

## ***Comparative Analysis of Love Poetry: A Recurring Theme in the Poetry of Mawlana Jalal-ud-Din Rumi and William Blake***

***Muhammad Qasim***

*Lecturer at Shaheed Benazir Bhutto University Shirengal,  
Dir (Upper), Pakistan*

***Munawar Iqbal Ahmad***

*Professor /Head at the Department of English, Air University,  
Islamabad*

### **Abstract**

*This research is aimed at finding the nature and treatment of the theme of love in poetry having different linguistic, cultural and religious backgrounds. The selected poems of Mawlana Jalal-ud-Din Rumi (Persian Sufi poet) and William Blake (English Romantic poet) have been analysed in this regard. Twenty poems of each poet have been selected through purposive sampling technique. The poems have been examined using Catherine Dowson's research technique and applying the seventh principle (thematic inclusion) of Zepetnek's comparative model in order to find out similarities and differences between the two poets. The reviewed literature showed that despite having linguistic, cultural and religious differences both the poets have identical views on various concepts. This study however reveals that in principal they have similar views on the theme of love while at deeper level they maintain certain differences as well. Divine love, love for prophets, agape, philautia, union and communion with beloved, intensity of love, self-negation, optimism and hope, inexplicable sadness and pains and pangs of separation: are some of the elements related to love they hold similar views upon, though retaining minor differences at some points. However, they are different when it comes to purity of love, Philia, pragma, storge and secrecy of love.*

*Key words: love, comparative literature, mysticism, romanticism, Rumi, Black*

## **Introduction**

In order to examine and evaluate the universal theme of love, the comparative study of poets belonging to different linguistic, cultural and religious backgrounds seems to be an appropriate approach. It can confirm whether or not a single theme is treated alike in the poetry which is dissimilar in many aspects. This is the job of comparative literature which “is an inter-textual discipline that involves various texts belonging to different cultures. It mainly focuses on searching the patterns of connection in literatures across both time and space.”<sup>1</sup>

The origin of the word love can be traced in the Old English which is derived from the word “lufu” which became “luf” in the Middle English. The word is akin to “leof” an Old English word, used in the meanings of ‘dear one’ and/or beloved. In Old German language the word ‘luba’ was used expressing the same meaning.<sup>2</sup> Webster's Ninth New Collegiate Dictionary defines the word love as strong affection and tenderness based on relationship or personal ties, sexual attraction, devotion, enthusiasm, or attraction based on benevolence, admiration or common interest.<sup>3</sup> Love is a complex phenomenon as it can be felt and cannot be explained. Barks, Coleman. (2003) states: “there is little one can say about love, it has to be lived...”<sup>4</sup> A number of people have defined the term however, there is not any agreed upon definition of love given so far. Love is a strong feeling of attachment and deep emotions for somebody or something ranging from affection ‘I love my children’, to pleasure ‘I love the meal’ and fun ‘I love cricket’. The sentiment of extreme attraction and desperate longing for a person is also termed as love. The word forms a different meaning for the mystics of various religions. According to them the word means an unconditional and lust-less love for their Creator and Sustainer. They want communion with God through love.

Buddha was once asked by a disciple, how a person could get communion with God. He replied that God himself is love; therefore he should start loving Him and His creatures.<sup>5</sup> There were seven kinds of love in ancient Greek according to Naim Rania (2017), details of which are given below:

### **1. Eros**

It is a kind of love based on lust and sexual desire for beauty. It is named after Greek god of love. According to Greek mythology Eros used to attack the hearts of people with golden arrows. The Greek feared this kind of love as it was considered the severest form of love and a potential threat for troubles. It is also called the love of the body. The word ‘erotic’ originated from Eros.

### **2. Philia**

It is a kind of love based on pure sentiments and sincere feelings for brother or friend. It is also known as brotherly love. It is considered more cherished and more esteemed form of love than Eros. This kind of love exists

between brothers or friends having similar disposition and tastes. The love between Jalal-ud-Din Rumi and his spiritual mentor Shams of Tabriz can be categorized as Philia.

### **3. Ludus**

It is known as playful, child-like and love for fun. This kind of love is not serious in nature rather played for ephemeral joy. It is a flirtatious, coquettish and teasing kind of love usually accompanied with laughter, singing and dancing.

