

Intercultural Poetry: From Rumi to Blake and Beyond

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Abstract

According to the verses of Jalaluddin Rumi, William Blake, Rabindranath Tagore, and a few Pakistani poets, the universal values are transcultural and transnational. It may seem strange that these poets are being honoured in Persian, English, Bengali and Urdu. The common themes in their poetry make their link real. This interesting exploration entails involvement from all cultures and countries. It is about lesser-known poems that are globally not well-known at a time when the world is becoming more and more similar to one another. According to Rumi, Ishq or Divine Love is such a force that makes the whole human species run towards the Divine. This homage to God is echoed today by his Urdu contemporaries. Blake uses Imagination to express his desire for another world, a kind of exaltation. This yearning is for our human connection to the divine and nature. Rabindranath Tagore asks people to get rid of the ritualistic religion and broaden it. Asahi Naitoh was a contemporary of Rumi and impartial view. Today's Pakistani poets represent a social-religious context. They are either mystically rebellious, ecstatically celebratory, or rigidly traditional. The poetic values of their writing have intrinsic worth and invite a wider potential readership.

Keywords: *Intercultural poetry, Divine Love, Mystical poetry, William Blake, Rabindranath Tagore, Jalaluddin Rumi, Pakistani poets.*

1. Introduction

Rumi, Blake and Tagore, as well as some contemporary Pakistani poets, while being rooted in varied cultures and historical periods, share values that resonate across differences of time and

place. Simultaneously reading these four representative voices against their respective intercultural background reveals a rich mapping of convergences, relevant today in global exchanges among religions and cultures. Aspects of

the mysticism of diverse Islamicate cultures range from the transformative force of *Ishq* (divine love), the epistemic status of love as an avenue to knowledge of the divine, trans- and pan-theistic unity between self-nature-God and critique of materialism-secularism. Talking is important because we have things in common, but we also have differences. The poetry of Rumi, Blake and Tagore, as well as contemporary Pakistani poets, can help unravel elements of converging human concern and expand these scriptures of commonality on questions of existence, which diverge within but are also connected beyond traditions.

The realm of mystical or visionary poetry engages in a mellow exchange about the human condition while straddling cultural gaps. The exploration of reality-behaviour freely transcends specific doctrines and involves coming to know by means of direct experience and perception, which signifies an acquisition, an arriving at, or a passage to a state of being already fulfilled. Particular features, themes and styles indicate genres that overlap with, or fall within the ambit of, mystical or visionary poetry. The Sufi strain complements the English Romantic and contemporary pan-natural strains as it forms an ideal Sufi bridge with the Indo-Persian literary pole of Rumi's milieu to that of the Urdu and Punjabi channels of emerging

Pakistani voices. After Rumi, it has been six centuries, but selective modern Pakistani poets still somewhere assist from Rumi. Even though the social and political issues reflected in these poems are relevant in a period of extensive globalisation, it is the conceptual and thematic matter that outweighs their local reference. In this lightly-interpreted edition of selected poems and passages, the selected works traverse the Indian subcontinent's unique mosaic of culture, thought and circumstance, yet connect with universal human challenges beyond ethnocentric confines. (Samantaray, 2013).

1.1. Defining Mystical and Visionary Poetry

All around the world and throughout time, mystical or visionary poets from different religions have illumined shared human experiences. The poets, Jalaluddin Rumi, William Blake, Rabindranath Tagore, notable contemporary voices from Pakistan, etc., have a common thread in their poetry. It is the theme of *Ishq*, and they write that *Ishq* is the aim of life and the summum bonum of the cosmos. Furthermore, these poets deliver similar messages of transcendence and unity of self and nature. Also, there is an element of humanism in their poetry, which aims to retrieve the lost meaning due to excessive nihilism and materialism.

The significance of the shared values involving international resonance and contemporary relevance needs attention within this project. First, extratextual contextualisation will require attention to the first-order material and cultural histories shaping the two poets' respective situations and sensibilities. Next, the demarcation of the detailed, multi-faceted thematic mapping of spiritual awakening must be conducted. The mapping will undergo the pathways undertaken (using personal voice and stylistics). Further, the aspirations of liberation or critique and further specific motifs of nature, ecology and/or the divine amidst the cycle of materialism must be initiated.

By dishing out Rumi, Blake, Tagore and some contemporary Pakistani poems, I have four objectives.

- The authors have frequently addressed various issues in similar and overlapping manners. This proves that we are all basically one in the billions.
- To offer new angles on important themes by tracing intercultural connections between poets and passages.
- To elucidate specific intercultural resonances – both commonalities and divergences – which emerge from culturally diverse yet equally experienced human concerns.

- to open vital investigations about their influence on an increasingly vulnerable world in which faiths and beliefs both divide and unite.

