



ALLAMA IQBAL: A UNIVERSAL VERSIFIER OF AHL AL BAYT

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Abstract

This paper examines Versifier Allama Mohammad Iqbal's poetic representation of the Ahl Al-Bayt within his broader philosophy of Ishq (Divine love), Khudi (selfhood) and moral resistance. Versifier Allama Iqbal portrays Ishq in his poetry as just not an emotion, but an ultimate driving force of the Universe. He held profound respect for Prophet Mohammad and his Ahl Al-Bayt and framed them as spiritual foundation that builds character, protects the soul, and unifies humanity. Through close textual analysis of selected Urdu and Persian poems from Baal-e-Jibril, Bang-e-Dara, Kulliyat-e-Iqbal and Rumuz-e-Bekhud. Iqbal presents the Ahl Al-Bayt in his poetry as Universal symbols of spiritual courage, justice, sacrifice, and moral leadership. Their lives become enduring models for ethical action and spiritual awakening, transcending sectarian boundaries.

Keywords

Ishq (Divine love), Dum (Breath), Khudi (Selfhood), Amal (action). Ahl Al-Bayt (the family of Prophet Mohammad), (a.s.) means Alaihis Salam or Peace be upon him, etc.

Full Article

Introduction:

Allama Iqbal's poetry is a profound reflection of divine love (*Ishq*), emphasizing that a warm connection with the Creator is the ultimate purpose of human life. His poetry recurrently revolves on the love and reverence for Rasool e Khuda/Prophet Mohammad; he depicts him as a model for transformation. Iqbal's work emphasizes the Prophets teachings as a source of inspiration for individual and collective development. His poetry reflects his devotion for Syeda Fatima Zehra, Prophet's daughter, Hazrat Ali Ibn Abi Talib brother and later son in law of Prophet Mohammad. Especially the sacrifices of Imam Hussain, the youngest grandson of Prophet Mohammad is a recurring theme in his poetry works. Iqbal presents the Ahl Al-Bayt as Universal symbols of spiritual courage, justice, sacrifice, and moral leadership.

Sir Mohammad Iqbal's honorifics were Shair e Mashriq (Poet of the East) and Allama Iqbal. He was born on 9th November, 1877 in Sialkot, Punjab and died on 21st April, 1938 in Lahore, Punjab. He received his elementary education in Urdu, Persian and Arabic languages. 'He was a good Orator and has given many discourses (taqreerein), authored liberation write-ups (tahreerein) and Eloquent speeches (Bayanaat)'. (Iqbal, .3)¹ Iqbal's Urdu anthology is divided into four volumes and Persian Anthology is divided into several independent major Collections. He also wrote patriotic poetry Tarana-e-Milli, Tarana-e-Hind etc.,

He was influenced by the poetry of Mirza Ghalib, Sufi Mystic Rumi, Mir Baber Ali Anis, German poet Goethe, Western Philosopher Friedrich Nietzsche and French Philosopher, Henri Bergson. Allama Iqbal wrote the famous patriotic song 'Saare Jahan se Accha Hindustan Hamara' in 1904 that celebrates the greatness of India during British Raj. He has written different genre of poetry like Ghazals (lyrical poems), Nazms (structured thematic poems), Masnavis (Long narrative epics of bb cc pattern) Rubaiyat (Quatrains), Qita (Short couplets of singular thought), Manqabat



(Sufi devotional Poem) and Dua (Invocation to Divine Lord). Some of his Literary and poetic Contemporaries were Mehmet Akif Ersoy, Rabindranath Tagore, Sarojini Naidu and Akbar Allahabadi. This paper examines Versifier Allama Mohammad Iqbal's poetic representation of the Ahl Al-Bayt within his broader philosophy of Ishq (Divine love), Khudi (selfhood) and moral resistance

Analysis of Poesy:

In literary traditions of Urdu, Persian and Arabic; Ishq (Love) is divided into two categories. The first category is *Ishq-e-Majazi or Metaphorical/worldly love* for another human being. It can be any human relationship. This intense human connection is the reflection to understand the broader Divine love for Allah (s.w.t). The second category is *Ishq-e-Haqiqi or True/Divine love*. It is characterised by the annihilation of ego and complete submission to the will of Allah (s.w.t). Allama Iqbal portrays the second category of Ishq in connection to first category.