### **4. Pragma**

This kind of love can be found between the married partners and develops in the course of a long time. Pragma in ancient Greek was considered as the highest among all forms of love as it is everlasting in nature and based on complete mutual understanding, compromise, commitment and tolerance. Being realistic and rational, Pragma was symbolized as 'standing in love' and not 'falling in love'. The love between William Blake and his spouse Catherine Blake often mentioned in his poetry can be labelled as Pragma.

### **5. Agape**

This kind of love makes us human. It is the love for humanity practiced by the mystics belonging to every religion. Agape can be seen in charitable acts where one does not know the person he is sympathizing with and making help without expecting something in return. This kind of love is not restricted to human beings only, animals, plants and other natural objects are also the subject of Agape.

### **6. Philautia**

Philautia is the love of one's own self. In this kind of love one is infatuated by his/her own self. It was divided into two categories by ancient Greeks i.e. negative Philautia and positive Philautia. In negative Philautia one is extremely captivated by the thought of getting wealth, fame and pleasure which ultimately lead to narcissism. On the other hand positive Philautia takes you to sympathise with others in the long run. It means you can love others truly if you love yourself and can take care of others once you truly care for yourself.

### **7. Storge**

The love of parents with their children is called Storge. It is the unconditional love based on natural feelings of affection, care, sacrifice, patience and forgiveness and without the least expectation of return. This kind of love is not restricted to human beings only; rather it is a universal characteristic common among all species of animals as well.

Apart from the above mentioned kinds there is another kind of love, observed by the mystics called the divine love. The term is referred to as

Sufism in Islam and mysticism in other religions. The mystics try to attain the blessings of God and communion with Him through total submission to his commands and loving him and whatever he wants them to love. They obey Him not because of His fear but because of their burning, lust-less, unconditional and restless love for Him. They meditate for hours and assume that they are under the showers of love from their beloved God. They feel consoled in the thought that they are being loved by their beloved, since they love Him. Though the word love has a sensual denotation, but since the mystics have used it so excessively for their devoted love for God that it has become a simile for highly compassionate, unconditional and selfless love.

The term has been excessively used in the poetry of Rumi and Blake. They use the word for divine love as well as for love with worldly objects. At many points they are having the same attitude towards associating different notions to the concept; however they differ a great deal at certain places as well. The area needs to be explored by researchers. The current study is an attempt to fill this literary gap by finding out the similarities and differences between the poetry of the two poets through an in-depth understanding of the theme of love.

### **Thesis Statement**

Mawlana Jalal-ud-Din Rumi was a Muslim Persian Sufi poet, born in thirteenth century and lived for his whole life in Asia. On the other hand William Blake was a British Christian mystic poet lived in late eighteenth and early nineteenth century Europe. Despite the fact that Rumi and Blake belonged to two different cultures, spoke different languages, followed different religions and lived in different centuries, had at certain points similar traits in treatment of the concept of love for example both wanted to attain the love of God by loving His creatures. However; they also had certain differences as Rumi believed in purity of love while Blake confused love with sexuality. The study was thus embarked upon in order to dig deep the phenomenon that in spite of having so many sociological differences, what other similarities and differences Rumi and Blake have on love; a recurring theme in their poetry.

### **Significance of the Study**

The study is hoped to be significant, both in terms of literary and social context. In a literary sense, according to the researcher knowledge, there has not been conducted any comparative study on Rumi and Blake based on the theme of love. It is therefore hoped in the context of World literature that this research would expand the canvas of Rumi and Blake's readers and researchers and would be a valuable addition to the existing literature on the topic. So far as the social context is concerned, it is evident from their works that they are alike in the advocacy of universal love and humanism, therefore understanding them with reference to their theme of love may bring closer the people having different linguistic, cultural and religious backgrounds, create harmony among

them and make the world a better place to live.

### **Methodology and Theoretical Framework**

In this study, qualitative techniques of research are used to analyse the concept of love in the poetry of Mawlana Jalal-ud-Din Rumi and William Blake. As it is a descriptive research therefore the research is delimited to twenty poems of each poet. The poems for this study are selected through Purposive Sampling Technique. In this sampling technique researchers choose data according to their needs which meet very specific and narrow criteria.<sup>6</sup> As the study deals with the theme of love in the poetry of Rumi and Blake therefore, only those poems are taken into consideration which, one way or the other, deal with the theme of love.