Jalaluddin Rumi represents the Sufi Avadhoota tradition, who has explored and realised the consummate sensibility of Ishq or cosmic/exalted divine love through passionate, imaginative, poetic imagery of longing and ecstasy. From one poet to another, and poem to poem, Rumi explores how physical and platonic love highlight the fundamental tension between the many and the One. The spectrum runs from the ardent desire of the soul for reunion with the Missing Beloved to the mystical annihilation in the spirit of Unity. A series of chosen poems reveals the thematic concerns of love for God and love for cosmos and the routes to emancipation in Pakistani poetry.

William Blake is central to the British Romantic Movement, yet his poetry engages with multiple discourses: French revolutionary activity, Biblical prophecy, and ancient myth. In a certain way, Blake affirms spiritual freedom through the Imagination, which underlies the prophetic vision by which Creation is seen and re-created. And at the same time proclaims Redemption for the materially bound, lacking the true vision of the prophetic Gift. Rumi's far-reaching engagement with Sufi variants of Trinitarian cosmology, beginning from

an even broader metaphysical context, directly parallels Blake's rhythmic configuration of Creation, Light, Man, and Anthony. In the poetry of the Urdu Masha'ikh, motifs relating to the reed-flute and piper, which signify both the speaker's condition and the Word of God, occur prominently. A selection of specific poems set against a backdrop of poetic imagery that is harmonious-sounding yet ecstatic-sounding and trance-sounding imagery, which expresses harmony but also loss, will identify many echoes of desire, longing and separation, as each poet searches for the many amidst the One and the One amidst the many.

Rabindranath Tagore, significant as the first Asian recipient of the Nobel Prize for Literature, draws upon Bharatiya traditions ranging from the early Vedas and Upanishads through the Gita and Tantras, Baul rural culture, and Sufi impulses in both verse and song. While the frequent coalescing of sound and sense may suggest an acceptable entry-point for cross-cultural exploration, Tagore's engagement with Science—largely dismissed by earlier Romantic counterparts—represents a further eclectic partner to probe both Nature and Man. Nature manifests as passage, language, and formulation: the Divine-Spirit combines with the inmost Core of Man and the ever-revolving Cycle of Nature. Key selections reveal visions of

pan-ecological harmony: a density of Nature-Spirit articulated and expressed within coeval Nature's pristine condition captivates attention, and an Inner-Light-Language echoes elsewhere in Tagore. (Samantaray, 2013)

1.2. Objectives: Uncovering Shared Human Values

The paper mainly aims at identifying the common human values as articulated in the mystical and prophetic poems of Jalaluddin Rumi, William Blake, Rabindranath Tagore, and selected contemporary Pakistani poets. Apart from that, it aims to map the most important thematic convergences in these voices, assess their degree and significance of intercultural resonance, and finally propose implications for contemporary dialogue across and beyond cultures.

- What basic human values have Rumi, Blake and Tagore, and contemporary Pakistani poets articulated? What four questions can be delineated?
- Which thematic intersections emerge most prominently at the intersections of their works?
- How do these poets and their themes connect in diverse cultures?
- What can we learn from such interactions, and

- What other lessons might we learn from this?

The Persian Sufi literature and the symbolic tradition of Sufi lyric poetry, still alive in the Persian, Urdu and Turkish tongues, is represented by Jalaluddin Rumi (1207–1273) of the 13th century. The centrality of William Blake (1757 - 1827) in the British Romantic movement is confirmed. However, he diverges from the domestic and professional aspects. Rabindranath Tagore (1861-1941), the first non-European Nobel Prize holder (1913) and creator of the Pannatural School, has a prominent place in the nineteenth-century Indian literature. As far reciting poets are concerned, the newly minted Allama Iqbal Chair of Poetry at the University of Karachi serving as a handy geographic anchor, their time frame extends into the present with Faiz Ahmad Faiz (1911-1984), Habib Jalib (1928-1993), Ahmad Faraz (1931-2008), and Sara Shagufta (1936-1984) also included; along with newbies Fatima K. Kazi, Ahsan Jami, and Fariha Ranjha.

1.3. Poets and Traditions Overview

Jalaluddin Rumi (1207–1273), the Sufi poet off the Silk Road in Anatolia, William Blake (1757–1827), the English Romantic luminary, Rabindranath Tagore (1861-1941), the Bengali poet of Pannatar philosophy, and several contemporary Pakistani poets, strung

together by the vastness of their ideas and the intricacies of their socio-political times, form a unique matrix for a comparative study of mystical and visionary poetry across far-reaching geographical terrains and major literary movements.

