

# The Dari Persian Language; The Reflecting Mirror Of Iqbal's Thoughts

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## **Abstract**

The Dari Persian is a language that, at the peak of its power, dominated most of the large continent of Asia and even some parts of Europe. The area of spread and use of this language reaches from the heart of China to Central Europe on the one hand, and from the Caucasus Mountains and Transylvania to the Indian subcontinent, on the other hand. In this region, except the Dari Persian, there has been no language with such wide usage and the Dari Persian language has been popular and accepted in the farthest parts of this geographical area. This paper tries to intensively review and evaluate the role of the Dari language in representing the thoughts of Allama Iqbal Lahori.

**Keywords:** The Dari Persian, Maulana Rumi, Senayee, Jami

## **1. Introduction**

The name of Allama Iqbal is so familiar to every Persian speaker that there is no need to introduce and describe his life. Iqbal is a personality with various dimensions; A free-thinking man, with a mentality that was a mixture of poetry and philosophy; his poetry is inspired by his philosophical and social thoughts and his philosophy is close to the tenderness of poetry.

Iqbal cannot be called only a poet and a philosopher, with his freedom-loving activities when his land was under the rule of foreigners and his citizens were captives of the cruel English invaders, with the publication of enlightening poems and articles and with his political activities, he has been also known as a great social reformer. All his tireless efforts were to make the Muslims as powerful as they were in the past. This idea forms the basis of all his works. History has shown that the high thoughts and great philosophy and high and motivating thoughts of Iqbal broke the chains of colonialism and cause many prisons of slavery to collapse, the sun of freedom rose and the breeze of independence and freedom blew.

Allama Iqbal is a devoted philosopher and mystic who awakened the Muslims of the world from their negligence with his humanizing message. He also called them to live in unity and harmony. He blew a new soul into the half-dead body of Muslims with his spirit-giving words. He blew and lit burning lamps with his passionate and revolutionary words and led the way for the lost and encouraged them to learn science and knowledge according to Islamic culture. Allama Iqbal, using the Quranic teachings and prophetic instructions and the guidance of his mentor Maulana Jalaluddin Muhammad Balkhi, had come to the conclusion that the cure for the disease of the Muslims is not in imitation of the Westerners, but the medicine for all their pains is in the Holy Quran. If Muslims move forward by adhering to God's will, they will definitely take over the fate of the world again.

And of course! He has reflected all these high and important thoughts in the beautiful Persian language in his works.

## **2. Research Questions**

In this article, an attempt has been made to answer the following questions:

1. What is the intellectual connection of Allama Iqbal with the Persian poets and intellectuals?
2. What are the criteria for the value and greatness of a language and to what extent does the Dari Persian have those features?
3. Why did Allama Iqbal choose the Persian language for his sublime thoughts?

### Method and Methodology

This article is written based on library research and reliable sources have been used in this regard, and it covers topics such as Iqbal and the Dari Persian language, the motivation for choosing the Persian language by Iqbal, the role of the Persian language in reflecting Iqbal's thoughts, Iqbal and Maulana Balkhi, Iqbal and Sanai Ghaznavi, Iqbal and Maulana Jami Heravi, have been studied and researched, and no one has written anything in this regard so far.

### 3. Discussions

#### 4.1 Iqbal and the Dari Persian language

Knowing this point is considered very necessary that why the Eastern philosopher Dr. Muhammad Iqbal Lahori chose the Dari Persian language to reflect his noble thoughts despite his complete command of Urdu and English languages.

Muhammad Ali Islami Nadushan raises this question that although Punjab was the homeland of Iqbal and Urdu was his mother tongue, why two-thirds of his poems were written in the Dari Persian language?

In the introduction of his Urdu book "The Marching Bell of Iqbal", Sheikh Abdul Qadir writes: "While Iqbal was studying for his doctorate in London, his friends asked him to write a poem in Persian, Iqbal admitted that except for one or two poems So far, he has no experience in Persian poetry. The suggestion from his friends created an incentive in Iqbal to write poetry in the Dari Persian language. As soon as he returned from the banquet he participated in, he spent the whole night writing poetry in the Dari language. In the morning,

when Sheikh Abdul Qadir went to see him, Iqbal recited two ghazal poems he had written for him."

