Impact of Qur'ānic Narratives on Jalāl al-Dīn Rūmī and 'Allāma Iqbāl

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Abstract

Qur'ānic influence on the works of Rūmī and Iqbāl is equally recognized by poets, critics, and general readers. The researchers have tried to establish Qur'ānic influence on their poetic themes, their mystical ideology, and their poetic style. There was a need to explore how the channel of influence from Qur'ān to Rūmī and Iqbāl was completed. The current article examines the extent to which Iqbāl's technique of story writing has been influenced by Rūmī's art of narration inspired from the stories of the Holy Qur'ān. The significance of this study can be judged through keeping in view the globally recognized status of both poets. The study is based on Harold Bloom's model, the Anatomy of Influence. In the light of Bloom's model, different features of Iqbāl's narratives including, Characters from the Qur'ānic Narratives, Retelling the Existing Stories, Figures from the Islamic History, Description of Human Nature, Confrontation of Characters and their dialogues, Expressiveness, and Lack of Formal Style, have been analyzed to trace Rūmī's influence. Surprisingly, Rūmī's impact on all features of Iqbāl's stories has been noticed. It has been concluded that Rūmī's influenced on Iqbāl's narrative technique is confirmed. It has also been established that, Bloom's model is an appropriate approach for similar research in Comparative study of literatures, religions, and politics.

***Key Words**: Influence, Rūmī, Iqbāl, Bloom, Narrative, Technique*

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Introduction

The impact of Jalal-ud-din Rumi's thought on Iqbal's poetry has been explored to such an extent that any further research in the field appears to be really challenging. Iqbal's well-known poem "Peer-o Mureed" (The Mentor and The Disciple) in his well-known work "Bal-e-Jibril" not only corroborates Rumi's role as a mentor but also opens new avenues for Iqbal's researchers and critics. It is, however, important to note that majority of researchers have been focusing on Iqbal's thought. While thematic aspect of his poetry has been much explored, the other facet, his poetic style (techniques), is equally important but could not receive much attention. This article examines Rumi's art of narration and its influence on Iqbal's narrative technique in poetry.

The significance of Rumi's influence on Iqbal's thought is globally recognized but to assume that Iqbal may have borrowed poetic technique from another poet may be surprising for few readers, but every student of literature may know that it is tradition which refines a poet's individual talent. Iqbal appears to be more fortunate whose spiritual and artistic mentor is the same poet philosopher i.e., Jalal-ud-din Rumi. The salient features of Rumi's narratives can be traced in Iqbal's poetry. It naturally raises a question about Rumi's influence on Iqbal's poetic technique.

Existing Research on Rumi and Iqbal

The current article is a minor addition to existing scholarship on the subject. Neither the works on Rumi nor on Iqbal can be discussed in the body of this article. Even an overview the works focused on their comparative study is beyond the scope of this article. Iqbal Academy Pakistan has published extensively, the works based on Iqbal's thought, his poetic themes, and literary style. However, an overview of the works composed by few of the major writers can be presented to pin down Rumi's impact on Iqbal's poetry and thought.

Nazir Qaiser[1] Examines influence of Rumi on Iqbal's thought and suggests that a study of Rumi is essential for understanding Iqbal's thought. Iqbal considered Rumi as a true representative of Sufi tradition. Nazir Qaiser's knowledge of Persian language has been helpful in developing better understanding of both poets. The book can be divided into four sections, and every section clearly shows the impact of Rumi on Iqbal. At first, he examines psychological aspect of life and major elements of self as ishq, intellect, faqr, and action. Then he proceeds to philosophical aspects of religious life like faith, reason, discovery, and symbolic nature of life. Then he interprets spiritual aspect of life at the centre of which is love. In the

fourth section, higher level of humanity is discussed, and Prophet Muhammad is regarded as a Perfect man.