The comparative survey of selected verses and poetic reconnaissances of their revered masters reveals significant thematic convergences among the poets for a cross-cultural revelation of shared human values. They highlight the enduring nature of these values and bring to the fore intercultural resonances available for further exploration and dialogue. Rumi's ardent vision of Ishq as divine love, a transcendent force binding the self to nature and to the divine, is appreciated alongside Blake's unsparing prophecies of the same force bringing awakening to individuals and societies still caught in the snares of human materialism. Tagore's pantheistic perception of the Infinite pervading the densely felt Spirit of Nature resonates with the master's final poetry, where the luminous bond of the individual with the Universe becomes the key to liberation. Selected contemporary poets of Pakistan enlist landmarks in Sufi ecstasy, mystical rebellion, and modern social-religious sensibility. The diverse range of these interlinked poetic traditions appears to chart humanism, inviting a shared, conscious engagement with their cogent

messages at a time of mounting global crises (Samantaray, 2013).

2. Individual Poets and Contexts

Rumi, Blake, Tagore and some selected contemporary Pakistani poets draw upon a mystical/visionary poetic tradition, which aims at awakening the reader to transcendent reality, entering into a dialogue with God, instilling values, and criticising materialism. So far, no consumption of critical attention has been given to their intercultural resonances or to the larger human aspirations of the poets. A reading of these poets within the perennial philosophy discloses timeless values in their poetry, as well as congruences in theme across different cultural-historical milieux. Rumi keeps in touch with the current yearning for *Ishq* in a world of profound disappointment by interpreting the insights of Blake and Tagore (Samantaray, 2013). Immediate engagement with ecstasy, love, nature, and music in the works of contemporary Pakistani poets extends and enriches these intercultural dialogues (J. Pietersen, 2014). An exploration of *Ishq*, Blakean imagination, Tagorean harmony reveals inter-cultural motifs of divine love, awakening to one's true self, unity of self-nature-divine and critique of modern materialism.

Rumi (1207–1273), the Persian poet most translated into English, remains and is

agreeable to the already mentioned human desire for *Ishq*, affording aesthetic, sensual, and spiritual engagements with ecstasy, love, nature, and music. The work of Jalal al-Din Rumi is essential to Sufi speculative thought, an expression of Sufi love as the primary mode of knowing and a broader conceptual framework that can be related to Blake and Tagore. The genres and movements permitted form-genre thematic, formal, and aesthetic connections across cultural and temporal gulfs, limited in scope. The chosen passages avoid the symbolism that is specific to Sufism, as it accompanies longer and more developed prose headings that deal with the very important secrets of Sufism itself. The Islamic parallel of Divine Love, recalling Jalal al-Din Rumi, is named *Ishq*.

Blake (1757–1827), regarded as the prophet of the spirit of modern Christianity and a bridge between pre-modern humanity and post-modernity, views the spiritual part of humanity as obscured and kidnapped by the materialistic civilisation-spirit of the Modern Age. Whereas Rumi's *Ishq*-function predominantly rests in the yearning for the ultimate reality, the contemporary modern prosperities-body concerns comprise—not a sort of function like *Ishq*, but the obstructions surrounding the spiritually-operated transcending. Jam Daraz's precursor,

Arch Angel, Caitanya, Marina and the modern metaphorical yet radically-expressive modes submit, Graveyard-invoked friends alternative themselves-reject yet accept and return-home-vider continues and joins.

Tagore (1861–1941), the Bengali poet, novelist, dramatist, and artist who became Asia's first recipient of the Nobel Prize in Literature in 1913, reaffirms the shared concern of materiality, secularism, and denial of spirituality-outcasting of nature and self outside concerns, further labelled.

Contemporary Pakistani poets, comprising an unencompassed set of remarkably pursued and diversely sensitive voices indebted to Rumi yet aware of present realities neglected by the earlier times, re-present and traverse. The early Sufi components-nature-ecstasy-delij variation remains, yet restriction widens much towards the structure and scope

2.1. Jalaluddin Rumi: Sufi Love and Divine Union

In the Persian poet Jalaluddin Rumi (1207–1273), Sufi love serves as the path toward biological and spiritual union with God. Rumi describes earthly love and a lover's anguish through images of separation, seeking assembly and reintegration (Kausar Khan, 2017). The notion of *Ishq*, having deep roots in Arabic and Persian literatures, signifies

divine love and embodies all-consuming passion. Espousal with God proceeds via two stages: *fanā*, immersion into the divine essence, and *ma'rifat*, arrival at the knowledge of God (Holladay, 2008). Rumi's *Mathnawi* offers a sustained exposition of Love's absolute necessity and ultimate union (Bilen, 2018).

Through close reading of selected poems, Rumi's poetry is distilled to three essentials of *Ishq*: the gift, the Dance, and the Quest. In a similar vein, Rumi articulates *fanā* and *ma'rifat* through other essential themes: longing, *Ferhād* and *Shīrin*, the Bee and the Wick, and Man and the Soul.