The selected poems are textually analysed through close reading, so that various aspects related to the concept are found out. The comparison of the two poets went hand in hand. Rumi's original work is in Persian language therefore, his poems translated by Chopra, Deepak and Kia Fereydoun (1998) entitled *The Love Poems of Rumi* were mainly focused for the analysis in this research. Translations of Rumi's *The MasnaviManavi* by Whinfield, Edward Henery (2005), *The Essential Rumi* by Barks, Coleman (1991) and *Rumi's Secret* by Gooch, Brad (2017) were also consulted wherever needed.

In the first step Catherine Dowson's research technique was applied which is keeping in view the five 'Ws': What? Why? Who? Where? When? Each question answers one thematic category of analysis. These questions are; what is love (nature of love), significance of love (why), manner of love (how), impact of love (what 2) etc. In the second step Zepetnek's model was applied for the comparison of the theme of love in their poetry. This model not only defines the nature of comparative literature but also gives 10 different principles for the comparison of texts. For conducting the current study the 7<sup>th</sup> principle of Zepetnek's model "Thematic inclusion" is applied as it provides the basic framework for analysing their stances on the theme of love. This principle states that "Comparative literature is theoretical, methodological as well as ideological and political approach of inclusion."<sup>7</sup>

### ***Comparative analysis of Rumi and Blake's Concepts of Love***

Zepetnek in his book "Comparative Literature: Theory, Method, Application" has given ten principles for comparative literature. It provides the basic guidelines for conducting a comparative study.<sup>8</sup> Keeping in view the seventh principle of the model, the views of Mawlana Jalal-ud-Din Rumi and William Blake on the theme of love have been juxtaposed in order to find out similarities and differences between the two with reference to the said theme.

Jalal-ud-Din Muhammad Rumi (1207-1273) who was born in Vakhsh, Afghanistan and died in Konya, Turkey lived for his whole life in Asia. He was a religious scholar and a practicing Muslim. He is renowned for his

stunning mystic-poetry in Persian language. On the other hand William Blake (1757-1827) was born and died in London led his entire life in Europe. He was Christian and is famous for his striking romantic-poetry in English language. In spite of having religious, linguistic, geographical, cultural and almost five-hundred years age differences, this study finds that love is a major theme in their poetry. The two poets have certain similarities regarding the theme of love however; they maintain differences as well regarding the treatment of this theme.

Divine love is the corner-stone of mysticism. Rumi and Blake both have great love for divinity and express it excessively in their poetry. Rumi mostly expresses human's love for the Allah as is evident in his poem *The Agony and Ecstasy of Divine Discontent: the moods of Rumi*,<sup>9</sup> while Blake often discusses the love of God for creatures. In his poem *On Another's Sorrow* he insists upon the same and holds that God gives his joys to all and destroys their worries. He is always with the grieved and depressed ones. "Think not thou canst sigh a sigh, / And thy Maker is not by:"<sup>10</sup>

They consider natural objects and human beings as the manifestation of divine being. The phenomenon is termed as Wahdatul-Shuhud in Arabic literature. His love can be obtained by loving His creatures. Rumi therefore, "longs to look" at His face by looking to "orchard and rose garden".<sup>11</sup> William Blake also attempts to achieve His love by loving His creature which he calls "the human form divine" in all its states whether "heathen, Turk or Jew".<sup>12</sup>

The ultimate goal of a mystic is to reach to God. The prophets are the guides of divine path. They are therefore revered greatly by the mystics of all religions. Rumi and Blake had great respect and love for the prophets and often admired them in their poetry. However the nature of their treatment is different. Rumi gives more reverence to them and mentions them frequently in his poetry with their names.<sup>13</sup> Blake also mentions them with respect nevertheless; unlike Rumi he often describes them through symbols. Lamb in this connection is a recurring symbol used in his poetry for Jesus Christ.

Little Lamb I'll tell thee!

He is called by thy name,  
For he calls himself a Lamb: <sup>14</sup>

Both the poets have great passion for union and communion with beloved. Rumi in his poetry shows his deepest yearning to be united with his beloved Shams Tabriz while Blake expresses his desire for unity with his wife Catherine. Blake's desire for spiritual unity with beloved revolves around his wife however, Rumi does not want communion with worldly objects rather he wants to merge his soul with the divine one. Rumi's view of communion is more intense than Blake as Blake wishes that their souls may entwine, their branches mix "While thy branches mix with mine" and their roots interlink

with each other ,<sup>15</sup> suggesting the preservation of their personal beings in communion. Rumi on the other hand wants to totally dissolve his personal being in communion. He urges his beloved to become he and he his beloved, he the body and beloved the soul so that nobody could consider them as separated beings. He even claimed that he had attained the same state “I am no longer separated from you”.<sup>16</sup>

According to ancient Greek there were seven kinds of love. They were eros, philia, ludus, pragma, agape, philautia and storge.<sup>17</sup> Rumi mostly describes philia, philautia and agape in his selected poetry while in Blake’s selected poems the elements of pragma, agape, philautia and storge can be found frequently.