Sheikh Abdul Qadir also admits that Iqbal's deep and extensive studies in the Persian literature, and receiving a doctorate in the field of "Extraordinary Behaviors in Iran", must have caused Iqbal's interest in the Persian language. (Muhaiq, 2006).

Finally, Allama Iqbal fulfilled this wish in 1905 by choosing the Dari language as the medium of expression and speech. In other words, the choice of the Dari Persian language was not Iqbal's only reaction to established and solid standards and templates; Rather, it was a deep, accurate and conscious choice. Without this option, Iqbal could probably not develop a style that includes greatness, richness, dignity, maturity, melodic balance, and symmetrical construction; In such a way that the reflection of this correct choice is evident in his poetry from the beginning of third part of "Marching Bell" to "Gift of Hijaz", that anti-rhetorical style was crystallized by choosing the Dari Persian language to convey his sublime thoughts and pure thoughts. (Berni, 1988: 34)

During his speech on the occasion of commemorating Iqbal Day, Professor Ahmad Khan said: He once discussed with Allama Iqbal, why did he stop writing poetry in Urdu and turn to the Dari Persian language? In response, Iqbal said: "The Persian language has an innate and natural flow in me, and thoughts flow through me without suffering."

#### 4.2 Iqbal's motivation for choosing the Dari Persian language

In a ceremony held on November, 6th 1931 in honor of his return to his hometown by the Iqbal Literary Association, in which most of the representatives of the round table conference and a large number of researchers, including Dr. Nicholson, the heads of the Arabic and Persian Department of Cambridge University and the translator of "The Secrets of Consciousness" of Allama Iqbal were present, Allama Iqbal pointed out the reason for leaving

the Urdu language aside and switching to the Dari Persian as follows:

"Today is the time for me to reveal the secret of why I have chosen to write poetry in the Dari Persian language. Some state that the reason why I chose Persian as the language of poetry is that my thoughts reach a wider space, but my goal is exactly the opposite of this idea."

Iqbal adds, "I have composed the mathnavi of "the Secrets of Consciousness" only for Indians, although there are few Indians who are familiar with the Dari Persian poetry. With this credit, I have tried to spread my thoughts and ideas among a small minority, an enlightened minority, at that time I did not imagine that this Mathnavi would gain fame beyond the borders of India and even open its way to Europe. Without a doubt, this welcome and attention made me switch to the Dari Persian language and write poetry in the Persian". (Muhaqiq, 2004: 21)

Mia Bashir Ahmad, the editor-in-chief of Humayeon magazine, says that during an interview Iqbal had stated that even his Urdu language is influenced by the Persian language and he also added that; "Basically, every poet writes poetry in a language that allows him to express his ideas more expressively." (Berni, 2014: 35)

Iqbal learned the Persian language by reading the poetry collections of Saadi, Hafez, and Maulana's Mathnavi, as well as the poems of the Indian style poets such as Arafī, Naziri, Ghalib Dehlavi, and others, and even though he did not live in a Persian environment, had never been to the Persian language center, and had no contact with Persian speakers, he has presented the most delicate and precise as well as the most unattainable mental themes in the form of long and excellent poems, which shows his poetic talent.

Iqbal wrote poetry in various styles such as Indian, Iraqi, and even Khorasani style and he has gained success in all these styles. He created a new style and school in Persian poetry, which undoubtedly should be called the Iqbal style.

Dr. Hossain Khatebi writes about the style of Iqbal's poetry: "From the ninth century AH onwards, outside the borders of Iran, we do not know any poet in terms of the diversity of his works, the breadth of his thoughts and the power of his words, based on this great Persian teacher."