Numerous contemporary Pakistani poets explore the same affiliation with God, yet apply different motifs and idioms. Rumi's style elicits extravagance and copious images; the selected passages convey ardour in heightened diction yet preserve restraint.

2.2. William Blake: Romantic Visions of Innocence and Eternity

William Blake's poetry is renowned for its auspicious visions of Innocence and Eternity. The perception commonly held by critics is that his vision of the Eternal Universe culminates in an acceptance of the fall, which is fundamentally an acceptance of the limitations imposed by materiality upon Innate Ideas. Ordinarily, Blake's pipe was associated with prophetic vision, and the vision was

the key to Eternity (L. Cunningham, 2008). An indifferentism that portrays both the cultivation of Faith and the unveiling of the Inner Universe in a single phase of existence spells the infinite expansion of merely qualitative materiality. An examination of the thematic lineage which links Blake's earliest prophetic periods to his final works reveals not only the continuity of the two poles and the vital balance between them essential to true Vision, but also a fresh approach to the importance of Reading as the ultimate necessity for the detachment demanded to attain even the Inktnalian Universe. The explorer must be on the lookout for oneself and for indications of the Riddle's opening in studies beyond the writings of the Ground Artist (Samantaray, 2013).

An understanding of Blake's cultural context is crucial for a nuanced appreciation of his stance towards colonialism. The perception that Blake is antithetical to Reynolds as regards Colonialism fits only if the moral degeneracy engendered by Colonialism is excluded from consideration, and the are countless links between tractability as a type of the fallen Fall appearing in between them.

2.3. Rabindranath Tagore: Pantheistic Harmony and the Infinite

Rabindranath Tagore's pantheistic vision expresses harmony between the

individual and universal sphere Poet evokes orchestrations of spirit and nature fused by one consciousness, with the infinite dwelling amid the finite (Lewisohn, 2018). The Godhead is to be found in earthly beauty and can be cognised through the senses. The more one appreciates form and sound, the further one has progressed in spirituality. Tagore uses social-religious language to articulate this process of freedom from ritual and institutional constraint (Samantaray, 2013). In a similar vein to Rumi and Blake, he too speaks to the world for spiritual realisation.

Much of Tagore's writings represent delight and peace in nature; they also depict forms, lights and sounds perceived by the human spirit. Linking an excerpt from Gitanjali (Song Offerings, 1910) and some selections from The Garden (1913) brings out the emergence of the universal spiritual character of the poet beyond the prescribed or such like.

2.4. Contemporary Pakistani Poets: Iqbal, Omar Tarin, and Sufi Echoes

Iqbal, Omar Tarin, and Sufi are famous poets of contemporary Pakistani poetry. The Modern poets borrow elements from the East and the West. As a result, a synthesis is created. It is poetics that emerges from their religion and culture. This dialogue creates space for

enhancing the religious tolerance and mutual understanding between the East and West (Mohammad Gohor, 2009).

As per Iqbal's view, Jalal-ud-din Rumi is the ideal representative of Islamic mysticism. Sometimes, the poet-Iqbal criticises Hafiz for being wayward. Iqbal expresses admiration for Rumi as the true poet of the Orient and his spiritual model. His poetry has a cosmopolitan relationship with European and Indo-Persian literature. That is, his works draw from Indo-Persian Islamic heritage but contextualise it into colonial-era European influence. Iqbal seeks to return to the purity of Islam to restore the world-historical parity between the European and Islamic traditions, excluding syncretic forms like Sufism. His consideration of Goethe and European writers speaks of this consciousness of the loss of political power that he wants to restore through a spiritual and poetic ideal (Bhatti, 2011).

Rabindranath Tagore's syncretistic assimilation of Persian Sufi teachings further testifies to the interpenetration of the South Asian and Islamic traditions. Bengali literature absorbed influences from Persianate civilisation long before the emergence of a national literature. All Persianate civilisations of Islamdom, including Ottoman Turkey, Persia, Central Asia, and Mughal India, had been Ḥāfiz-centric for centuries. During the late 19th and early 20th centuries, the

highly influential poetry of Ḥāfiz inspired figures like Debendranāth Tagore and Rammohun Roy (Lewisohn, 2018). Tagore's ecstasy beside Ḥāfiz's tomb highlights the ecumenical reach of Persian Sufi tradition and the cosmopolitan influence of Ḥāfiz's verse.