Transliteration:

Ishq-e-Dum-e-Jibreel, Ishq-e-Dil-e-Mustafa

Ishq-e-Khuda ka Rasool, Ishq-e-Khuda ka Kalam(Baal-e-Jibril,pg.94 Masjid-e-Qurtuba)²

Translation:

Love is the breath of Gabriel, Love is the heart of the Prophet Mustafa,
Love is the Messenger of God, Love is the Word of God.

The above lines are taken from Allama Iqbal's epic Philosophical Nazm, Masjid-e-Qurtuba and it expresses eternal nature of faith, spirituality and Islamic History. In this transient world everything built by humans is perishable. Iqbal beautifully captures the crux of divine love (Ishq) and Spiritual love as the only force of defying time. He portrays that true, pure devotion breathes through the Archangel Jibril also known as Gabriel, it beats in the heart of Prophet Mohammad also known as Mustafa and eventually manifests as the message and word of the Almighty Lord Allah.

In the subsequent lines of Nazm, Allama Iqbal portrays Ishq as

Transliteration

Sidq e Khalil bhi hai Ishq

Sabr e Hussain bhi hai Ishq

Maarka'ay wajood mein

Badar-o-Hunain bhi hai Ishq (Baal-e-Jibril pg.112 Zauq-o-Shauq)³

Translation:

Love is the sincerity of Khalil;
Love is the patience of Hussain;
In the battle for existence,
Love is also Badr and Hunain.

The Divine love of Allah (s.w.t) is attributed by his name Al-Wadud, *the Loving* in Quran (Surah Hud 11:90)⁴. This name signifies; Allah loves his creation through blessings, forgiveness and care. It means, Allah loves those who trust him and are pious, good -doers and patient. In the first line of Nazm, Versifier Allama Iqbal gives reference of the absolute truthfulness and unwavering devotion towards Allah (s.w.t) of Prophet Ibrahim (Abraham) and in the second line of the Ghazal he talks about Hussain Ibn e Ali, the youngest grandson of Prophet Mohammad (626-680 CE). Hussain's stand at the Battle of Karbala is seen as the final manifestation of divine love in deed. It represents



over-all surrender to the Divine Will, selecting total sacrifice and martyrdom and not compromising the principles of righteousness, truth, and conviction.

In the Battles of Badr and Hunain the believers were purely motivated by their love for Allah and though they were ill-equipped and outnumbered force of 313 soldiers than Meccan army of 1,000 soldiers. Because Prophet Mohammad and a devoted few stood firm, calling out in desperate humility, that Allah sent down His Sakinah (divine tranquility) and unseen forces to turn the tide. Thus, Allama Iqbal viewed divine love (Ishq) as a passive emotion, but as an active, dynamic force that awakens the human soul, builds character, and drives the believer to selfless action.

In the ensuing Ghazal, Allama Iqbal portrays a contrast between Cold Blooded Intellect and spiritual love

Transliteration

Ya Aql ki Robahi, Ya Ishq-e-Yadullahi

Ya heela-e-Afrangi, Ya hamla-e-Turkana

Meri mein, Faqeer mein, Shahi mein, Ghulami mein

Kuch kaam nahin banta, be jurrat-e-Randana (Baal-e-Jibril pg.68 Ghazal 47)⁵

The holy Quran says in Surah Al-Burooj (85:14)⁶: - And He is the All-forgiving, the All-affectionate. In theology, Ishq-e-Haqiqi or the Divine love of Allah is reciprocal, dynamic and characterized by compassion, protection, and deep spiritual connection with the Almighty Lord. Thus, Allama Iqbal says true love is only with lord who is Omnipotent and has two powerful qualities of forgiving and being affectionate which we should try to follow in our life.

In the first line of the Ghazal, Allama Iqbal shows a sharp contrast between calculated worldly cunning intellect and fearless, divinely inspired love of Yadullah (Hand of God which is the title and spiritual attribute of Ali Ibn e Abi Talib, Cousin and Son-in-Law of Prophet Mohammad). The core message the first line of the couplet gives is that, true believers of God should reject the cowardly, selfish and materialistic calculations of cold intellect. And in the second line he says, they should fearlessly and boldly embrace divine love like Yadullah or Ali ibn e Abi Talib who sacrificed his all in the way of God. If we fail to do that our lives are doomed to a miserable end.

In the third and fourth line of the stanza, Versifier, Allama Iqbal suggests that true achievement, whether in poverty, leadership, or servitude, is impossible without a bold, non-conformist spirit. The phrase “be Jurrat e Randana” embodies this essential fearless audacity. Thus, according to Iqbal, to gain true divine love (Ishq), a person has to be daring, and he should have passionate conviction that breaks free from conventional fears, hypocrisies, and rigid societal chains to achieve higher spiritual and worldly greatness.