Following his mentor Maulana Balkhi, Iqbal paid attention to meanings and thoughts in his poetry and considered words as the only means to express his thoughts and ideas, and he never sought wording and phrasing, which he did not have the opportunity to do. In short, Allama Iqbal can be considered one of the great poets of the Persian language who has a great right to the Persian language and literature. His works have added valuable wealth to the Dari Persian language treasure. (Iqbal's Collection of articles, 1987: 12-13)

Iqbal was very sensitive and cautious in the use of the Dari Persian words and combinations, and when necessary, he referred to experienced teachers such as Ghulam Qadir Gholami, Chowdary Mohammad Hossain, and Sayed Sulaiman Nadvi. He was so interested in the Dari language that during his spiritual journey to the Alevi world, he thought that the inhabitants of the planet Mars also speak the Dari language:

It is a dream or a spell that the people of the planet Mars speak the Dari language. (Persian Collections of Iqbal, 1965: 327)

We can infer from Iqbal's works that he chose the Persian language to express his thoughts and political concerns because Mathnavi has such a feature in the Persian poetry that it can clearly explain philosophical and political thoughts, just like Mathnavi of Maulana Jalaluddin Mohammad Balkhi has such a special feature. This poetic format, i.e. the Mathnavi, is basically used for narration and anecdotes. Another thing is that Iqbal was deeply influenced by Mawlavi's Spiritual Mathnavi and without a doubt he chose mathnavi, which is the form of Persian poetry, to express his thoughts and ideas. In the introduction to the translation of "The Secrets of Consciousness" translated by Professor

Nicholson, Iqbal writes: "the Persian language is one of the privileged languages that is suitable for expressing philosophical ideas in a clear and simultaneously full of passion." An admirable point about his luck, helplessness, humility and humility regarding his mastery and skill of the Persian language, which was undoubtedly a foreign language to him, is what he mentions in the introduction of "The Secrets of Consciousness:"

I am an Indian and strange to Persian, although the Hindi language is sweet, but the Dari language is sweeter than it. I have been influenced by the Dari language, and this language is compatible with the elevation of my thoughts. (Iqbal's Persian Collections, 1965: 10 – 11)

During a speech at a seminar held in Damascus in 2005, Sadiq Ayena Wand, Cultural Advisor to the Embassy of the Islamic Republic of Iran in Syria, said:

Iqbal was proficient in the Persian language, and some of his teachers in the Persian language are Shams-ul-Ulama Maulavi, Mir Hussain and Salahuddin Saljuqi, who are some of the famous writers of Afghanistan and close friends of Iqbal's. Another friend of his was Allama Abdul Ali Tehrani, who lived in Lahore and was associated with Iqbal. (Nida Iqbal, 1986: 171)

#### **4.3 Iqbal and Maulana Rumi Balkhi**

influence on shaping Iqbal's thoughts are evident and obvious to all educated people, and in many places in Iqbal's poems, this fact is evident:

Mentor Rumi has a clear conscience, and is the leader of the caravan of love and liveliness, and his status is higher than the moon and the sun. (So what should be done, O people of the East, 1965: 388)

In the introduction part of the Mathnavi "The Secrets of Consciousness", Allama Iqbal considers himself a wave of the raging sea of Rumi Balkhi, and seeks the precious gem of knowledge from that sea, and gets refreshed from water and finds a new life.

He considers the spiritual Mathnavi to be a form of Qur'an in Pahlavi language. From his point of view, Maulana Balkhi is a turbulent sea and he himself is a wave of that raging sea that wants to grab the door of knowledge from that sea and be refreshed by its holy soul.

Maulana's Mathnavi has expressed the concepts of Quran in Pahlavi language. Maulana Balkhi made it useful. I am a wave of Rumi's raging sea and I want to grab the shining gem from that sea

(Persian Collection of Iqbal, 1965: 8)

Iqbal considers himself to be the wine of Maulana Jalaluddin Muhammad Rumi Balkhi's mysticism, and he wants to make the lover of knowledge and education like him drink the wine of Maulana's mystical words.

Come, I have brought pure wine from the jar of the mentor Rumi's. It is said to be younger than the grape wine.