3. Shared Themes Across Traditions

A close examination of the poetry of Jalaluddin Rumi, William Blake, Rabindranath Tagore, and selected contemporary Pakistani poets reveals resonances of shared values that are significant not only in their particular cultural-historical contexts but also remain broadly relevant today. The four major poets considered here, Sufi, Romantic, Pan-natural and modernist, cluster around the figure of the divine lover as well as share several motifs. The perennial philosophy, authors have focused upon four topics of equal formative significance: the universal potency of Divine Love; various forms of transcendent experience and spiritual awakening; the panthrāda unity of self, nature and the divine; and a counter to modern materialism. A Reading of the Sahaja Śaivism Gnostic Literature 57 Such a reading is further enhanced by the understanding that Ishq serves as an 'epistemology' that connects love, ethics and perception in ways that go beyond the conceptual range of the English poets (Samantaray 2013) (Wester 2007).

The majority of the poems that have been selected for this study exemplify at least one of these themes. There are many different styles used in the movie that help carry the same message forward. Rumi, Blake, and Tagore think out pathways of transcendence from the sensual and corporeal to the spiritual and supersensuous. A modern Pakistani poet, while not letting go of broader existential obsessions, offers a contemporary social-religious perspective. There are also differences regarding the nature, inwardness and extent of the awakening experience. For Rumi, the rapid recognition of God as everything results from a prophetic sensorium; in Tagore, it is instead the unveiling of consciousness, which is always there, a pantheistic consciousness. In Blake's writings, prelapsarian awareness of Divine Love continues to illuminate the chaotic postlapsarian present, whereas a contemporary Pakistani voice depicts awakening as a first-order social critique of secularism, hypocrisy, and materialism.

3.1. Divine Love (*Ishq*) as Universal Force

Ishq, divine love, which unifies God, humanity, and nature, is at the core of the creative experiences of Jalaluddin Rumi, William Blake, Rabindranath Tagore, and select contemporary voices from Pakistan. F. J. Hussain and R. have stated

that. B. As per B. Ganesh, the Sufi beginning is one of longing and quest; through *Ishq*, the lover seeks union with the Beloved. For the romantics, love is the transforming of earthly form into a divine symbol due to the imagination. This is experienced in the outer world and the vision of the mind. Pannatural poets view Nature as endowed with the Spirit of God and seek contact with the fount of Infinity. Several branches of contemporary poetic expression engage with Sufi ecstasy, merging mystical rebellion with contemporary social and religious concerns.

Four key poems frame the analysis. From Rumi's diverse oeuvre, two representative pieces—'The Nightingales of the Soul' and 'Longing for the Beloved'—illustrate central nodes of *Ishq*, the path to Divine Union, the experience of *fana*, and the ultimate knowledge of *ma'rifat*. Blake's 'The Lamb' and 'The Tyger' engage a complementary vision, celebrating the voice of childhood innocence, the wonders of Creation, and the movement towards an Eternity that transcends time. Tagore's 'The Time of the World' and 'The Prayer' explore a pantheistic vision of harmony which inverts earthly craving into the celebration of continual creative accessibility, and suggests the possibility of a universal spirituality beyond religious ritual. Contemporary Pakistani voices, including Mohsin

Naqvi, Raza Ali Anwar, Nasir Kazmi, Ashfaq Ahmed, and Qateel Shifai, further pursue Sufi themes of divine communion, long absorbed but never entirely forgotten in epochs of civilisational disintegration, while also engaging the modern dialectic of social and religious temptation.

Ishq emerges as a universal epistemology linking devotion, ethics and perception. In all four traditions, love transcends corporeality not by annihilation and withdrawal but by mode and transcendent union. Four passages illuminate diverse yet interwoven pathways. Rumi, Blake, Tagore and Naqvi enact radically different poetic aesthetics yet share a deep affinity of impulse and intent, perceivable through the comparative recitation of four poem pairs. Between longings for union, the sacredness of music, and nature as epiphany, cross-cultural echoes resonate across distances of religion, geography and history. Other parallels, too, connect the poets across cultural and temporal divides, even where the explicit thematic focus deviates.

From the convergence of divine Love and aesthetic communion emerges a unified vision of creation and the Creator as One, which extends beyond individual poets to a more global comparative dialogue. Ja'far al-Sadiq's exposition of the inner significance of the reed flute resonates in multiple poetic formulations—from

Rumi through Tagore to Naqvi—while Blake's divine-piper symbol resonates with Rumi's. Echoes of deep yet different companionship between the sacred art and secular art are also recoverable.

3.2. Transcendence and Spiritual Awakening

Across various traditions, Rumi's Sufi lyrics, Blake's Romantic poetry, Tagore's Pannatural hymns and modern Pakistani forms articulate transcendent experiences of Divine Love. These four poets are clearly related to one another in terms of biography, theme and style. The themes of Ishq, transcendence, unity of self and nature, and critique of materialism act as the chief motifs that unite the two. Intercultural resonances can help respect other cultures' traditions more empathetically.

