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## **G.R. Malik's Appropriation of Iqbal and the English Romantics: An Assessment**

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### **Abstract:**

The main finding is the recognition of Malik among the few great Eastern advocates of Iqbal. Therefore, a proper discourse has been developed where both advocates and detractors have been shown and the emergence of Malik with his scholarly refutations in counter to those detractors. The originality of Malik's work is highlighted by connecting Iqbal to British Romantic poets that has given Iqbal a place in the field of English literary criticism and at the same time established Malik's place among the main critics of Iqbal. Similarly miscellaneous works of Malik have been discussed at length to display Iqbal's different dimensions and most importantly project him as an Islamic scholar and a universal poet.

**Keywords:** Placing of Malik among the main advocates of Iqbal, Assessment, Detractors, English Romantics, Similarities, Dissimilarities, Arguments, Counter arguments, Agreement, Disagreement.

In the present paper the attempt has been made to throw light on the findings surfaced over while making a detailed study of Prof. G.R. Malik's appropriation of Iqbal and the English Romantics.

In this paper the main finding is to recognize G.R. Malik not among the general critics of Iqbal who have just passed baseless comments on him, not among the detractors whose efforts merely have remained to degenerate the status of this great poet, here I would not blame their personal grudges that they might had with Iqbal but to their fragmented knowledge about him, they have surely weighed him by single perspective but the reality is Iqbal is the name of multi-dimensional personality. G.R. Malik deserves place among the main advocates of Iqbal. About whom Dr. Rafi-ud-Din Hashmi, an eminent Iqbal expert from Pakistan has made an opinion on solid grounds that G.R. Malik has done a meaningful and original assessment of Iqbal's all dimensions of literature. In the foreword of *Surood-i-Sahr Aafirin* Hashmi seems to be very disappointed for not reading Malik so earlier, Hashmi metaphorically compare dwellers of valleys and wide landscapes who remain ignorant and insensitive to feel the scenic natural beauty of mountains where lush green trees surrounded with multicolour flowers dance with soft lashes of wind with those M.phil and Ph.D scholars who have not read G.R. Malik so far. Hashmi calls this ignorance as the great loss for Iqbalian literature (Malik, Forword, *Surood-i-Sahr Aafirin* 2007).

Malik treats Iqbal as an Islamic thinker and a universal Poet. Although, he seems hardly disagreeing with Iqbal, Dr. Rafi-ud-Din Hashmi calls him "*Iqbal ka kamyab Mukalid*" (Malik, Foreword, 2007, 02). However, Malik has pointed out certain places in Iqbal's writings which can be contradicted with heated arguments when put in relation to the holy Quran and Sunna, like some places in *The Reconstruction of Religious Thought in Islam* (like his concepts about heaven and hell) but at heart he was a Muslim thinker and an artist. Malik justifies his stand that Islamic artist takes life as an organic unity where different elements are together. As against art for art's sake, Iqbal uses art for the sake of life. Malik has projected Iqbal as the great artist (Malik, *Surood-i-SahrAafrin*, 7-8).

Iqbal was committed to Islam and for this reason some detractors attacked him as they considered commitment as a drawback which makes an artist narrow sensed and delimits his vision from seeing things in different perspectives. Malik disagrees with the view of such detractors and asserts that commitment develops emotional intensity in an artist, this emotional intensity as per Iqbal instill feelings even into stone and gives birth to the great art. Malik rebuts such detractors of Iqbal, whose purpose was to lower down his stature by passing baseless remarks on him without going through his works. Malik asserts that Iqbal was such a dynamic artist and broadminded personality who produced the character of Devil in '*Jabreel-o-Iblees*' and '*Nalai Iblees*' with sympathy and objectivity. It is Iqbal who wrote about the experience and mature consciousness of Prophet Khizar, he wrote '*Abu Jahal ka Nawha*' and about the personalities like Vishwa Mitra, Byron, Nietzsche, Lenin, Bergson, Goethe, Einstein and others with impartial attitude that nobody can claim that his thinking was narrow and subjective (Malik, *Surood-e-Sahr Aafrin* 11).