Rumi and Blake both are advocates of agape. They believe in love for humanity irrespective of their creed, colour, language and religion. They don’t have any room for hatred. Rumi declares that the subject of his love is neither Muslim nor Hindu or Christian etc specifically rather the subject of his love is human being. Blake also asserts that human is a form of divine that is why human must be loved whether he is “heathen, Turk or Jew.”<sup>18</sup>

Philautia means the love with self.<sup>19</sup> The elements of negative philautia cannot be traced in the selected poems of Rumi. On the other hand his selected poems are stuffed with the positive one. He proclaims that he has died for himself and lives only for the sake of his beloved. “I have died to myself / and I live for you”.<sup>20</sup> William Blake also has the same opinion on philautia. In his poem *The Clod and the Pebble* he admires the positive philautia and criticizes the negative one. He asserts that love that tries to please itself only, will turn a heaven into hell while love which is for the sake of others will create heaven out of hell.

Love seeketh not itself to please,  
nor for itself hath any care,  
but for another gives its ease,  
and builds a heaven in hell’s despair.<sup>21</sup>

Rumi’s poetry mostly consists of filial love. He often expresses his extreme love for his teacher-turned-friend Shams Tabriz. He abandoned his earlier scholarship and altered his lifestyle when asked by Shams. He asserts that he put his logic, books and learning behind and started a new life as it pleased Shams.

When your love enflamed my heart  
all I had was burned into ashes except your love  
I put logic, learning and books on the shelf.<sup>22</sup>

The selected poems of William Blake however, remain silent in this

chapter.

Deep love with wife is called *pragma*,<sup>23</sup> and Blake's selected poems are replete with it. Although he is critical to the institution of marriage and is in favour of sexuality and free-love as is evident from his poem *The Garden of Love*, even then he has great love for his wife Catherine. He rejected the love offered by an extremely beautiful lady for the sake of his wife. His wife in return instead of being pleased tortured him. He asserts that he did not lessen his love for her.<sup>24</sup> Rumi's selected poems on the other hand however, have no evidence of *pragma*.

The elements of *storge* (parental love) are very much evident in William Blake's selected works. His poems *A Cradle Song*,<sup>25</sup> *On Another's Sorrow*<sup>26</sup> and *Love and Harmony Combine*<sup>27</sup> discuss in detail the selfless love of mother. "Can a mother sit and hear, / An infant groan, an infant fear?"<sup>28</sup> He is of the opinion that a father feels the same love and sympathy for his offspring as the mother has. "Can a father see his child weep, / nor be with sorrow filled?"<sup>29</sup> The elements of *storge* however, are not found in the selected poems of Mawlana Jalal-ud-Din Rumi for current study.

William Blake is of the opinion that love does not require any words to express itself. Love has a secret language understandable to lovers only. He calls it a silent and invisible language. In his poem *Love's Secret*<sup>30</sup> he says that he offered his love to a lady in words and a stranger in a silent and invisible language. The lady rejected his love expressed in a visible language and accepted the love offered by a stranger through invisible language. It shows that she felt the intensity of love offered by the stranger in silent language as compared to love offered by William Blake in spoken language.<sup>31</sup>

In his poem *A Cradle Song* he narrates the utmost love of a mother with her infant. Although the child is unable to speak yet the mother is talking to him which is the case of every mother, suggests that love has a silent language which does not require the spoken words. Facial expression may be the means of communication in love as the mother says that she can trace soft desires, invisible joys and smiles in the face of her child.<sup>32</sup> Blake considers the face of beloved as a syllabus: and love a teaching-learning process. Rumi has identical views on the same however his stance is more intense than Blake as he not only says that love needs no words but also claims that it cannot be expressed in words. He asserts that even the best orators are unable to explain love in words for it is a connection between hearts.