(May Baqi, Iqbal's Persian Collections: 251)

Iqbal makes continuous and untiring efforts to enlighten the minds and purify the thoughts of people, especially Muslims, and in this regard he follows the footsteps of his mentor, Rumi Balkhi:

Like Maulana Balkhi, I gave adhan in the shrine and learned the secrets of the soul from him. He lived in the old era of evil and I live in the modern era of evils. (Persian Collection Iqbal, 1965: 451)

Allama Iqbal calls at people to follow Maulana Balkhi so that, as a result, human becomes aware of themselves and God.

Make Maulana Balkhi your partner of your way so that God will give you the sympathy and patience. Because Rumi knows the brain from the skin and people learned the dance of the body from his words and stayed away from the dance of the soul. The dance moves the body made of soil, but the dance of the soul disturbs the heavens. (Iqbal's Persian Collections, 1965: 387)

Iqbal says the following in order to draw the displaced people to their homes and make new dreams come true, so that the eyes of the people of flavor will be enlightened and the value of speech will rise.

Once again I read from Maulana's Quotes because his soul has the capital from the flames, and he is the one who turned the soil into a useful thing.

(Iqbal's Persian Collection, 1965: 8)

Allama Iqbal proudly states that although his ancestors were among Hindu Brahmins, he himself is the follower of Maulana Rumi and Shams Tabrizi:

Look at me, I am a brahmin-born Indian, but I am familiar with Rum and Tabriz (Maulana Balkhi and Shams). (Iqbal Persian Collections, 1965: 119)

In his book "Javid Namah", Allama Iqbal, during his spiritual journey to the heavens, while moving to Yargmid Valley, which the angels call Wadi Tawasin, says the following things in the praise of Maulana Balkhi's thought and position:

Maulana Balkhi is a guide of love and affection, and his words are a fountain in heaven for the thirsty. (Iqbal's Persian Collections, 1965: 294)

Here, Iqbal says in the language of Maulana Balkhi that:

Flaming and burning poetry flows from the warmth of the remembrance of Allah, the Most High, and its sound turns the grass into a garden, shakes the heavens, testifies to the truth, and elevates the poor to the royal position. This poetry flows like blood in the body and makes the heart more awake than the soul of the truthful, so a poet is like a heart in the chest of a nation, and a nation without a poet is like a heap of soil. The passion and playfulness of the poem captures the world. So when the goal of poetry is humanity and humanism, a poet is also the heir of a prophet. (Javid Namah, Iqbal's Persian Collections: 294)

Elsewhere, describing the high position of Maulana Rumi Balkhi he says as following:

Maulana Balkhi is the owner of beautiful zikr and his speech is like the ax of Ibrahim (peace be upon him). (Persian Collection of Iqbal, ibid.: 322)

Also, in his book "Javid Namah", he calls Maulana Balkhi the Imam of the honest:

Maulana Balkhi is the Imam of the truthful and is familiar with their position. (Iqbal's Persian Collections, ibid.: 348)

All of Iqbal's mathnavis (with the exception of "Golshan-e-Raz-Jadid", written in the dictionary of Hexagonal Hazj Mahzaf / Maqsour to welcome Shiekh Mahmud Shabestari) are written in the rhythm of The Spiritual Mathnawi of Maulana Rumi Balkhi. In some cases, Iqbal expresses Rumi's themes in other words and still uses Maulana Rumi's compositions in some cases. Like the following verses:

Rumi: Every thought and doubt eats another thought and thought is also confused over other thoughts. (Spiritual Mathnavi, 2015:729)

Iqbal: Under this blue sky, man eats man and a nation rules another nation. (Iqbal's Persian Collection, 1965:259)

Rumi: If you separate your heart from the sorrows of the world, you will receive life and prosperity in the garden of the hereafter. (Shmas's Collection, Vol 2:237)

Iqbal: You can pass through the tulips flower like a morning wind and open the bud bunch. (Iqbal's Persian Collection, ibid: 134)

Rumi: The day you come back would be a happy day and like moon in my life's window you will shine. (Shams's Collection, Vol 5: 299)

Iqbal: This sky, with lower and high points, took the place in the heart of love. (Iqbal's Persian Collection, ibid: 252)

Rumi: Oh my Friend, your heart is gambling, the wound you give us is manly and solid. (Shams Collection, Vol 4: 153)

Iqbal: With your drunkenness, be a mentor and drink the Cup of Knowledge successively, and when you become ready (succeeded in getting knowledge) confront Jamshid's reign. (Iqbal's Persian Collection, ibid: 363)

In his Persian poems, Allama Iqbal has given verses, stanzas or verses of Maulana Balkhi as a guarantee, which shows his deep study in the spiritual Masnavi and the collection of Shams Tabrizi, as he says:

The land of Yathrib (Madinah Munawarah) is happier than the world and the hereafter. Blessed is the city where the darling is.