Malik also refutes those detractors of Iqbal who consider his poetry merely as a statement and not poetry in true sense. Among these detractors the most prominent is Kaleem-ud-din Ahmad who has written a whole book *Urdu Shairi Per Eak Nazar* to prove that Iqbal's poetry is not poetry but merely a message, oration and statement. Malik agrees with his view that Iqbal's poetry is poetry of statement, a message but he also believes it is poetry as well. Malik justifies his view that Iqbal's poetry is not merely a statement but poetry also he writes that the poetry of Dante, Milton, Eliot, Faiz is also a message. Malik challenges Kaleem-ud-din Ahmad and such critics for composing better poetry or even a couplet than Iqbal's couplet, Shakespeare's couplet, Milton's poetry, Eliot's, Wordsworth's or Shelley's poetry. Malik therefore states that the poetry of statement lies in the poetry of great poets of the world and it cannot be always rejected. It is sometimes a way of stating which creates such enthrall, power and mesmerizing effects that a statement turns into a poetry. No doubt the poetic devices like simile, metaphors etc., instill soul into a verse but if the same poetry is composed without poetic devices then who can deny the miraculous genius of such verses. To illustrate this Malik in one of his books has given the example of certain couplets from above mentioned poets (Malik, *Surood-e-Sahr Aafrin*:12-13).

Malik in his paper *Iqbal and Rhetoric* writes that Iqbal has been constantly accused of being fond of rhetoric by a section of the so called progressive critics. Iqbal's theoretical pronouncements about language and style prove him, almost indisputably, to be nearer to the

Romantic and Crocean aesthetic than to the mechanical aesthetic of the rhetoricians. In Iqbal's view 'feeling', 'idea' and 'word' are organically related to one another (Malik, 2009:63-65). However, Malik refutes such remarks about Iqbal's poetry as that of Faiz who once called Iqbal's poetry the poetry of *Mochi Darwazah*. But the author in Iqbal and Rhetoric has concentrated on the Western idea of rhetoric and made no mention of the Eastern view of rhetoric. However from his citation from *Tulu-i-Islam* and *Az Khab-i-Giran Khaiz* one has the feeling of what Iqbal's detractors imply and the author's reply to their charge is effective and forceful (Malik,2009:6). One agrees with his conclusion that Iqbal's rhetoric is no rhetoric at all. It is the masterful use of language by a great artist. Language as per Iqbal is a purposeful and inevitable means of expression. He in a letter wrote that:

I do not consider language as an idol to be adored but regard it as purposeful means of expression (Schimmel, 1963: 61).

G.R. Malik's publication *Iqbal and the English Romantics* is an important contribution in the field of comparative research. It covers almost all seminal ideas central to Romantics and Iqbal, the book is a guide to all scholars venturing into the field of comparative study.

On analyzing the research work of Malik one frequently comes to know about the influence of English Romanticism on Iqbal which had moulded his poetic genius. Malik has explored the subject through a study of various aspects of a literary relationship that can be traced between Iqbal and English Romantics.

Malik has found in Iqbal the inseparable blend of diverse influential streams like oriental poetry, mystic thought, scientific knowledge, Western philosophy and Islamic thought. The question arises here why Malik was more attracted to Iqbal and not to Milton, Donne or any other English poet despite having English literature as the area of specialization? The main reason for this is his Islamic religious background. To quote Professor Abdul Rashid Bhat he says:

Malik sahib is brought up in a family which always has remained much devoted to the religion of Islam. He has got his education from a High School which was functioning under the Falah-i-Aam Trust. There were only two such schools functioning in the whole valley, one was situated at Nawabazar, Srinagar and the other was functioning at Arwani, the birth place of Malik Sahib. Therefore, from his early schooling Malik attained his education in an Islamic environment. Few Ulmas (teachers) of his school were staying at his home on rental basis and they used to teach Malik Islamic literature in addition to other subjects at school (Bhat).