Rumi also thinks that love is a teaching-learning process. It can be learned in the company of those who have mastered it. He thinks that, "For lovers the beauty of the beloved is their teacher, / his face is their syllabus, lesson and book".<sup>33</sup> Both the poets believe in self-denial and self-abnegation in love. A true lover according to them forgets his being and is totally concerned with the pleasures of the beloved. William Blake in his poem *The Clod and the Pebble* asserts that a lover can create heaven out of the hell of disappointments



by sacrificing his pleasures over the pleasure of the beloved. On the contrary self-importance brings calamity and ruins the realm of love.<sup>34</sup> (Blake, 1893: 67). Mawlana Jalal-ud-Din Rumi is confirming the same not only by announcing that he has died to himself and lives only for the sake of his beloved,<sup>35</sup> but also by his action of putting his scholarship, favourite books and his fame behind for the sake of his beloved Shams Tabriz.<sup>36</sup>

Both the poets have identical views on the intensity of love. William Blake in his poem *Spectre and Emanation* illustrates the intensity of love by stating that he is so desperate in love that his spectre always follows the footsteps of his beloved.<sup>37</sup> His love for his wife Catherine (pragma) was so intense that he did not take care of the love offered by a lady having an unmatched beauty.<sup>38</sup> Intensity of love is evident in his poems in the form of maternal as well as paternal love.<sup>39</sup> According to him intensity of love is not limited to human beings only. The warmth of relationship described by him in *The Sick Rose* between a worm and a rose manifests the intensity of love he believed in.<sup>40</sup>

Rumi's love on the other hand is also having great intensity as he proclaims that every fiber of his being is in love with his beloved.<sup>41</sup> He considers beloved more important than the basic needs essential for sustaining life and announces that he desires his beloved more than food and water.<sup>42</sup> To further reinforce the intensity of his love he announces that his body, senses and mind desperately long for beloved<sup>43</sup> and his soul is being tormented by sorrows.<sup>44</sup>

Both the poets regard the path of love as subjected to inexplicable sadness, utter despair and extreme sorrows. William Blake in his poem *The Lily* while discussing the innumerable problems associated with love asserts that rose has a threatening thorn and sheep a threatening horn repelling the lover which are otherwise considered to be humble and innocent creatures.<sup>45</sup> He loved his wife deeply however he received no pleasure other than inexplicable sorrows as he asserts "And her thorns were my only delight".<sup>46</sup> In his poem *Spectre and Emanation* he announces the dearth of happiness in love where there is no understanding and forgiveness between the lovers.<sup>47</sup> Mawlana Jalal-ud-Din Rumi also thinks that the road of love is full of sufferings, sorrows and sadness. In his poem *Bittersweet* he proclaims that the ultimate destination of love is sadness and utter gloom.<sup>48</sup> He says that love burns the heart of the lover, destroys his life and often makes him wander in the desert and mountains.<sup>49</sup>

William Blake thinks that joys and sorrows coexist in love as he says "Man was made for joy and woe".<sup>50</sup> Rumi on the other hand thinks that joys and happiness can be obtained however one has to go through sufferings first. In his poem *Bittersweet* he narrates a conversation between a lover and love where love says to lover that although love is sweet and is a source of bringing

happiness however it is covered with thorns of sorrows and melancholy. "I too have been covered with thorns".<sup>51</sup>

Among other problems associated with love one is pains and pangs of separation from beloved. This may be the most intensive form of sorrow that is why special attention is given to it by both the poets. Rumi in his poetry talks excessively about it and proclaims in his poem *My Burning Heart* that separation is not only tormenting his soul but also burning his heart.<sup>52</sup> The grief of separation lingers in his heart forever and he considers himself so much bereaved as if surrounded in the company of enemies.<sup>53</sup> William Blake's selected poems, on the other hand also gives an account of pains and pangs of separation. He asserts that separation from beloved not only brings restlessness to physical being but also is a source of mental discomforts. It fills the pleasant nights of the lover with tears.<sup>54</sup>