(Iqbal's Persian Collection, *ibid*: 17)

The above verse reminds me of Maulana Rumi's verse which says:

Which city is best than any other cities?  
The city where the darling is. (Balkhi, 1958: 571)

And this poem of Iqbal's: Oh the one who rules the lions, but today you have become a fox due to the neediness. (Iqbal's Persian Collection, *ibid*: 18)

This is very similar to Maulana's poem: What turns lions into foxes is neediness. (Mosowi, 2015: 42)

And again this poem of Iqbal's: In his satisfaction, the satisfaction of the truth is lost and people do not believe this. (Iqbal's Persian Collection, *ibid*: 43)

It is adapted from this verse of Rumi: The science of truth is lost in Sufi's science and people do not believe this. (Iqbal in the way of Rumi: 129)

#### 4.4 Iqbal and Sanayee Ghaznavi

According to Iqbal, Hakim Abul Majd Majdod bin Adam Sanayee of Ghaznavi has a special and high position. During his trip to Afghanistan in November 1933, Allama Iqbal went on a visit to Sanayee in Ghazni, and due to feelings of devotion, his condition changed completely. On this occasion, he mentions Sanayee in the Mathnawi "Traveler", as in the mentioned Mathnawi, he says while welcoming Sanayee:

Ah, Ghazni, which was once the heart of science and technology and the birthplace of the brave men. There is the shrine of Hakim Sanayee of Ghaznavi, the one whose voice makes men strong-hearted. We have both learned from the wisdom of the Quran. He speaks of the truth and I speak of men of the truth. (Iqbal's Persian Collection, *ibid*: 422)

Allama Iqbal after his visit to Sanayee Ghaznavi welcomed the famous ode of Sanayee which says:

Do not dwell in the body and the soul, because the body is lower and the soul is higher, leave the old age and come out of these two. (Sanayee, 2015: 51)

There is an ode in "Bal-e-Jibreel" poem (Urdu) in the same poem and verse, which is as follows:

My thought does not fit in the width of nature and maybe this madness of yours is as wrong as the width of the desert. (Iqbal's Persian Collection, *ibid*: 422)

There was a call that this is the chaos of the Day of Resurrection that the Chinese are wearing Ihram and the people of Makkah are sleeping in the bathas. (Iqbal, 1935: 39)

Or: If the moon and the star Parveen hunt me, it will not be surprising because I have put my head on the saddle of my mentor's horse. (Iqbal, 1935: 41)

In addition to guaranteeing some stanzas from Hakim Sana'i, he has analyzed many meanings and concepts of Hakim Ghaznavi, in this ode and given various other interpretations according to his opinions. In the same poem (Bal-e- Gabriel) in the last part of Na'at, Iqbal has depicted his respect for Sanayee as follows:

It will not be surprising if the moon and the star Parveen hunt me, because I have put my head on the saddle of my mentor's horse. A mentor who is the light of the way of the final prophet and the master of the whole, who turns the dust of the way into the light of a mountain. I am not floating in this ocean because of Sanayee Ghaznavi. However, there are several precious gems in this ocean. (Knowledge Quarterly, No. 110: 108)

Hakim Sanai Ghaznavi said in an ode: O, my Lord! Grant Sanayee so much light in the knowledge of wisdom that the soul of Abu Ali Sanayee becomes jealous of that. (Sanai, 2010: 57)

On this occasion, Allama Iqbal had written the following in Mathnawi "The Traveler" in Sanayee's language:

Abu Ali Sina is aware of water and soil, but does not know the boredom of hearts.