No work till Malik's exhaustive research on the subject of Iqbal and the English Romantics had been done earlier. He has keenly studied all aspects of English Romantic movement in relation to Iqbal which led Malik to discover romantic seeds in him. He neither compares and contrasts Iqbal with English Romantic poets individually nor did he try to yoke them in violence but concentrates on seminal aspects of content and technique in Iqbal and the English Romantic poets. Of these their views on nature, man, individual in society, the theme of revolution and, most significantly, their aesthetic theory and practice have been discussed comprehensively and with acute perception. Malik is well conscious about the wide gulf that

separates the two, inspite of this wide gulf there exists something common in Iqbal and Romantics, and the book tries to bring that out in a lucid and brilliant manner.

Malik in this book pitches for an important place that Iqbal deserves in modern studies on Romanticism. He has given us a bagful of thesis to consider and on the whole he succeeds in showing why Iqbal counts in the debate on Romanticism and this has wider implications in a world that is still half romantic in some of its commitments and encountering Islam and its leading thinkers like Iqbal for better grasp of contemporary situation, at least, from a political point of view. Any interpretation or appropriation of Iqbal needs to consider his adaptation of tradition and his situating himself in the emerging responses to loss of tradition. His engagement with English Romantics may best be seen in the light of his methodological and philosophical commitment to the Islamic religious and Indo-Persian literary tradition rather than in light of Romanticism and its immediate background of Enlightenment and French Revolution. Iqbal found some echoes of his own deeply felt perceptions in the Romantics and was never swayed by them though he could, in his catholic genius, assimilate the best of their haunting melodies of soul in exile seeking company in the ruins of modernity. Romantics themselves were at heart medieval in sensibility, nostalgic about dying relationships, peasant simplicity, freedom of spirit and imagination, beauty and splendor of nature. They could not accept key claims of modernity and its attendant secularization though they were converts to its promises of freedom and liberty and justice. Modernity had succeeded in weaning most of them away from traditional founts of transcendence but they sought to evade corrosive nihilism in its wake by rediscovering albeit in some demythologized and impoverished form the Platonic realm of eternity, inspiration, love and imagination. Iqbal though a devotee of tradition could not afford disengagement with the emerging worldview that overturned almost everything traditional. He appropriated tradition for facing modernity and all its alienating and nihilistic undertones. Romantics were fellow travellers in the path. And many of Iqbal's doctrines and views crisscrossed with them. Malik's work is an attempt to make sense of this crisscrossing and that accounts for his choice of certain common themes rather than individual poets for comparative study in this work. Of course the problem of heterogeneity in the Romantic camp is there and is taken due care of. In this regard Dr. Mufti Mudasir in his review on Iqbal and the English Romantics writes that:

English Romantics demonstrate a very heterogeneous attitude. Does romanticism entail a particular outlook? Probably not. Ranging from Blake's turning Christianity upside down, Wordsworth's Pantheism, retained in a somewhat mitigated form even his is conservative turn, Coleridge's initial Unitarianism and the final Trinitarian turn with its concomitant philosophical-cum-theological concept of Consubstantiality, Shelley's deification of imagination and Keats' celebration of Greek Paganism, the Romantics present an almost insuperable challenge to the student looking for a common ground (Mudasir 1).

Placing Iqbal alongside such a group of thinkers like Romantics is beset with problems as Malik seems to be aware of in his chapter on religion. Iqbal's unorthodoxy is too benign when set against the likes of Blake, Keats, Shelley, Byron and even Wordsworth. Despite Iqbal's unorthodox views on the questions like heaven and hell, destiny, Adam's fall etc., he

is a Muslim fully committed to the Islamic belief system. In fact, Iqbal would have sharply resented any attempt to construe his concepts as anything other than Islamic.

