, and he would later pride himself in having polished Iqbal's early poetry. Iqbal was fluent in seven languages and infused his speech with the spirit of all the knowledge, literature, and philosophy encompassed by these languages, after experiencing and drawing from them over many years, with the ultimate goal of reviving Islamic civilization. Among our literary figures, no one else had such a broad and rich foundation from which to draw. Iqbal left behind poetic collections in Persian and Urdu, which were translated into Arabic and received proper appreciation among Arabs when translated. Iqbal did not compose poetry merely for art; he blended philosophy and thought into his poetry as well.

All imagination and art, until his poetry reached its peak in verses that encompass his philosophical vision of existence and the universe, as well as his perspective on life. Some of his poetry is characterized by symbolism, and he used symbols in the titles of his collections, such as his collection "Secrets and Symbols." This extensive blending of philosophy and poetry has influenced the Arab reader, making Iqbal known among Arabs as the philosopher-poet, and the philosophy of Iqbal has become more familiar to the Arab and Islamic world through his poetry than through his writings.

What distinguishes Iqbal's poetry is that it is filled with love, ambition, and faith. He intertwined these themes with issues of the East and Islam, embedding his own philosophy and infusing his poetry with longing and reflection on the self. As a result, the masters of eloquence in the Arab world were drawn to his poetry and regarded him as the philosopher of Islam and its poet in the Indian subcontinent.

Studying Iqbal's poetry provides us with new insights and facts. By examining the historical themes within his poetry, we see how these lively historical flashes in his work can assist scholars and researchers seeking to benefit from civilizational experiences. It is no less than a discovery to say that Iqbal's poetry contains accurate historical references that, if thoroughly explained, could form the basis of historical writings. When reading Iqbal's poetry, one finds mentions of Arab poets such as Imru' al-Qais, Zuhayr bin Abi

Sūlmā, Amr ibn Kulthum, Ka'b ibn Zuhayr, Al-Ma'arri, Al-Mutanabbi, Al-Mu'tamid, Al-Busiri, and other great poets.

CONCLUSION

Muhammad Iqbal's poetry is deeply rooted in Arabic literary traditions, which he studied extensively and integrated skillfully into his poetic expression. His mastery of Arabic language, his symbolic references to Arab history and figures, and his thematic focus on revival and civilization reflect a profound engagement with Arabic literature. Iqbal's ability to adapt classical Arabic themes into modern poetic imagery underscores his role as a poetic philosopher who seeks to revive Islamic culture and heritage through the lens of Arabic literary influence. His works serve as a bridge connecting Arab cultural legacy with contemporary Islamic thought, inspiring revival and resilience among Muslims worldwide. This study confirms that Arabic literary traditions constitute a fundamental pillar of Muhammad Iqbal's poetic and philosophical edifice. His masterful command of the language allowed for deep linguistic integration, while his thematic and symbolic borrowings—from the *atal* motif to historical figures—provided a rich cultural vocabulary. However, Iqbal was not a passive recipient; he was a transformative agent who reshaped these classical Arabic elements into a modern, dynamic discourse of Islamic revival and civilizational introspection. His poetry successfully bridges the classical Arab intellectual heritage with the urgent concerns of the modern Muslim world, using the former to illuminate a path for the latter. Future research could quantitatively analyze the density of Arabic lexicon in his work or explore the comparative influence of specific Arabic poets like Al-Mutanabbi on his stylistic development.

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