CONCLUSION

The cultivation of those sciences which have enlarged the limits of the empire of man over the external world, has, for want of the poetical faculty, proportionately circumscribed those of the internal world; and man, having enslaved the elements, remains himself a slave.

(Shelley, A Defence of Poetry)

In the absence of Love, Reason bites him (man) like a viper
As he has failed to subject it to the control of vision;
The ransacker of the orbits of planets and stars
Has failed to voyage in the realm of his own ideas;
Entangled in the labyrinths of his own 'wisdom'
He has failed to decide between benefit and harm;
He has subjected the rays of the sun to his service
But failed to illumine the dark night of his life.

(Iqbal, Zarb-i-Kalim)
It is to be stressed in conclusion that the relationship between the tradition of the English Romantic poets and Iqbal is a literary as well as spiritual relationship. Romantic poetry and the poetry of Iqbal essentially reflect a quest of the rediscovery of man and a new and meaningful apprehension of the universe through the reawakened soul. The quest theme has dominated creative literature, dating from the mythical presentation of Ulysses and continuing in the form of various Faustian figures both in the East and the West. The Romantics, and Iqbal, following their tradition, direct this quest inwards. This is not shrinking into one's own shell and saying 'no' to life but a different way of entering into communion with the external reality.

The Romantics as well as Iqbal see no dichotomy between man and the universe, between the perceiving self and the perceived reality. They see one life in man and abroad of which they have a vital sense:

1 sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man.1

Or, in Iqbal's words:

1 Wordsworth, 'Tintern Abbey', ll. 95-99.
Come, I will show you His effulgent face
In the mirrors of the streamlets and diamonds of the dew.
He it is who lives in the forests, deserts and mountains,
And in the mind of man and in *thy* face.\(^2\)

These poets believed that man can establish a connection with this universal life through creative imagination and inspired insight. They felt that, in fact, the connection is already there; man has only to reawaken himself to realize it. And when awakened to the sense of the unity of life, the objects of sense would appear invested with a new meaning. "'What'," writes Blake in *The Vision of the Last Judgement*. "'When the sun rises, do you not see a round disk of fire somewhat like a guinea?' O, no, no, I see an Innumerable Company of the Heavenly host crying 'Holy, Holy, Holy is the Lord God Almighty.'\(^3\) It is this re-begotten self and the consequent rediscovery of life which is the source of the poetry of the English Romantics and that of Iqbal. Their poetry is, therefore, a poetry of vision, prophecy and illumination. It is also a poetry of reawakening and persuasion, a poetry that seeks to convert us, consciously or unconsciously, to

\(^2\) *Kullyat*, p. 171.

\(^3\) *Complete Writings*, p. 617.
its vision or to reawaken us to our own.

The humanist-spiritual tradition of the English Romantics reaffirmed in our time by Iqbal is rooted in an optimistic faith in the essential goodness and infinite potential of man, his God-like grandeur and mysterious profundity and his capacity to live in concord and harmony with the living universe around him. In the modern age, when a poet is apparently more concerned with verbal nuances, irony, paradox and tension (living in an age of tension), the tradition of the Romantics and of Iqbal may be in disfavour. But where actually does the fault lie — with the poetry of Shelley, for example, that is under fire or with the tension-ridden modern sensibility? "It is a necessary and laudable task", writes Fredrick A. Potter about the poetry of Shelley, "to show the limitations of Shelley's poetry by measuring it against modern sensibility. But (I should maintain) it is equally necessary and laudable to expose the limitations of modern sensibility by measuring it against Shelley's poetry." The remark can be applied with equal justification to the poetry of English Romantics and of Iqbal, in general.

Indeed, the spiritual value of their poetry to modern

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man living, as he does, in a mechanical culture which has deadened his feeling and nearly atrophied his imagination, can never be over-stated. The blind worship of reason has closed on him the possibilities of intuitive enlightenment and spiritual development. The neglect of the cultivation of feelings has led to a fatal imbalance which manifests itself in the individual and social behaviour of modern man who tends to drift from one crisis to another. In such a state of spiritual drift and insensitivity the tradition of the seer and sage in the English Romantic poet and in Iqbal can help sensitize and strengthen our inner life.

Such a purifying and stabilizing influence is particularly needed in the West where the industrial and commercial ethos has sapped the spiritual strength of life. The Orient has still some attachment with its flowing spiritual heritage but needs to bring this spirituality to the centre of life, to the heart of the modern materialistic civilization. East and West are each other's complements in the world of the great poets who present to us a vision of synthesis and permanence in the life of the spirit. Iqbal envisioned such a happy state of life;
For the Westerner Reason is the music of life
While for the Orient Love is the mystery of the Universe.

Reason discovers truth through Love
And Love in turn is strengthened by Reason.

When Love and Reason join together
A new world comes into being.

Arise and lay the foundations of the new world
By combining the forces of Reason and Love.

Man cannot be at peace with himself unless he learns
to be at peace with the external reality, with the natural order and through it with the spiritual order which, paradoxically, transcends it; unless he enters into a vital 'I-Thou' relationship with the living universe instead of the lifeless 'I-It' relationship, and honour the sanctity of this profound kinship. The poetry of the English Romantics and Iqbal emphasizes this meaningful communion between man and the living universe through a reawakening of the life of the spirit.

5 Kuliyat, p. 306.