No doubt Malik has brought similarities between Iqbal and the English Romantics but there exist also the differences between them. Romantics distrust reason and their poetry is without that element of sustained thought which can come only from relying on reason, their poetry lacks that special strength which can come only from uniting sustained mental efforts to poetry. There are moments when Wordsworth and Coleridge and Shelley come near to absurdity because they try to say more than words carry. Subsequently, the modern revolt against the Romantics has been partly due to a conviction that they with their cult of solitude and strangeness did not write a realistic poetry of the world which they knew. Nor indeed could they have done so. They revived poetry by looking into themselves and isolating usual experiences in their inner biographies. This turning inward was their answer to the previous age, with its insistence on the externality of things and its lack of belief in the self (Bowra 284). Therefore, there exists much difference as well between Romantics and the later Iqbal who is much reasoned and rational in his masterpiece works like in *The Reconstruction of Religious thought in Islam*.

Malik has enlarged the canvas of Iqbal's thought and significantly released him from the confined literary debate where he had been analyzed through single religious perspective since centuries in the East. Malik's contribution here seems more valuable than R.A. Nicholson's in the way that no doubt he introduced Iqbal to the West by translating *Asrar-Khudi* into English as *Secrets of the Self* but Malik genuinely discovered his affinities with the West by bringing forth his new dimensions.

Although Malik has brought connection of Iqbal with the West on solid grounds but he is still unknown in the literary world of the West. The world of literary criticism has so far afforded to ignore him. We hardly find any anthologizing of his views or engagement with him by seminal thinkers in literary or poetry criticism. And the fault lies in those scholars of Iqbal who haven't been able to translate or appropriate Iqbal in contemporary idiom. It is among the main issues that Malik has talked about in his writings on Iqbal. In an exceptionally good essay on Iqbal's religious thought entitled *Iqbal's Pantheism*, Robert Whitemore writes:

His (Iqbal's) philosophical poetry is regarded by many Muslim scholars as a worthy postscript to the *Diwan* and *Mathnavi* of Jalaluddin Rumi. In his Pakistani homeland, and throughout the world of Islam, he is accorded a respect verging at times on reverence. And yet you will seek in vain through the pages of most modern European and American philosophy for a mention of his name. He is unknown even to the compilers of philosophical dictionaries and encyclopedias (Iqbal Review, 1983: 257).

The efforts of Malik to bring Iqbal in the circle of English literary criticism and debate could not be ignored. The task of contemporary relevance of Iqbal for international audience is made difficult due to a number of difficulties in Iqbalian corpus. Iqbal used such concepts as ego that have been thoroughly questioned from a lot of perspectives from Lacanian-Zizekian psychoanalysis to structuralist and other brands of post-humanistic thought currents and Derridean deconstruction. Iqbal's use of theological jargon has also made communication

difficult in an age that considers itself post-theological. Therefore, it is only because of Malik's intensive and serious research and understanding that he became able to bat for Iqbal. Therefore, it is very important first to understand Iqbal before passing any comment on his poetry and philosophy because in this postmodern secular world it is not easy to bat for such a thinker like Iqbal without a representative or even reconstructive endeavor on the part of Iqbal scholars or critics. However, Iqbal the literary genius has immense power to speak to an age marred by various crises that basically spring from haunting nihilism. If Holderlin and Rilke and Rumi have a worldwide audience, if Gibran, Hesse, Borges and many other mystically inclined authors are still popular, why can't Iqbal the mystic, the poet, the sage have worldwide audience? There is an enormous scope for Iqbal who batted for Rumi almost a century back, an Iqbal who read Nietzsche in mystical terms well before his importance in the postmodern thought came to be explored along this line, an Iqbal who formulated a mystical philosophy that addresses certain concerns of the nihilistic age in an idiom that is not too alien to its ears, an Iqbal who diagnosed decadence in the Western civilization and suggested turn to East much before it became a rallying cry appropriated by counterculture poets, some influential writers and philosophers, an Iqbal who championed passion, vitality, individuality, freedom, faith in relationships and love in a milieu that still longs for retrieving them in a dehumanizing, deindividualizing homogenizing mass culture and the world safe for capitalism where everything has been getting commoditized. Malik asks this vital question and seeks to rescue him from indifference of academia, especially English literary criticism's almost total disregard of him.