According to Nazir Qaiser, Iqbal acknowledges Rumi as his guide in almost all of his works. In *Asrar-e-Khudi* (1915) he acknowledges that the Master of Rum transformed his earth to gold. In *Payam-e-Mashriq* (1923) he declares that Rumi opened the secret of life and death to us. In *Zabur-e-Ajam* (1927) he claims that his heart is as fiery as that of Rumi. Similarly, in *Javid Nama (*1932) Iqbal describes Rumi whose soul appeared to guide him. He uses for Rumi the word "Imam-e-Rastan" (leader of the righteous). In *Bal-e-Jibril* (1935) Iqbal's poem 'Murid-e-Hindi' shows higher degree of Iqbal's confidence in the guidance of Rumi. In   *Zarb-e-Kalim* (1936) Iqbal suggests that, the string of the instrument of your ego is broken because of your indifference to Rumi's music.

Nazir Qaiser also opines that Rumi is a true spiritual guide to Iqbal. In Javid Nama it is Rumi who guides Iqbal in his imaginary journey to heavens and on the way, he gives advice to Iqbal on different problems of life. As far as Iqbal's poetic forms are concerned his *Israr-e-Khudi* is in line with the style of Rumi's *Mathnavi.* On the other hand, some of Iqbal's poems in *Payam-e-Mashriq* are directly inspired from the poems of Rumi's *Divan-e-Shams*. Like Rumi Iqbal quotes verses from the Holy Qur'an. His composition of dialogues to convey to meaning of metaphysical concepts also appears to be derived of Rumi's art of dialogue writing.

Syed Abdul Vahid[2] claims that in developing his concept of Self (Ego), Iqbal adapted Rumi's teachings. He highlights some common points between both poets to trace influence of Rumi on Iqbal. These points include, their love for dynamic life, mystical way of life, unquestionable belief in love for God, Qur'anic concept of God, doctrines of pre-determination and free will, the act of creation as a process of evolution, and declaring man as spiritually enlightened at the stage of perfected soul (*nafs-e-Kamila*). Syed Abdul Vahid strongly believes that Iqbal's major philosophical poems, *Asrar-e-Khudi*, *Rumuz-e-Bekhudi*, and *Javid Nama* are based on his reading of Rumi's *Mathnavi*. Syed AbdulVahid's claim that Rumi appeared in Iqbal's dream and asked him to write *Asrar-e-Khudi* is new to most of the writers on Iqbal's poetry.

Syed Abdul Vahid also claims Rumi's influence on Iqbal on the basis of similarities. These similarities include, introducing fables and apologues, both poets quote Qur'anic verses, both use dialogue to achieve the dramatic effect, both admire Sanai and Attar (two great mystical poets of the Muslim world. He also claims that Iqbal learnt a lot about human nature from Rumi's

writings. In Rumi, Iqbal found knowledge of two schools of thought. At one hand, he found the knowledge of Holy Qur'an and on the other hand, he found the values promoted and disseminated by western scholars, especially the German thinkers. Thus, he declared Rumi, the Master.

Mohd Abbas Abdul Razak[3] considers Iqbal to be the follower of many saints and scholars. He opines that Iqbal idealized Al-Ghazali (1058-1111), Jalal-ud-din Rumi (767-820), Jamal-ud-din Afghani (1838-1897), Hallaj (858-922), and Ibn Arabi (1165-1240). But he liked Rumi more than all others from the East. His spiritual Master come to this world seven hundred years earlier than Iqbal. However, Iqbal feels his presence in his life. His poetry shows him (Rumi) a guide who constantly keeps an eye on his disciple's progress on the way to achieve the ultimate status of Perfect Man (*Insan-e-Kamil*).

Mohd Khaliq[4] suggests that Iqbal's concept of *Khudi* should be examined along with other concepts like love, freedom, creativity, and the perfect man. Iqbal's views about these concepts appear to be same as those of Western scholars like Bergson. Goethe, Nietzsche, Whitehead, and Samuel Alexander. But his thoughts are mostly influenced by the teachings of Qur'an and mystical thought of major Sufi writers like Ibn-Arabi, Farid-ud-din Attar and Rumi. Mohd Khaliq interprets the concept of 'Khudi' from the angles of both poets. Rumi interprets '*Ruh*' or '*Jan*' in the sense of self, the identification of the soul. Iqbal uses the terms ego and self (*khudi*) in synonymity to himself is also identical with soul. Thus, *Ruh* or *Jan* in the thought of Rumi is the same as ego or self (khudi) in Iqbal.