Interestingly both the poets are quite optimistic and never give up hope. Rumi's beloved has left for an unknown destination about which Rumi has no clue. He is extremely bereaved for his mysterious disappearance and longs for having a glance of his beloved but never sees him again for decades however he is extremely hopeful for reunion with him.<sup>55</sup> William Blake also is hopeful for his beloved to be reunited with him. He addresses his beloved in this regard and says that his Spectre follows his beloved everywhere.<sup>56</sup> William Blake considers lily as the symbol of pure love. Purity of love according to him is an unconditional willingness and readiness on the part of beloved. He does not consider rose as a symbol of pure love as it has threatening thorns preventing it from being loved.<sup>57</sup> On the contrary Rumi considers rose as a symbol of love, enjoys its beauty and ignores the thorns associated with it. He compares his beloved with rose and tries to enjoy the beauty of his beloved's face by looking to rose. "In the orchard and rose garden, / I long to see your face".<sup>58</sup>

William Blake is of the view that love may not be expressed until and unless a complete understanding is developed between the lover and beloved. He compares love with a gentle wind that runs slowly and invisibly. He is against the exposition of love and asserts that expression is fatal to love as is mentioned in *Love's Secret*.<sup>59</sup> Rumi on the other hand however does not believe in concealment and in the secrecy of love.

Rumi and Blake both are true lovers that is why, they submit totally to the will of their beloveds. William Blake sacrificed the love-offer of a beautiful lady as it was against the will of his beloved as is described in *My Pretty Rose-Tree*.<sup>60</sup> Rumi left reading the books of his father and Almutanabbi and abandoned his scholarship in order to please his beloved. In his poem *Defeated by Love* he states that he is quite ready for sacrificing his life for the magnificent being of his beloved.<sup>61</sup>

### **Conclusion**

The study reveals and endorses that although Rumi and Blake belong to different linguistic, religious and cultural backgrounds, even then they mostly

hold identical views with reference to their teachings in their poetry.<sup>62</sup> (Muhammad, 2013 and Firouzabadi, 2015). However, their views are not found exactly alike as they have maintained certain differences as well, with reference to the treatment of love in their poetry. Following are some of the similarities and differences found in the selected poems of Mawlana Jalal-ud-Din Rumi and William Blake with reference to the said theme.

- Both of them believe in humanity (Agape) and think that His love can be obtained by loving His creatures irrespective of their social, geographical or religious affinities.
- Both the poets believe in positive philautia and hate negative one. They think that love dissolves narcissism.
- Both the poets think that love is a natural instinct however it can be refined through learning. Beloved is teacher and his face as book for them.
- Both the poets believe in self-denial in love. A true lover according to them forgets his being and totally submits to the will of the beloved.
- The intensity of love is very much evident in the poetry of both Rumi and Blake.
- Both the poets regard the path of love as subjected to inexplicable sadness, utter despair and extreme sorrows.
- Another common feature of their love poetry is the description of pains and pangs of separation. They assert that separation from beloved not only brings restlessness to physical being but also is a source of mental discomforts.
- Both the poets believe in hope and remain optimistic. Come what may they never lose heart.
- Both the poets think that the expression of love needs no words. Blake thinks that it has a silent language. Rumi is of the opinion that the best of orators become speechless when it comes to explain love.
- The element of divine love is very much evident in their poetry. Rumi mostly describes man's love for the Allah while Blake often discusses Divine's one for His creatures.
- They have great love for prophets. Rumi often mentions them with their names: while Blake through symbols e.g. sheep etc.
- The longing for communion is also common in their poetry. Blake wants communion with Catherine: while Rumi with the divinity.
- The desire for union is deep in their poetry. Rumi wants union with his spiritual mentor Shams: while Blake with his wife Catherine.
- Both the poets believe in joys and sorrows in love. Blake thinks that joys and sorrows coexist in love, while Rumi asserts that joys are covered under sorrows.

- Rumi considers rose as a symbol of love however; for Blake rose is not a symbol of love because of its thorns. Lily: a symbol of death is the symbol of pure love for him because of its readiness as it has no thorns.
- The elements of storge can be traced in Blake's poetry. Rumi's selected poems however have no evidence of storge.
- Rumi mostly discusses philial love while Blake is much concerned with pragma.
- Blake thinks that love may not be expressed until and unless a complete understanding is developed between the lover and beloved. Rumi on the other hand however does not believe in concealment of love.

To sum up, the study endorses the popular notion that Rumi and Blake have identical views as they are found in this study to have similar opinions to a great extent on the theme of love. In spite of having strong resemblance in general, they however, maintain certain differences at deeper level. The study suggests that the nature and treatment of the theme of love in poetry having different linguistic, cultural and religious backgrounds is mainly alike nevertheless, it maintains some differences as well.



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