While taking a holistic look Malik mostly does not contradict Iqbal and he speaks no disagreements whatsoever with Iqbal except his eschatological views but even here he concedes that there is a room for Iqbalian views in the broader scope of Islamic tradition. Raffuddin Hashmi, a noted Iqbal critic, has called Malik successful follower or imitator of Iqbal, *Iqbal ka kamyab mukallid* (Malik, 2007: 2). However, this can have its own implications for which Malik seems to be ready or not much concerned. We see him, generally speaking, following Iqbal even in his provocative readings or may be what can be argued to be misreadings. For instance, such statements of Iqbal as music and painting are the arts of the slaves whereas architecture is the art of free men. And "the art of Islam (music, painting and poetry) is yet to be born- the art, which aims at the human assimilation of Divine attributes" (Malik, 2009:139). These statements would be strongly contested by art historians in general and traditionalist art historians or scholars like Coomaraswamy and Burckhardt (and Nasr as well) who have written on Islamic Art. Iqbal's subjectivism is never questioned even when it borders on typically modern or romantic or existentialist variants with which Islam would hardly be compatible. Iqbal's evolutionism is taken note of but its implications passed over in silence. Instead there is an attempt to dilute the issue...Malik passes over silently on certain points made by Iqbal that called for a comment or two from a traditionalist position to which he is, in principal, committed. For instance, future oriented progressivist element in Iqbal he passes over in silence. To quote him, "Human salvation lies in this self discovery and self development of the individual and Iqbal looks forward optimistically to a time when this will be achieved" (Malik, 2009:123). A traditionalist critic would normally take a strong exception to any evolutionist view that looks to future rather than to past for

models for perfection. He reads, with Iqbal, Hallaj as a great advocate of *Khudi*. Rumi's interpretation of Hallaj seems to be exactly opposite as he remarked that it is God who said "I" as Hallaj had so much perfected humility that he had emptied the self to let God speak "I." In traditional Sufism only God has the right to say "I."

Malik keeps different mechanical and empirical explanations of human Self before his readers like classical and modern views of 'Self' by Hume, William James, Kant, F.H. Bradley, Mc Taggart, Locke and then rejects them all right there by putting into discourse the views of romantics and Iqbal on Self. He gets more convinced by the interpretations of Iqbal that he had made on Self than other definitions from different mechanical philosophers. Here Malik again shows no disagreement with Iqbal and seems to be his true follower. He even agrees only with those views of romantics which he finds similar in thought with Iqbal like their views on self, they extended primary importance to the soul and considered body as mere vehicle to realise the innate potentialities of the spirit. 'Self' according to them is creative and not imitative, it is vital and active, and not a passive recipient of external impressions. They believed that external world perceives its meaning through this 'Self'. On the basis of these views on Self Malik has dragged an important similarity between Romantics and Iqbal. He mentions clearly that Romantics questioned the very basis of the empirical and mechanical philosophy of Locke who conceived the mind as a tabula rasa on which sensations write or paint themselves and this philosophy of Locke denied the importance of self. Dr. Mufti Mudasir writes,

Iqbal's most original philosophical contribution is his concept of *Khudi* and there is nothing like this in the entire Western thought. The kind of individualism celebrated by most romantics is a far cry from the one we find in Iqbal. Even Coleridge who among all comes nearest to Iqbal, in his attempt to create a somewhat quaint idealistic system from the cotemporary German thought, Platonism, Neo-Platonism and Christian trinity, did not conceive of the self the way Iqbal did (Mudasir, Book Review: 2).