Sajjad Rizvi[5] explains that Iqbal's concept of Khudi misinterpreted as something borrowed from Uberman by Nietzsche. In fact, its source is Rumi's prose work *Fihi Ma Fihi*. Sajjad Rizvi's claim is based on Annemarie Schimmel's assertion that *khudi* was taken from *Fihi ma Fihi*. She is quoted to have said that Rumi used the term for unperishable Self of the human being. As Rumi's influence on Iqbal is well documented, the readers of Iqbal's poetry jump to conclusion that everything that is unique in Iqbal's thought is surely derived from Rumi's works. The writers discussed above have analyzed Rumi's influence on Iqbal's thought, poetic themes, poetic forms etc. As the study of Rumi's influence on Iqbal's Narrative technique in detail is seriously required, the current article may meet that requirement.

Tracing the Influence

The article is developed through analyzing influence of Rumi on Iqbal's narrative technique. In establishing connections as a form of intertextuality, the role of the reader appears to be crucial. In tracing the influence of one text on the other, the reader's critical thinking, his knowledge of the language of both texts and their contexts seems to be highly important. Tracking influence in Comparative literature has been a common practice and a useful approach in proving indebtedness of one writer to another. In this way, the study of influence seems to be focused on bridging the gaps between two texts and establishing direct link of two writers.

The term "influence" means the capacity or power of persons or things to be a compelling force on or produce effects on the actions, behavior, opinions, etc., of others. (www.dictionary.com). The word shows great potential for literary description. Clayton and Rothstein observe: "Strictly, influence should refer to relations built on dyads of transmission from one unity (author, work, tradition) to another. More broadly, however, influence studies often stray into portraits of intellectual background, context, and the other partners of influence. The shape of intertextuality in turn depends on the shape of influence"[6]

To trace the influence of one poet on the poetry of another poet, the reader's sound critical judgement needs to be augmented with basic principles of recognizing literary influence. The clues of influence are usually in the form of direct or indirect reference, similarity of literary genre, literary themes, or style. Harold Bloom's anatomy of influence provides necessary modalities for evaluating the influence of Rumi on Iqbal's narrative technique in poetry. He answers necessary questions like, what is influence? What are examples of influence? How the influence works? etc. It meets necessary criteria of a research model to be followed in comparative literature.

While defining influence Bloom asserts: "I define influence simply as literary love, tempered by defense. The defenses vary from poet to poet. But the overwhelming presence of lo ve is vital to understanding how great literature works"[7]He claims that, his emphasis on conflict or anxiety as a feature of literary relationship was rejected by an overwhelming majority readers, poets and critics who strongly believed in "literary influence as a seamless and friendly mode of transmission, a gift graciously bestowed and gratefully received."[8] Bloom's anatomy appears to be based on literary love and mutual give and take between two poets without recognizing it.

Bloom's anatomy of influence is based on practical wisdom. He examines possibility of influence through examples from popular English poetry. It enables the readers to evaluate the extent to which the possibility of literary influence can be corroborated. Bloom categorically declares: "My own subjectivity from the age of ten on was formed by reading poetry, and at some now forgotten time I began to puzzle at influences. The first I recall included William Blake on Hart Crane, Milton and Wordsworth on Shelley, Walt Whitman on T.S. Eliot and Wallace Stevens, Keats on Tennyson."[9] These examples provide appropriate model for the readers to trace influence of one poet on the poetry of other poets.

The more striking feature of Bloom's model is its exemplification. It is another research technique (element of Bloom's model) which elaborates the way a writer is inspired by another writer. It is suggested that:

For the mind in creation is as a fading coal, which some invisible influence, like an inconstant wind, awakens to transitory brightness: this power arises from within, like the colour of a flower which fades and changes as it is developed, and the conscious portions of our natures are unprophetic either of its approach or its departure. Could this influence be durable in its original purity and force, it is impossible to predict the greatness of the results.[10]

Like any other approach in comparative literature in general and imaginative literature in particular, the results of tracing literary influence are not predictable. The reader's critical thinking and level of sensitivity play important role in establishing link of two poets, one as a precursor and the other as a follower. In this way, the mind (of the follower poet) is like dying coal (full of latent light) is awakened by wind (influence of precursor) and the hidden light of coal (poetry) is produced. The reader needs to examine the power of light (level of influence) in the poetry of the poet who is inspired. The following examples may help to trace Qur'anic impact on Rumi and Rumi's influence on Iqbal's narrative technique:

1. **Characters from the Qur'anic Narratives**

Rumi's art of characterization seems to be based on his need to express his views about different states or stages of mystical journey. While choosing characters to narrate specific poetic themes, Rumi appears to have relied mostly on the Qur'anic text. Major characters of Rumi's narration in Mathnavi include, Joseph (Book I, v. 3157)[11], Moses (Book II, v. 1720)[12], Pharaoh and his Magicians (Book III, v.1157)[13], Luqman (Book III,v.1842)[14], Harut and Marut (Book III, v.800),[15] Jesus (Book III, v.2570)[16], Noah (Book IV, v. 157)[17], Pharaoh and Moses (Book IV, v.49)[18], Solomon and the Queen of Saba (Book IV, v.303)[19].

In Iqbal's poetry, a number of characters have been taken from the Qur'anic stories. These characters include, Adam (Iqbal 2011,p.110)[20], Jibril (Iqbal 2011,p.525)[21],Iblis (Devil) (Iqbal 2011,p.525)[22],Khizr (Iqbal 2011,p.312 and 315)[23], angels (Iqbal 2011,p.509)[24],Kalim-e-Toor (Iqbal 2011,p.295)[25], Khalil(Iqbal 2011,p.296)[26], and Ismael(Iqbal 2011,p.372)[27] .It shows Rumi's influence on Iqbal's art of characterization. Rumi chose characters from the Holy Qur'an many years before Iqbal came to this world. Rumi's influence seems to be like that of a Master on Iqbal (as a Disciple) which can hardly be denied.

2. Retelling the Existing Stories

Many of the stories in the poetry of Rumi (in his Mathnavi) were known to the readers before he retold them. Baldock rightly observes: "the mention of Moses' name is sufficient to shackle our thought, for we tend to assume that what we are reading is a retelling of events that happened in the past."[28] These stories are available either in the text of the Holy Qur'an or in the popular literature. The stories retold by Rumi include, Joseph and his guest speaking of the injustice and envy of Joseph's brothers. Joseph said, "That was a chain, and I was the Lion. The lion is not disgraced by the chain: I do not complain of God's decree."[29]

The story of Moses and the Shepherd[30] describing the nature of love, the most enlightened men of the world experience. The story of Pharaoh and his Magicians[31] concluding that, God had predestined them to have faith in Moses and become his followers. The narration of Jesus who fled from the fools[32] suggesting that Jesus's words had impact on everything including deaf, blind, stony mountain, and the corpse, but no cure for the folly. Similarly, the story of Solomon and the people of Saba[33] describing (Sabaeans) their ingratitude for the blessings which they enjoyed, and their consequent destruction. And the story of two angels Harut and Marut[34] focusing on the power of temptation, and how they were imprisoned in a pit at Babylon.

The stories in Iqbal's poetry are either narrated in the text of the Holy Qur'an or the books of history and mystical literature. Iqbal's stories have their own symbolic meanings. The stories like, "A Spider and A Fly"[35] already published with the title "The Spider and the Fly" by Mary Howitt (1829) and known to common people at the time Iqbal's poem was composed. Similarly, "A Cow and a Goat"[36] was one of the popular stories for children retold by Iqbal. The story based on dialogue with Hazrat Musa (Kaleem-e- Toor) is focused on the domination of evil and repression of the good. The story in this poem "Kufr-o-Islam"[37] is

already narrated in the text of the Holy Qur'an, the Bible, and popular
Sufi literature. The story in the poem "Adam's departure from the
Paradise" (Farishtay Adam ko Jannat se rukhsat kartay hein)[38] is
narrated in Qur'an, Bible, and literary texts like Milton's Paradise Lost.
Similarity of narrative technique gives clear impression of Rumi's
influence on Iqbal poetry.