3.3. Unity of Self, Nature, and the Divine

The allegorical notion of Ishq (Divine Love) or Divine being as the Eternal Now shape a dual poetics of transcending individuality and unifying self, nature and Divine. Jalal al-Din Rumi's early Persian poems evolve a highly personal Sufi discourse tracing longing, ecstatic dissolution and visionary union. Original English illuminated 'Songs of Innocence' and hymnal 'Divine Image' invoke the innocent child within and view the human being as the purest form of Divine Expression. Death and living

joyously become the warp and weft of the process, ultimately leading to Seeing, and the coexistence of the Divine as spirit and the Divine as matter; nature's beauty here becomes a form of Divine Being. Some modern voices incorporate pioneering social awareness within Sufi mysticism but favour the unrestricted freedom of universal humanity over specific religious concurrence.

Aesthetic sensibility and inner yearning for peace, fulfilment, wholeness or oneness pervade the world's religions (Wester, 2007). Even so, extensive cultural separation still hinders access to the rich, sharable depths of other people's spiritual experience. The present exploration seeks to map the convergences among Jalal al-Din Rumi, William Blake, Rabindranath Tagore and selected modern Pakistanis, thereby throwing light on the thematic human values that yet bind so many peoples across time, space and creed: Divine Love as the universal motivating force, transcendence of ordinary awareness as the awakening of spirituality, and the reconciliation of unity—of Self with Nature, of spirit with matter, of the Divine with existence as essential wholeness. Opening up to the rest of the world embarrasses the religionist or the product of religious crisis who finds modernity increasingly secular, plunging human beings deeper into materialism, making common cause with all who offer

authentically sincere and immediate glimpses of an abiding universal spirituality.

3.4. Rebellion Against Materialism

Materialism and secularism are significant targets of commentary in works by Rumi, Blake, and Tagore, among others. Depending on cultural and historical context, such critiques can emphasise different aspects—the role of externally imposed religion in unspiritualizing existence, for instance, or consumerism and environmental disregard. In the modern poetry of Zafar Iqbal, the spiritual vacuum of materialism creates an overwhelming existential despair; for Amjad Islam Amjad, materialistic concerns of society infuse every aspect of life like an incomprehensible condition. An extension or evolution of these views links materialism with a loss of cherished moorings; in Shabnam Nadiya's words, absence of "faith, ... love, ... care / ... self-respect and ... sacrifice for one another" renders survival itself uncertain and precarious. Though diverse, such explorations hint at a deeper connection—the loss of Ishq as a guiding light during the present phase of human existence.

The entire oeuvre of Iqbal hinges on Ishq at its centre, wherein an idealism which is transitory appears to speak of self, society, nature, and God as none other

than the infinite. It lays the foundation for a mystical rebellion, which in Nadiya's words constantly questions, consents, and attempts to explore divine love from all angles. In the end, the important thing is that one of its manifestations - a deep feeling of oneness with God - adds to the richness, depth, and beauty of Iqbal's poetry, beyond its original purpose.

4. Comparative Analysis

William Blake (1757-1827), an English poet, visionary artist, printmaker, and illustrator, spans the 18th-century English enlightenment and 19th-century romantic revival. Blake, who was born in London and had a powerful childhood upbringing, developed a highly distinctive literary and pictorial manner that was in significant rupture with contemporary neoclassicism. As a result, he was considered an iconoclastic artist far ahead of his time. Although Blake was never officially a part of the Romanticism movement, a consensus places him among the top English Romantic poets. The many-sided complexity of his spirit has also opened up the study of his work to perspectives from many other fields such as philosophy, theology, literary criticism, child development and psychology (Samantaray, 2013).

According to Blake, nothing is fixed, nothing is final, everything can be altered

and turned into something else. Faiths which are restrictive and materialistic, such as that of the church, can act as a Fall which causes a spiritual contraction that can eventually be put right. In Blake's view, child development was the key to understanding the future direction of Western civilisation. He believed that civilisation was following a path of development that was essentially to become social and materialistic and enter a Fall. He connected this with the creation of a State religion.

4.1. Key Poems and Symbolic Parallels

An intercultural reading of Rumi, Blake, Tagore and contemporary Pakistani poets presents significant human values found in all religions. Many poets throughout the ages have written verses, whether in poetry, prose or a song that express the fundamental human qualities. Across the distance of form, idiom, geography, and tradition converge upon divine love, transcendence, oneness and humanism. These are all qualities we can observe today, mightier than the ever human experiences. These themes are evoked in complementary and contrasting ways by passages from their work. When read together, they show how poetic exchanges reframe and challenge the ideologies of different but interconnected spiritual traditions.

Rumi, Blake, Tagore, and certain modern-day writers are from traditions that explicitly encourage the mystical or visionary dimension. Mystical and visionary poets aim to achieve a profound higher state of awareness and communicate with us or both. Poets of this type frequently utilise manifestations of nature as a manifestation of divinity and attempt to make others more aware. In English literature, Blake is the only recognised visionary poet who openly professes these aims, while Tagore and present-day poets show similar but not identical concerns.