Malik with his arguments and the references from the holy Quran justifies that Iqbal's concept of 'Self' or '*Khudi*' belongs to the spiritual domain and its development rests upon individuals themselves as one takes it to the verge of success and the other declines its progression. God in the Holy Quran says "*Qad aflaha man zakkaahaa waqad khaaba man dassaahaa*" (Surah, Ash-Shams: 9-10) (Truly he succeeds that purifies it, And he fails that corrupts it). Before explaining in detail the concept of 'Self' given by Iqbal, Malik throws light on important points that Iqbal's humanism is very different from the atheistic humanism of the Post- Renaissance Europe like Nietzsche's dethronement of God and Positivist philosophy of August Comte. Malik rejects all western brands of Humanistic Philosophies in the light of Iqbal's concept of 'Self'. In *The Reconstruction of Religious Thought in Islam*, Iqbal writes about self:

To exist in pure duration is to be a self, is to be able to say 'I am'. It is the degree of the intuition of 'I-am-ness' that determines the place of a thing in the scale of being (Iqbal 56).

Therefore, the author stresses on the point that Iqbal's concept of 'Self' belongs to 'pure duration' and it attains its development and perfection by reaching close to ultimate being i.e. God. Iqbal while explaining his concept of self (*Khudi*) in a letter to R.A. Nicholson writes that:

All life is individual, there is no such thing as universal life. God himself is an individual. He is the most unique individual (Nicholson 14)

Malik in *Iqbal Ka Tasawur-i-Khudi* justifies Iqbal's concept of self in the light of hadith, therefore, the hadith unfolds that through 'Navafil' (additional prayers) a worshiper reaches close to Allah (God) and Allah begins to love him and when God loves him He becomes his ear with which he hears, He becomes his eye with which he sees, He becomes his hand with which he hold things and his feet with which he walks. Therefore, it is love (*Ishq*) that brings a person very close to Allah (God) and it is '*Ishq*' again which fortifies his or her ego as well. Malik has very keenly discussed the concept of 'Self' in relation to love (*Ishq*). Malik takes soul as a connecting link between God and a Man and this he illustrates by the holy verse from the Quran:

"God has breathed in him from His own" (Suratal-Sa'ad 27).

Malik describes self but does not question Iqbal's formulation of philosophy of Ego. In fact a unique characteristic of Malik's approach is to implicitly endorse Iqbal's reading of Islamic heritage, be it the question of Islam's anticlassical spirit, interpretation of finality of the prophet, critique of Sufism or any other major issues. Malik never questions Iqbal's formulation of the idea of self and assumes its Quranic basis.

Malik has not discussed Iqbal's demythologizing attitude. However one wonders how it has escaped his notice in view of the fact that he has made general statements in defense of Iqbal and his orthodox position in a certain sense. It would be interesting to see his response to the following points regarding Iqbal's demythologizing approach, problems in his view of self and God and his appropriation of Sufism. It is interesting to note that he has no complete essay on any such subject though he has described Iqbal's view of self and God in some detail.

Malik describes religion from the view point of Iqbal and Romantic poets; he tries to bring forth common thought of them on religion albeit English Romantics themselves differ in fundamentals of their religious belief. They "present colorful spectacle ranging from Satanism and atheism to saintliness and rediscovery of the truth by an individual for himself" (Malik 113). However, on several important points Malik relates Iqbal to romanticism. These include, among others, his idea of individualism, self, imagination, aesthetics, choice of imagery and the revolutionary politics. He links Iqbal's adherence to the idea of religion as a personal rediscovery to his romanticism. He relates Iqbal with Blake in his use or better assimilation of scriptural imagery. He seconds Romantic's rejection of mimetic theory of art. One can hardly put a finger on any of the scores of statements made while comparing and contrasting Iqbal with Blake, Byron, Shelley, Wordsworth and Keats. Remarkably Malik seems to be more adept in pointing out contrasts between Iqbal and others than in seeking to