The following lines of the Ghazal are taken from Allama Iqbal’s Anthology *Bang e Dara*.

Transliteration

Zindagi Insaan ki ek dum ke siwa kuch bhi nahin

Dum hawa ki Mauj hai, Ram ke siwa kuch bhi nahin

Zairan e Kaaba se Iqbal ye pooche koi

Kya Haram ka Tohfa Zam Zam ke siwa kuch bhi nahin (Iqbal, 344 Ghazal 87)⁷

Translation

Human life is nothing but a single breath!

Breath is a wave of Air; it is no more than a flow!



Iqbal someone should ask the Visitors of Kaaba
Is the Gift of the Kaaba nothing other than Zam Zam?

The first line of Ghazal emphasizes the transience of human life, reducing it to the span of a single breath i.e., inhalation and exhalation. The second line deepens this Sufi/ philosophical thought; stating that this breath is as fleeting as a 'wave of air' that runs as fast towards its end. In the third line, Allama Iqbal talks about the Tawaf / circumambulation done by the Pilgrims around Kaaba and afterwards drinking of water from Zam Zam Spring. He says the visitors of Kaaba should ponder about the other gifts they receive from Kaaba apart from water from Zam Zam: they get numerous rewards like purification, Pardon, deepening faith and devotion, and a profound sense of harmony and parity. The core message is that all worldly existence is impermanent and ultimately only 'the Divine' Allah is the eternal truth.

Once Allama Iqbal had an 'Nagahani Takleef' means unexpected tragedy and pain then he wrote this Manqabat and send it to New Delhi at the shrine of Sufi Saint, Khwaja Nizamuddin qudsin sarra and his problem was solved. (qudsin sarra is an honorific in Arabic given to a Sufi saint it means 'May his soul be Purified'). In these lines he implores Kwaja Nizamuddin to get his problem solved by God through his Tawassul (intermediation) and the Shafa'ah (intercession) of Ahl Al-Bayt. (Kulliyat-e-Iqbal Pg.14)⁸Few of the lines of the Nazm are

Transliteration:

Vasta dunga agar Lakht-e-Dil-e-Zehra ka Mai'
Gham mein Kyunkar chod deinge Shafiy-e-Mehshar Mujhe
Rone wala hoon Shaheed e Karbala ke gham mein mai'
Kya Durre Maqsd na denge Saqi-e-Kausar Mujhe
Dil mein hai mujh bay amal ke daagh-e-Ishq-e-Ahl-e-Bayt
Dhondhta Phirta hai zall-e-daman-e-Hyder Mujhe (Kulliyat-e-Iqbal Pg.16-17)⁹

Translation:

If I invoke the name of Zehra's 'piece of heart'
How could the Intercessor of the Day of Judgment abandon me in my grief?
I am one who weeps in grief for the Martyr of Karbala.
Will the Cup-bearer of the Kauthar not bestow upon me the 'pearl of the destined aim'
Within the heart of a man of no deeds like me lies the mark of love for the Ahl al-Bayt.
The sheltering hem of Haider's mantle wanders in search of me.

In the first line of the couplet of Nazm, Zehra is the daughter of Prophet Mohammad and the piece of heart of Zehra are her sons Hasnain (Plural of Hasan ibn Ali and Hussain ibn Ali). In Islam the sole Sovereignty of intercession (Shafa'ah) belongs to Allah. But on the day of Judgement Allah has given permission to Prophet Mohammad to plead with him for the forgiveness of Sinners. In the second line of the Nazm the epithet 'Shafiye Mehshar' is given to Prophet Mohammad, peace be upon him as he is a highly honoured figure. Thus, in this couplet the Versifier Allama Iqbal says, if I invoke the name of Hasnain, the beloved grandsons of Prophet Mohammad; will he not help me out to reduce my pain.

In the third line Shaheed e Karbala is the honorific of Prophet Mohammad's youngest grandson Hussain Ibne Ali. In the fourth line Saqi-e-Kausar means 'the cupbearer of the heavenly fountain Al-Kausar' on the day of Judgement. According to Shia tradition this epithet is given to Ali Ibn Abi Talib, the cousin and later son-in-Law of Prophet Mohammad who will be distributing water to pious people on the day of Judgement on behalf of Prophet Mohammad.