3. **Figures from the Islamic History**

In Rumi's poetry, the stories of well-known people in Muslim history
have been narrated in such a way that their personalities have achieved
symbolic significance and specific meaning has been attached to their moral
character. The Prophet Muhammad (pbuh) is shown as a combination of all
great human virtues. His name 'Muhammad' means 'the most praised one'.
Similarly, his names Ahmad (the most praiseworthy) and Mustafa (the
divinely elected). To show the centrality of the Prophet Muhammad in his
thought Rumi refers all higher human qualities to Mustafa.[39] The story of
Mahmud and Ayaz is also notable. Sultan Mahmud of Ghazna (971-1030)
and Ayaz, his Turkish slave symbolize the highest degree of devotion.[40]
Rumi narrates Ibrahim bin Adham of Balkh (718-777) as another story of
devotion to God, who abandoned his kingdom for the sake of God.[41]

In Iqbal's poetry, well-known figures from the Muslim history have
been described along with the significance of their character. The Prophet
Muhammad (pbuh) is at the center of Iqbal thought. Iqbal narrates his
imaginary story in "Before the Prophet (PBUH)'s Throne" (Hazoor-e-Risalat
Maab (SAW) Mein)[42] Iqbal explains the plight of Muslims and at the end
concludes that the Muslims are sacrificing their lives for the sake of honour.
Iqbal gives reference to the blood of martyrs in Tripoli, as a result of Italy's
attack on Turkey (Ottoman Caliphate) in 1911. The description of Abu Bakr
commonly known as Al-Siddiq (The Truthful) is a symbol of devotion and
sacrifice. Iqbal's poem 'Siddiq'[43] tells how Abu Bakr surpassed all while
sacrificing all his wealth at the time of the *Battle* of Tabuk 630 AD (AH 9).

The story of Edirne (Adrianople) under siege is the best example of
sacrifice for the sake of God. Iqbal's poem 'Mahasra-e- Adarna'[44] points to
this event. Mustansir Mir declares that, "during the Second Balkan War
(1913), the besieged Turkish general Shukri Pasha was forced by the verdict
of the city's Muslim religious scholars to retract, even in a state of
emergency, his orders to confiscate food supplies belonging to non-
Muslims."[45] Through comparing narrative technique of Iqbal to Rumi the
influence of Rumi on his disciple is almost confirmed. Both seem to rely on

historical events however, other than Prophet Muhammad(pbuh) they chose different historical figures.

4. Description of Human Nature

Rumi exhibits deeper knowledge of human nature. The stories of Rumi's Mathnawi reveal his profound understanding of human virtues and weaknesses. The story of the man who was befriended by a bear[46] elaborates that a prudent enemy is better than a foolish friend. The man ignored the advice of a concerned friend and decided to stay with the bear and trust its friendship. While removing flies from his face the bear used heavy rod and killed him with love and affection. Rumi declares that the love of a fool is like the love of a bear, to whom love, and enmity are same. Similarly, the stories like "The Grocer and the Parrot"[47] "the man who wished to learn the language of Beasts and Birds[48] and "The grammarian and the Boatman"[49] are notable examples of Rumi's knowledge of human nature.

Iqbal's knowledge of human nature is as deep as it is desirable to be a poet-philosopher. Iqbal's poem, 'Aik Makra aur Makhi' (A Spider and A Fly)[50] narrates the story focused on greed and flattery as elements inherent in human nature. The fly loses her life because she is a victim of flattery. Same is the case with human being. Another element of human nature is arrogance. Iqbal's poem 'Aik Pahar Aur Gulehri' (A Mountain and a Squirrel)[51] elaborates the dangers of arrogance. Under the influence of arrogance, a Man is unable to distinguish good from evil. Lack of contentment is another human weakness. Iqbal's poem *'Aik Gaye Aur Bakri' (A Cow and a Goat)*[52] explains disadvantages of the lack of contentment in the life of those who are always found complaining. Iqbal's deeper understanding of human nature and representation of human virtues and weaknesses through narration makes him true disciple of Rumi.