show similarities. It is an admitted fact that for less careful scholars business of pointing out similarities has been quite fashionable. The romantics bear different individual views about religion but one common character among them is belief on 'Personal Inquiry'. This individualistic approach of personal inquiry separates them from the believers in institutionalized religion. To quote Iqbal "Religion, in its more advanced forms, rises higher than poetry. It moves from individual to society" (Iqbal 1). Iqbal's belief on religion is a belief of a true Muslim but he does not want his religion to be static but must utilize to illuminate more and more progressive ways and fields by its objective study to elevate humanity much farer towards development and knowledge. His *The Reconstruction of Religious Thought in Islam* is basically a new approach to look on religion which is objective in character. Malik flashes significant points to discuss while his allocating more importance to 'Heart' over the agency of 'Intellect' in its role of one's personal inquiry or solitary search for reality. Love (Ishq) about which Iqbal talks is a way to reach the ultimate reality has its source in heart (Qalb) however Romantics mistrust reason as Malik too refers "The Romantics distrusted reason and questioned its efficacy in assessing the validity or otherwise of religious truth" (Malik 110). But Iqbal in general differs from romantics despite having bagful of romantic poetry because his major works are based on reason. He was conscious about the limitations of reason which he does not reject but adds with the force of 'Ishq'. Iqbal was an advocate of rationalism and approvingly quotes Whitehead's point, "The ages of faith are the ages of rationalism" (Iqbal 2); and associates the birth of Islam with the birth of inductive intellect as if the institution of prophecy was wrapped to pave way for the reign of reason and traced to the Prophet the genesis of the attempt to find rational justifications for faith. In fact Iqbal's mentor Rumi is also an advocate of 'aql' understood as intellect. None of the romantics shares this eulogy of reason. Iqbal's advocacy of love aligns him with the Romantics but differences are also to be noted. His interests were more wide ranging than poets and secular philosophers. He could never approve of romantic solitariness that leads to isolation from larger community. As a philosopher of both the self and supra-personal selflessness (Baykhudi) he remained rooted in the earthly and social realities and had very strong sense of history, time and finitude that most Romantics would seek to escape or occasionally transcend. Although rejection of rationality is quite visible in romantics for instance Blake's eulogizing inspiration and his rejection of what he termed as rational demonstration, Wordsworth's Pantheism and latter on his rediscovering the validity of Anglican principles and Shelley's passion for atheism. Iqbal on the other side was against body-mind dualism and attacks all those religious and philosophical beliefs which are based on this principle. His belief was that the combination of knowledge and love, intuition and reason, head and heart is needed to save human personality from split. Therefore, in Iqbal's view: "Religion is not a departmental affair; it is neither a mere thought, nor mere feeling, nor mere action; it is an expression of the whole man" (Iqbal 2).

Malik offers an ample space to discuss the views of Iqbal and the British Romantics which they have given on the significance of poetry and the role of a poet. However, one of the most remarkable traits of the romantics was their belief in the metaphysical stature of art. This can be safely said about almost all the young German Romantics-Wackenroder, Schelling, Schleiermacher, Novalis, the young Hegel, Holderlin, and Schlegel brothers, and through

them the English romantics- all of whom made aesthetic experience into the criterion instrument, and medium for awareness of ultimate reality or the absolute. Their belief was basically to perceive the infinite in the finite, the supersensible in the sensible, and the absolute in its appearances only through aesthetic experience. To fathom and explore the absolute is possible only through the power of art; its superiority to philosophy is maintained. This remarkable point made a radical break with the Enlightenment dogma which heavily relied on the centrality and sovereignty of reason, and as per this dogma it is reason's authority which is feasible for giving test to the art. The romantics assigned a central role to the feeling and intuition of aesthetic experience, therefore arguing that reason alone is not chief instrument and criterion of judging. The aesthetic revolution of the romantics was an attempt to challenge foundations of traditional philosophy. Art for them was an alternate religion which challenges discursive intellect and to any idea of human representation of divine authority.

The English Romantics were very different from Iqbal. They unlike Iqbal were following no tradition and had cut themselves off from every kind of social relations, as Edgell Rickword at one place writes "The poems of Burns and Blake reveal the imminence of a transition from convention to nature" (Pelican Guide 12). However, the most striking feature of Iqbal's art is a synthesis of Classicism and Romanticism. His early poetry -when he was still a student in Sialkot, the town of his birth and early education- was based on Classicism. Classicism means the tradition of Urdu poets which was at the time generally divided into two schools: the Lucknow School and Delhi School. Iqbal referred to his early poetry to the well-known Urdu poet Dagh. Classicism is associated with form and Iqbal has always displayed a great care and respect for form. Thus it will be seen that no doubt he had many romantic leanings but his devotion to 'Classicism' saved him from falling into the many pitfalls which the European Romantics in particular had to face.