(Iqbal, 1990: 737)

Iqbal in "Javid Namah" under the title of "Soul of Hakim Sanayee" answers from heaven" expresses the thoughts of Hakim Sanayee Ghaznavi as follows:

Through poverty, I have become a secret keeper of the good and evil, alive and opinionated, a poverty that knows the way and sees Allah the Almighty with his own light.

Either go wear perfume and make-up like women, or enter the field like men and start a competition. (Iqbal, 19190:737)

The believers under the sky are alive only because of love, not because of eating and sleeping. Prophet Muhammad, may God bless him and grant him peace, is the ocean and has high waves, rise up and make the water flow from this ocean according to your will. (Persian Collection of Iqbal, ibid.: 422)

As can be seen, Allama Iqbal has adapted this verse of Hakim Sanayee in the second stanza of the fourth verse of the above verses, which says:

Either go wear perfume and make-up like women, or enter the field like men and start a competition. (Sanai, 2013: 485)

Allama Iqbal in "Armaghan-e-Hijaz" in his couplets as "Rumi" expresses his spiritual relationship with Sanayee, however through Maulana Jalaluddin Balkhi as follows:

The wine of knowledge flows from my vine, blessed is the one who drinks from this wine. I am the inheritor of the fire that Senayee put in Rumi's heart. (Iqbal's Persian Collection, ibid.: 459)

Allama Iqbal in "Armaghan-e-Hijaz" in his wish for Rumi passion and sincerity and honesty of Hakim Sanayee, says:

God! Grant me the passion of Maulana Balkhi and the fervor of Khesrow and the truth and sincerity of Sanayee Ghaznavi. (Iqbal's Persian Collection, ibid.: 436)

#### 4.5 Iqbal and Jami

Allama Iqbal mentions Maulana Nooruddin Abdul Rahman Jami Heravi in his poems, and

he pays special attention to him and guarantees his poetry:

I love Maulana Nooruddin Abdul Rahman Jami's method and his poetry and prose increase my knowledge. (Iqbal's Persian Collection, ibid.: 1)

Iqbal mentions the name of Maulana Jami together with his mentor, Murad and Maulana Rumi Balkhi, and states that two verses from Maulana Balkhi or Nuruddin Abdul Rahman Jami open the chapters of knowledge and wisdom to him:

The science of logic smells raw and its reasons are incomplete. Instead of logic, two verses of Maulana Balkhi or Maulana Jami open the closed doors of science and knowledge. (Iqbal's Persian Collection, ibid.: 480)

Allama Iqbal has carefully studied the works of Maulana Jami and Sheikh Fakhruddin Ibrahim Hamdani, nicknamed Iraqi, and praises the way of expression of these two. As he says:

Sometimes I read Iraqi's poems and sometimes Maulana Jami's poems set fire to my body and make my soul happy.

(Iqbal's Persian Collection, ibid.: 440)

In some poems of Maulana Jami and Allama Iqbal, there is confusion of meanings. For example:

Jami: O you who have one friend in the Qibla of loyalty, so your heart is looking for this and that bond, you have one heart and one friend is enough for you. (Muhaiq, 2006: 113)

Iqbal: A smart person told me that every day is a message for tomorrow. Protect your heart from the temptation of reckless good people and close your heart to them. (Iqbal's Persian Collection, ibid.: 199)

Jami: Our co-religionists drank the wines of knowledge and emptied the cups and left. (Muhaiq, Ibid.: 113)

Iqbal: They took our hearts away, come and sit with the common people for a moment because the elites drank the pure wines and left. (Iqbal's Persian Collection, ibid.: 432)

Jami: O bartender! Abstinence is forbidden in this garden. (Jami, 2000: 23)

Iqbal: In this mosque, there is a public invitation and each person's share of this wine

is given according to the size of a cup. (Iqbal's Persian Collection, *ibid.*: 233)

Jami: I am thinking about you and I don't look at the beauty of others, your imagination is better than other's beauty. My zeal about you is such that I don't let you come to the imagination of others. He was represented by the hoopoe, and alas, I am far away, and cannot fly with other people's wings. (Muhaqiq, 2006: 114)