Although the traditions have very different religious and cultural backgrounds, much evidence exists of connections between them. According to Bruce M. Knapp's observations of the impact of indigenous theology on New World Indo-European thought, the sacred and the secular, the secular and the profane remain in a constant, albeit largely unrecognised, dialogue (P. Slattery, 2005). Rabindranath Tagore's poetry connects Sufi and Western exchanges on multiple levels, the vocabulary of divine love being one of the most notable. Although William Blake belongs to the English literary tradition and Rabindranath Tagore belongs to the Indian literary tradition, both are mystical and transcendentalists (Samantaray, 2013). Both view the

material world as a restrictive prison that obstructs spiritual perception. They are both dualists who wish to be monists.

4.2. Intertextual Connections (e.g., Reed Flute and Piper)

The readings offer opportunities to pair poems across traditions, highlighting resonant symbols. The reed flute commonly signifies the human soul longing for reunion with the divine and is found in both Rumi's Sufi mysticism and Tagore's Pannaturalism. The imagery of the pipe features in Blake's prophetic visions, while contemporary Pakistani poets identify it with the call for pungent social and religious change. Readings attuned to the symbolism clarify that, irrespective of cultural location, "wild and sweet" music is the language of the Divine, versatile enough to express every facet of the human situation—tension, lament, joy, celebration, and the instinctive longing for union with the Unnameable.

The constitution of the human being remains a site of ideological dispute in South Asia, and the relation between the human and the rest of creation is a period issue. Resonating with Sufi ecstasy, with the romantic state of being in love with the whole of creation, Tagore endows not only nature but its very density with the spirit of the Infinite. His portrayal of the human being as the embodiment of the Most High implicates the whole of

humanity; that of Asharaf-al-Makhlukat (the noblest creature) is associated with responsibility. Maulana Iqbal, engaged with the same question and conscious that the human being occupies a unique position at the zenith of creational evolution, associates stature with status and expresses the aspiration for being a friend of God. Leaning against this harmonic *ur-Sicht*, Mohsin Naqash devises a critique of modern secularism that is both timeless and timely.

4.3. Cultural Bridges and Influences

In search of shared human values across religions and cultures, Rumi, Blake, Tagore and select contemporary Pakistani poets have been explored. The concept of *Ishq* or divine love can be interpreted as devotion, ethics, and perception. Different approaches to enlightenment carry unique subject positions that can teach us how to create a sacred world. Across widely different contexts, there is a pantradian motif of unity faculty connecting self, nature and divine. All four voices raise criticisms of materialism and secularism, each posing overlapping but distinct challenges to contemporary spirituality. The human concerns that their poems raise have a timeless currency and are not dimmed in their power by differences. Rumi and Tagore are part of the Sufi and Pannatural traditions that recognise the earth and the cosmos as sacred manifestations of God. Blake and

modern-day Pakistanis, by contrast, occupy Romantic and Postmodern positions aspiring to a lost and/or dissolved union within the sacred and the spiritual.

The selected poems, while not an exhaustive survey, evoke the ideal of interchangeable writers sharing a common text (Samantaray, 2013) and preface one another through overlapping symbols that articulate similar quests across different yet compatible trajectories (Samantaray, 2013). A glyptic reed-flute motif traverses the Sufi, Romantic, and Pannatural domains; analogous terms and imagery of Piper and Nautch trace prophecies of a lost union among the participants at a time when societal context remains significant.

5. Methodological Framework

This section takes a three-pronged approach: close reading, perennial philosophy and cross-cultural tools to analyse the resonances in the mystical poetry of Rumi, Blake, Tagore and Pakistani poets.

5.1. Close Reading and Textual Evidence

To close read, to look line by line at the imagery, symbolism and diction of the key poems. Rumi's *Mathnawi* explores the reed flute's symbolism to illustrate the urgent longing of the soul. It is a

formidable tool. In *Songs of Innocence*, Blake says: "Piping down the valleys wild, / Piping songs of pleasant glee," the piper brings the prophet's vision. Tagore's *Gitanjali* (Song 1) unites the self and the Infinite: "You have made me endless", a Sufi fana. Pakistani poets like Omar Tarin expand on this idea further: the pipe serves as a divine call amid modern despair.

5.2. Perennial Philosophy Approach [Wester, 2007]

The Perennial philosophy refers to universal mystical truths that go above and beyond sectarian doctrines. Here, I will apply that to connect *Ishq* (Rumi), *Imagination* (Blake), *Ananda* (Tagore) and *self-realisation* (Iqbal/Tarin). The

essential message of the poets of love is that unity is a transcendence of duality. Besides, the poets of divine love advocate that through love we acquire knowledge of the divine. This lens validates intercultural similarities without undermining specificity.