5. Confrontation of Characters and their dialogues

The characters of Rumi's stories are sometimes directly in conflict with each other. Such a serious confrontation can be recognized through having focused on their dialogues. Although in the majority of stories the clash of ideas is common but some of them are more conspicuous. The story of 'The Sufi and the Unfaithful Servant' The unfaithful servant represents the Devil who is in confrontation with the Sufi on mystical path. The Sufi said to the servant, "Go into the stable and provide straw and barley for the beast" God help us" he replied, "why talk too much? This has been my job for ever so long."[53]

In the story of 'Moses and the Shepherd' the confrontation of Moses and the Shepherd can be realized through their dialogues. Moses declares

that the person is an embodiment of evil who does not believe in God as it is genuinely required in true sense of the term. His statements are nothing more than just nonsense. His mouth deserves to be blocked through stuffing cloth into it. The level of his blasphemy is at such a height that it may even make the whole world polluted. His disbelief is so strong that it may be sufficient to break the whole religion into pieces. He deserves to be served with punishment through using Shoes who is hell bent to dishonor the glory of God. The foolish man can never be a good friend. God does not need such a blasphemy in the name of service. The Shepherd replies that he is serious suffered because of remorse by the words uttered by Moses.[54]

In Iqbal's poetry major characters of stories are confronting each other. In the poem, 'Iblis -o-Yazdan' (Devil and God) the Devil is shown in confrontation with God. Iblis (Devil) says: O, God almighty! I had no enmity with Adam, Ah! The prisoner of place and time, the word 'arrogance' before thou, was not possible, Yes, my prostration was not destined." God: Was this secret disclosed to you before or after denial? Devil: After thy miraculous creation of the world. God (looking at angels): This argument is out of his inferior nature, Says, my prostration was not destined, Calls compulsion to his free will, Calls smoke to his burning flame."[55]

The story of Iblis (devil) after being damned by God is full of confrontation. The dialogue of Jibril and Iblis represents conflict. Jibril says: You lost high-ranking positions by saying No. You could not be able to show your face to God, which reveals your dishonored position. Iblis promptly replies that replies that he infuriates God because of his dynamic position and exposure. On the other hand, You can do nothing other than repeating the name of Allah again and again.[56] The conflict is at its climax when the poems comes to an end. It appears to be like dialogues of Rumi's characters. In this way, the reader can realize Rumi's influence on Iqbal's narrative technique in composing poetry.

6. Expressiveness

The narratives' expressiveness or quality of effectively conveying a thought or feeling makes it a common practice for the majority of mystical poets and poet-philosophers. Rumi's stories express the ideas usually inexpressible. For example, in the story 'The King and the Handmaiden'[57] the King personifies the rational spirit; the Handmaiden in love with the Goldsmith is the soul captivated by the pleasures of physical world; the Physician, who cures the Handmaiden of her passion by poisoning the

Goldsmith and putting him to death, is the Saint who is divinely inspired. The process of controlling the Carnal Self can be described only through narration.

The story of 'The Falcon among the Owls'[58] is another story describes the conflict of a Saint and nonbelievers. The Falcon is a type of the righteous man, particularly the Saint whose heart is turned to God and wants to continue his journey on mystical path. The Owls symbolize unbelievers who assert that the Saint or prophet seeks wealth and power for himself, and thus they create hurdles on his way. The story of 'The Greek and Chinese Artists'[59] describes Perfected Self (Nafs-e-Kamila). The Perfect Man is a microcosm in which all the divine attributes are reflected as in a mirror. Such mystical ideas can be described only through narratives.

In Iqbal's poetry metaphysical themes have been explained through telling tales. Iqbal explains the need of narrative technique. "I will explain the matter by means of stories, I will open the bud by the power of my breath. " It is better that a lovers' secret Should be told by the lips of others."[60] In the "Story of a young man of Merv who came to the saint Ali Hujwiri- God have mercy on him! And complained that he was oppressed by his enemies"[61] Hujwiri replies: "Create from thy clay a flaming Sinai, why be angry with mighty men? Why complain of enemies? I will declare the truth: thine enemy is thy friend"[62] "If thou wouldst pass away, become free of Self; If thou wouldst live, become full of Self.[63] These lines interpret the Sufi doctrine that everlasting life in God can be attained only through passing away from individuality.