Iqbal: Don't be like a mirror that erases the beauty of others and wash the thoughts of others from your heart and eyes; learn to spread your wings in the world, because it is impossible to fly with other people's wings. (Iqbal's Persian Collection, *ibid.*: 254)

Jami: I am so drunk that wine comes out of my eyes and the smell of barbecue comes out of my heart full of regret. (Muhaqiq, *Ibid.*: 114)

Iqbal: Although I know that one day it will come out unmasked so that you don't think that the soul will come out of the twist. (Iqbal's Persian Collection, *ibid.*: 146)

Jami: Because you have become a slave of love, leave the lineage and this way leave so-and-so and so-and-so. (Jami, 2000: 139)

Iqbal: In the way of love, so-and-so's child is not important, and in this way, they give Moses's bright hand to a black person. (Iqbal's Persian Collection, *ibid.*: 253)

#### **4.6 Iqbal and other Persian-speaking poets**

Iqbal raised nine questions and provided answers to them in "Golshan Raz-e-Jadid", which is a part of "Zobor Ajam". It should be mentioned that Allama Iqbal wrote Golshan Raz-e-Jadid" following Sheikh Mahmoud Shabastri's Golshan-e-Raz, and like that, Arif Vala Maqam raised questions and answered them.

Allama Iqbal says in the introduction of (Gulshan-e-Raz-e-Jadid), that the old burning has gone out of the body of the earth, and its body has been left behind, and the soul has moved from its body. The East is like a painting that lives without a soul and does not know what the joy of living lies in. The heart of the East has been alienated from the claim and its straw from the tone.

In this arrangement, Iqbal states that he imitated Sheikh Mahmoud Shabastri. As he says:

I expressed my goal in a different way and answered the words of Sheikh Mahmoud Shabastri. (Iqbal's Persian Collection, *ibid.*: 159)

In the introduction, Iqbal mentions that he does not tell fictional tales like other poets, and he is not like a lover and does not have a sad heart. In this introduction, like Maulana Balkhi, he complains about poetry and rhyming and considers himself to be one of those men who do prophetic work by writing poetry, and who tell the same story along with Gabriel Amin without representatives and gatekeepers, and with their holy spell they blow the spirit of life in the people. In the last part of this poem, he adapted a verse from Sheikh Mahmoud Shabastri, which says:

In a hundred centuries, no one will appear like Attar. (Shabestri, 1990: 69)

Similarly, in Iqbal's works, Mirza Abdul Qadir Bidel has also been mentioned, and Iqbal wrote a verse in one of his poems in the book Zarb-e-Kalim (in Urdu) under the title of Mirza Bidel and brought a verse of Bidel in it. He wrote a Persian verse in Urdu verses as follows:

Whenever the heart was wide open, the meadow was invisible and the color of the wine could be seen from the outside because the glass jar was delicate. (Zarb-e-Kaleem: 123)

The above verse is stated in Bidel's Collections as follows:

Whenever the heart expanded, this meadow was invisible and because the jar of wine was bored, the color of the wine could be seen from the outside.

(Bidel, 2009: 718)

#### **4. Conclusion**

- Iqbal is one of the greatest poets of the Persian language, who has played a great role in the Persian language and literature. His works have added precious wealth to the treasure of the Dari language.

- The Dari Persian language plays an important role in reflecting the high thoughts of Iqbal.
- Although Iqbal's native language was Urdu, he used the sweet Persian language as a ladder for the ascension of his thoughts.
- Iqbal's works make it clear that he learned the Persian language not in school, but by using the talent Allah granted him and by studying the works of great Persian-speaking scholars and poets such as Jalaluddin Muhammad Rumi Balkhi, Sanai Ghaznawi, Maulana Jami Herawi, Sheikh Muhammad Shabestri, Bidel, and dozens of poets and writers, he has learned the Dari Persian.
- Just as Iqbal is influenced by Persian-speaking poets, so in his works, he adapted stanzas and verses from famous Dari Persian poets.

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