5.3. Cross-Cultural Interpretation Tools

Translation fidelity must preserve nuances such as Rumi's Persian *ishq* vs. Blake's English "love." Tracing the reed flute motif, we arrive at the piper and then Tagore. The study of semiotics of culture in relation to nature and divine Sufi ecstasy and romantic rebelling is a dialect on common values of unity and anti-secularism.

| Tool | Application Example | Outcome |
|----------------|------------------------------|----------------------|
| Close Reading | Reed flute vs. Piper symbols | Shared longing motif |
| Perennial Lens | Ishq = Imagination = Ananda | Universal truths |
| Cross-Cultural | Translation + semiotics | Cultural bridges |

6. Implications for Intercultural Dialogue

The intercultural dialogue mentioned above is vital where cultural and religious contexts vary. Originally

started in the 1980s, the United Nations and the Council of Europe wanted to encourage tolerance and respect for cultural diversity through intercultural exchange. Although political and economic contexts may differ, the major

fault line of our time remains inter-religious. Religion is often a fault line in some way. The institutionalised platforms needed for effective participation and engagement in the dialogical processes are essential but highly problematic issues within these dialogues. A global aspiration to share meaning is increasingly evident, and various national and international initiatives focus on this objective. Yet this has proven difficult on many occasions, notably in interfaith situations. Moreover, the factual predicament has not improved. Almost all dialogues that are labelled as intercultural or cross-cultural follow the same approach. More formally known as conceptual or epistemological dialogue, this mainstream designation is based on the assumption that shared meaning can easily be accomplished through discussion of terms, concepts and classifications. According to Qadir and Tiaynen-Qadir (2016), this assumption not only reduces the deeper meaning of the symbol in one cultural frame but also irretrievably misrepresents the deeper meaning of symbols as well as the symbolic and culture-laden nature of meaning construction.

6.1. Promoting Empathy and Religious Harmony

Rumi, Blake and Tagore wrote their poems in different cultures and epochs, but they developed similar themes,

which suggest a similarity of vision. There is a universality about them. Intercultural Resonances Remain Relevant in Today's Cultural Conflict Writings of Agha Shahid Ali, Faiz Ahmad Faiz and Zafar Iqbal, as well as the Urdu verse of Shamim Hanafi Sufi, provide access to this experience. As per the selected poems, they move through three languages: Persian, English, and Urdu and span four hundred years from the thirteenth to the twenty-first. The type of empathy and universal values that the poet expresses is shared by many communities that including Wester (2007). Such similarities may help spark conversations, understanding and appreciation, all very urgent global issues.

6.2. Relevance to Contemporary Global Challenges

It is timely to identify the key themes that emerge from mystic and visionary traditions in a world that is now so divisive and conflictual. The poetry of Jalaluddin Rumi, William Blake, Rabindranath Tagore and contemporary Pakistanis engages us with values that have a message for all seekers everywhere – regardless of culture or creed. While there are vast differences within spiritual traditions, it is possible to identify four themes that are central to every spiritual journey. First, the accent on love as a healing and redemptive force. Secondly, transcendence as

awakening. Thirdly, the unity of self, nature, and the divine. Finally, the critique of the materialistic, secular world. Therefore, investigating these thematic convergences fosters a broader understanding of spirituality as multiple but interconnected, enriching the dialogue and highlighting the cherished values cultivated in different traditions (Samantaray, 2013).

Conclusion

Reading the works of Rumi, Blake, Tagore and contemporary Pakistani poets, either of them separately or collectively across civilisations, can sharpen our attention to the shared values that are common to all humans irrespective of religions, civilisations and times. Together, the four poets, as a collective and non-exclusive group, share four things in common, which are

- (1) love for God or Ishq as an epistemology and universal force and human existence;
- (2) transcendence from materiality and secularism;
- (3) pan-traditional concept of the unity of the individual with Nature and Divinity, and
- (4) humanism for all and sundries, and transcendentally so (Samantaray, 2013).

In all cases, Mystical/Visioanry poetry plays a unifying role, which is an

overarching aspect and provides a cross-cultural element. Hence, in contrast with the past, today poetry inscriptions the Divine (Mohammad Gohor, 2009). In keeping with this comparative conception, thirty-two poems and prose pieces of the selected poets were subjected to close reading for detecting intertextual and thematic correspondence. The analysis of four poems from each poet and tradition reveals the common and shared values referred to above, delineating the Divine and its cosmic unfoldment and manifestation as a clarion call. Likewise, the pairings of the selections across cultures are marked by titles that signify some aspect of the parallel values concerned, such as theme, image, symbol, tone, situation, without themselves being one of the thirty-two primary excerpts.

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