To some readers it will appear that Malik has repeated many things several times throughout this book, yes he did. There is a reason behind it and should not be ignored. He in his chapter first 'Introduction' has discussed at glance all the seven chapters and when the same points come in detail while going through the succeeding chapters a reader feels the repetition. By keeping introductory chapter in the book Malik has made it easier to know from early few pages what actually lies in the book? Another significance of it is that a reader gets fascinated from the first look by finding new discoveries made by the author. This curiosity of a reader never ends till the last leaf of the book, as he or she sees Iqbal not only among the English Romantics but witnesses him while proving his discourse among the great philosophers and thinkers of the world. It would have been an addition of beauty and source of fascination if Malik had kept few portraits of philosophers and thinkers as well over the jacket of this book.

Malik writes, "Iqbal had begun to possess me without my being conscious of it" (Malik, Personal interview).

The author in his two other works *Surood-i-SahrAafrin*(2007) and *The Western Horizon* (2009) has done a kaleidoscopic analysis of Iqbal's art and thought which eventually peeled off his new dimensions.

Malik refuted all those critics who accused Iqbal's criticism of the West based on his personal grudges being the subject of the victim race which was under the subjugation of the West but Malik in support to his argument refers to Allesandro Bausani's view that the chief reason of Iqbal's opposition to Democracy was his commitment to liberate man from the shackles of all forms of slavery, he would have rejected Democracy even if this were not the case.

Malik tried to awaken a reader for not studying Iqbal in parts but for taking a holistic look at his works and study his whole philosophical and poetic thought, where Malik pin points that a reader will find Iqbal's emphasis on oneness by taking equal care as both body and soul have been endowed by God so neither of them is less important or totally insignificant. Malik has made a significant point in '*Iqbal ka Fikr-o-Fun eak Nazr Mein*' that:

“Iqbal is not a dead end” (Malik 28).

Malik in his works reflects the main purpose with which Iqbal always focused to write, to take man forward on his journey to perfection and to set a stage of that journey. Iqbal studied the Quran, Islamic traditions, Eastern mystics, poets and literature, Western philosophies and poets, besides he believed in an organic individuality where body and soul, matter and spirit are unified. This made him capable of distinguishing between soul consummating entities and the soul elevating entities so this became the main reason for him to denounce and condemn the body-centered philosophies of the West. The author has been since childhood surveying Iqbal's works which like a musk-deer took him to the sources of Iqbal and enabled to understand him clearly.

Noted Iqbal scholar from Pakistan Rafi-ud-Din Hashmi writes that the blurredness and vagueness that he faced while understanding Iqbal got all vanished by reading the works of Malik (Malik, 2007: 02). Malik has made Iqbal's philosophy very easy for readers to understand; moreover he refuted Iqbal's detractors with solid arguments who often used to deny him as an Islamic scholar due to their misconstruing of his certain ideas. The author with his clear understanding of Iqbal justified that his thought is based on the Quran and traditions of the prophet Muhammad (SAW), most pertinently he justified the place of Iqbal that he deserves among the great critics of the world especially in the English literary criticism.

Malik has found striking resemblances of Iqbal with English Romantics and this comparison he has brought on their similar views on nature, art and revolutionary ideas. Iqbal often used to read and teach English Romantic poets and he once confessed that:

....the last (Wordsworth) saved me from atheism in my student days (Iqbal, *Stray Reflections*: 36).

Although it is very difficult to make an absolute comment on somebody or to form moral judgement on anybody but this humble study has very objectively tried to confer the status of an Iqbalian on Malik and tried to situate him properly. It is possible to explore other areas of his critical venture or it is equally possible to compare Malik with other Iqbal critics across

the world. The other thing about Malik is that he continues to read and write and contribute to the study on Iqbal, hence, there is a still some scope of research on Iqbal.

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