In the fifth line of Nazm, Durre Maqсад means a deeply held aspiration. He has a burning mark of love in his heart for Ahl Al-Bayt and it is this love or deep spiritual devotion to Ali ibn Abi Talib which causes the hem/protection of Haider to seek his grace. Zil-e-Daman in poetic context is hem/Shadow of protection and it is a metaphor. Thus, the Versifier Allama Iqbal says I weep for the Martyr of Karbala, Hussain Ibn Ali therefore will, Ali Ibn Abi Talib not bestow upon me my deeply held aspiration.

Versifier Allama Iqbal in his famous Persian work *Rumuz-e-Bekhudi* paid a profound poetic tribute to Bibi Fatima Zehra, peace be upon her (daughter of Prophet Mohammad). The following are the starting lines from his Masnavi

Transliteration:

Maryam az yek nisbat-e-Eesa Azeez,
Az seh nisbat Hazrat-e-Zehra Azeez (Rumuz-e-Bekhudipg.345)¹⁰

Translation:

Maryam is honourable because she is the mother of Eesa/Jesus
Look at Zehra her honour comes from three relationships

Allama Iqbal says in this Masnavi that, Maryam/Mary holds an elevated and revered status due to her profound relationship of being mother of Jesus. In contrast, the three distinctive characteristics that Allama Iqbal highlights of Bibi Fatima Zehra are, she is first and foremost the daughter of Prophet Mohammad, who described her as the light of his eyes. Secondly, she is wife of Ali ibn Abi Talib, he is the leader and chosen solver of difficulties of earlier and later people. And Ali ibn Abi Talib is said to be the Lion of God. Thirdly, she is the mother of Hasnain (Hasan Ibn Ali and Hussain Ibn Ali), who are considered as *Jawanan-e-Jannat*, the leaders of Heaven of young people. Iqbal also considers Fatima Zehra as the Ultimate role model for women, embodying complete submission to Allah.

The ensuing couplets of the Ghazal portray self-discovery, human potential and the supreme destination of the soul

Transliteration:

Khiraad mandon se kya puchhun ki meri Ibtedah kya hai
Ki main is fikr mein hoon meri inteha kya hai
Khudi ko kar buland itna ke har taqdir se pehle
Khuda bande se khud pooche bata teri Reza kya hai (Baal-e-Jibril pg.55 Ghazal 33)¹¹

Translation

Why should I ask the wise about my origins?
I am consumed by the thought of what my Ultimate height of progress is.
Elevate your selfhood to such heights that, before decreeing any destiny
God himself asks the servant: "Tell Me, what is your will?"

Versifier Allama Iqbal says, why should I ask the wise/intelligent people about my beginning or existence because they themselves do not know this secret. This line depicts a person's search for his identity and the big questions of life like the purpose of human creation, human soul, self-realisation (Khudi), and the relationship between humans and the Divine. He was not worried of his beginning but he was worried about what is the last limit (end) of his self-actualization. Allama Iqbal did not look at life through biological lens; instead, he viewed human existence as a dynamic, spiritual journey filled with cosmic responsibility.



The third and fourth line of the stanza portrays about elevation of one's own identity, self-confidence, self-respect and our inner strength. It says a person should elevate his/her hard work and ability so much that even God himself asks him what his wish/desire (Reza) is before writing his destiny. These lines portray an inner revelation. Allama Iqbal's poetry is profoundly focused on the versifiers Heart, which stems from his Philosophical belief that true knowledge and awakening is from 'Seat of Divine Love' or Ishq, Awakening of the Self or Khudi. The tragic events of Karbala deeply moved Iqbal, and he often used the story of Imam Hussain's sacrifice as a powerful metaphor for standing up for truth and justice. Iqbal saw Ahl Al-Bayt as examples of Islamic values and believed their lives provided guidance for Humanity.

Transliteration:

Haqiqat-e-Abdi hai Maqam-e-Shabbiri

Badalte rahte hain Andaaz-e-Kufi-o-Shaami (Baal-e-Jibreel pg.73 Nazm 54)¹²

Translation:

Eternal truth is the status of Shabbir (also known as Hussain ibn Ali)

The ways of the Kufis and Syrians keep changing

In the above couplet Iqbal says the supreme sacrifice of Imam Hussain ibn Ali (also known as Shabbir) is an eternal truth, His status, courage, sacrifice and standard of truth is unmatched, timeless reality. In the second line of the couplet he says, the treacherous or fickle nature of worldly societies, politics, and opposing forces alters with time, but truth remains absolute. Worldly and corrupt societies are symbolised by the people of Kufa and Sham.