In the "Story of the diamond and the coal"[64] elaborates the concept of the "worthlessness of the weakness". All men have same source of existence but the powerful rule and powerless are ruled. "A little earth is the origin of the Black Stone, which puts forth its head in the Ka'ba: Its rank is higher than Sinai, it is kissed by the swarthy and the fair. In solidity consists the glory of Life; Weakness is worthlessness and immaturity."[65] The story reveals the message that to live in material world with honour and dignity you need to prove your worth. The principle, 'survival of the fittest' always succeeds. Through using stories for conveying metaphysical themes Iqbal appears to have followed the narrative technique of his spiritual Master, Jalal-ud-din Rumi.

7. **Lack of Formal Style**

Rumi's stories have been composed on the pattern of Qur'anic narratives. It is perhaps one of the reasons that his Mathnawi is regarded as Qur'an in Persian. As the stories in the Holy Qur'an are not

narrated for literary purposes, the basic elements of story like, setting, plot, characters, conflict, and theme are not properly composed. The purpose of telling tales is to convey the message and sometimes a narrative does not look like a story but merely few dialogues. The examples of such stories include "The Thief who said he was a Drummer"[66] "The difference between Feeling and Thinking"[67] "The Unseen Elephant"[68] "The Most Beautiful City" [69] and "The House Built on Hypotheses."[70]In most of the stories neither there is an opening nor any formal ending. The style of every narrative is different from other stories.

In Iqbal's poetry, stories are mostly on Rumi's pattern. There are short, medium, and long stories in Iqbal's different books. The style of stories is not compatible to modern short stories. Mostly there are two characters who are in confrontation with each other. Some of them are in the form of mere dialogues like, 'A Pirate and Alexander' (Aik *Behri* Qazzaq *Aur Sikandar*)[71] A Mountain And A Squirrel(Aik *Pahar Aur* Gulehri)[72], Gabriel And Iblis *(Jibreel-o-Iblees)[73]*, and Lenin before the God (Lenin Khuda ke Hazoor Mein)[74] and some stories there is single character (the narrator) like, 'The Story of Adam' (Sarguzisht-e-Adam).[75]

The stories of mystical meanings particularly in The Secrets of The Self *(*Asrar-e-Khudi*)* are in line with the stories of Rumi's Mathnawi. Most of the stories of Iqbal are not in proper story style but the purpose of narration has been achieved. The stories of Jawed Nama are more interesting and expressive. According to Mustansir Mir, Iqbal's journey under the guidance of Rumi towards heavenly world, historical annals, literary mythology, imagination, and other philosophical destinations is something that makes Jawid-Namah one of the best masterpieces of literature."[76]

Conclusion

Rumi's influence on Iqbal's thought is evident from the fact that, Qur'an is their common source of knowledge. It can be generally stated that, the status of Rumi's Mathnawi as a book more like the Holy Qur'an is globally recognized. The status of Iqbal's poetry in Urdu is also recognized in terms of its relationship with the text of the Holy Qur'an. In this way, the predecessor's influence on the successor is naturally expected. Iqbal claims to be Rumi's Disciple. Rumi's influence on Iqbal's thought and poetry is established. However, it is important to explore the extent to which Rumi influenced Iqbal's narrative technique in poetry. This article explores the nature of Rumi's influence on Iqbal's narration.

Through keeping in view, the principles of Harold Bloom's Anatomy of Influence, different forms of influence have been highlighted. Bloom's model provides necessary framework to judge the influence from a variety of angles.   Different aspects of narratives have been focused including, Characters from the Qur'anic Narratives, Retelling the Existing Stories, Figures from the Islamic History, Description of Human Nature, Confrontation of Characters and their dialogues, Expressiveness, and Lack of Formal Style. On these seven points, the poetry of Rumi and Iqbal has been juxtaposed to establish link and trace the Mentor's influence on the Disciple.

In the light of Bloom's anatomy of influence, Rumi's influence on Iqbal's narrative technique has been traced and, on all points, it has been noticed. It can be safely concluded that Rumi provided necessary framework for Iqbal's narrative poetry. It has also been established that, Iqbal has been following Rumi's pattern of composing stories to express and interpret metaphysical themes. As the study of influence comes under the purview of Comparative Literature, this analysis has revealed the relevance and appropriateness of Bloom's anatomy of influence in Comparative Literature.

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