The subsequent is the highly revered final couplet of Ghazal 62 from Baal-e-Jibril

Transliteration:

Gharib-o-sada-o-Rangaen hai dastan-e-Haram

Nihayat iss ki Hussain, Ibtida hai Ismail (Baal e Jibril. Ghazal 062)¹³

The story of Haram (Holy Kaaba) if told is poor, simple and colourful

It begins with Ismail, and culminates with Hussain's sacrifice which is the utmost important Allama Iqbal says the story of Holy Kaaba is simple, poor and vibrant and it is tied through two ultimate sacrifices. The first sacrifice started with Hazrat Ismail who laid himself down, ready to be sacrificed by his father Prophet Ibrahim, out of pure devotion to God. Prophet Ibrahim saw a divine dream in which he was sacrificing his son Ismail. Satisfied by Ismail's absolute submission and faith, God intervened at the final moment, and sent a sheep to replace Ismail miraculously right before the knife touched his neck thus sparing his life. The Quran (Surah As-Saffat, 37:107)¹⁴ states that Ismail's sacrifice was ransomed with a great Sacrifice (Dhibun Azeem). The second sacrifice was of Imam e Hussain in the Battle of Karbala. Hussain was the grandson of Prophet Mohammad and a direct descendant of Prophet Ismail. The event at the Mina spared Ismail's life and it resulted in celebration of mercy and obedience known as Eid ul-Adha and conversely, Hussain ibn Ali's actual loss is commemorated as Ashura which fulfils the ultimate cost of standing against tyranny on behalf of the faith. Thus, Iqbal concludes that the story begins with Hazrat Ismail's submission to knife and culminates in the crimson martyrdom of Hussain Ibne Ali at Karbala to preserve divine justice.

In the following couplets of the Ghazal Allama Iqbal portrays the shining destiny of Bilal

Transliteration:

Chamak utha joh sitara tere muqaddar ka



*Habash se tujhko uthakar Hijaz mein laya
Madina tere nigahon ka noor tha goya
Tere liye toh ye sehra hi tur tha goya (Bilal 81)¹⁵*

Translation:

The star of your destiny shone bright
When you were lifted from Abyssinia and brought to Hijaz
Madinah was the very light of your eyes
For you, that dawn was truly the light of guidance

Hazrat Bilal Ibn Rabah al-Habashi an enslaved man in Mecca became a close and prominent companion of Prophet Mohammad, peace be upon him. He was born around 580 CE in Mecca. Bilal's parents Hamamah (a freed slave woman of Banu Jumah) and Rabah were taken as slaves. His mother was from Abyssinia while his father was from Arabia. Bilal lived under the punitive ownership of Umayyah Ibn Khalaf, a prominent Chieftain of the Quraish and a fierce opponent of early Islam. Drawn to the message of monotheism, Bilal secretly converted to Islam. When Bilal's master discovered his conversion then he was subjected to horrific abuse. Despite the brutal punishment, Bilal refused to renounce his faith, repeatedly declaring 'God is one/Ahad, Ahad'. His prominent status emphasizes that true nobility comes from faith and character. Allama Iqbal says that it was Bilal's destiny that he was brought to Hijaz and then to Madina (which is a part of Hijaz) and taken in the wing of Prophet Mohammad, peace be upon him.

Shia Scholars such as Al-Shaykh al-Tusi in his hadith work (scholarly collections) named Ikhtiyar Ma'rifat al-Rijal and Rashid al-Din Ibn Shahr Ashub in his work Manaqib Al Abi Talib maintain that it was Prophet Mohammad himself who liberated Bilal. He also appointed him the first Muezzin (caller to prayer) in Islam. He is highly revered for his unwavering loyalty to Prophet Mohammad and his absolute devotion to the Ahl Al-Bayt. "The great grandson of Prophet Mohammad, Imam-e-Jaffer-e-Sadiq(a.s.) is recorded praying for Bilal stating that he was a Pious servant who genuinely loved the Prophets' family". (Majlisi pg.142)¹⁵

Transliteration:

*Mere Allah Burayii se Bachana Mujhko
Naik joh raah hai Iss raah pe chalana Mujhko (Allama Iqbal, pg. 85)¹⁷*

Translation:

My God, protect me from evil;
Guide me along the path of righteousness.
In this famous Dua/Supplication known as Bacche ki Dua Allama Iqbal portrays deep moral desire with God to protect the reciter from evil and guide them to the path of righteousness.

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