



Romantic Echoes in Pashto Poesy: Supernaturalism in Ghani Khan's Poetry

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Abstract:

The aim of this paper is to explore the transcendent nature of poetry, particularly focusing on Abdul Ghani Khan's Pashto poetry and its alignment with "Romantic Supernaturalism." Poetry, as an art form, transcends barriers of time, space, culture, and language, and conveys universal truths and beauty. Ghani Khan's poetry, despite cultural and linguistic disparities, mirrors the Romantic tradition's exploration of mystical elements, love, nature's celebration, and supernaturalism. This study investigates the parallels between "Romantic Supernaturalism" and the supernatural elements in Ghani Khan's works. The analysis begins with the application of supernaturalism in Romantic poetry, highlighting its defiance of rational constraints and emphasis on imagination. The Romantics used supernatural elements to challenge customary beliefs, directing attention to overlooked beauty and the wonders of the world. The study then takes this as a framework and uses it to analyze Ghani Khan's poetry. By situating Ghani Khan's poetry in the universal space of world literatures, the study proves that creative minds, regardless of their geographical/cultural/religious orientation, speak of universal human desires, dreams and aspirations. With its trans-territorial appeal, the research demonstrates, that Khan's poetry grapples with themes which have become a subject of scholarly study but only with reference to established Western poets like the Romantics. This paper demonstrates that Ghani Khan's poetry offers a fertile ground for scholars and researchers interested in the study of universal mystical traditions. By drawing attention towards the richness of Khan's poetry, the paper proves that Khan's poetry will further expand the scope of their study since it will let them discover exhilarating new spaces outside the milieu of their culture-specific intellectual domain.

Key Words: Romanticism, Supernaturalism, Ghani Khan, Pashto Poetry, Mysticism

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Poetry is celebrated for its universality, transcending differences in ages, eras, conditions, and circumstances. A common “subject-matter of general human interest” persists across diverse backgrounds and carries aesthetic pleasure within itself (Hudson, 1919). Poetry consistently surpasses its boundaries, aiding humanity in transcending its limitations by navigating through time, space, cultures, literary traditions, and human realizations, as evident in the works of representative British authors who explore the successful attainment of truth and beauty harmoniously shared by nature and mankind through poetry (Ramón, n.d.). Keeping the poetic universality intact, despite being from a distinct era and a distant location compared to the Romantics, Ghani Khan's poetry shares numerous parallels with them, even in the face of cultural, linguistic, ideological, and age-related dissimilarities. Consequently, many critics and researchers categorize Ghani Khan as a Romantic poet within Pashto literature (Bacha, 2011; Afzal et.al., 2019; Khan, 2020; Rehman, 2016; Khan, n.d.; and Shah et. al., 2021).

Abdul Ghani Khan's Pashto poetry, despite cultural and linguistic differences, aligns with the Romantic tradition, as evidenced by the exploration of mystical elements, love poetry, celebration of the natural world, and supernaturalism in his works. These elements parallel the Romantic poets' defiance of rational constraints and their immersion into the boundless realm of the imagination and creativity. This study specifically focuses on the supernatural elements in Ghani Khan's poetry, aiming to establish connections between “Romantic Supernaturalism” and the supernatural aspects within Ghani Khan's works. To facilitate this comparison, I first delve into the study of the evolution of supernaturalism and its application in Romantic poetry. The study encompassed selected Romantics such as Wordsworth, Coleridge, Keats, Shelley, Byron, Mary Shelley, Edgar Allan Poe, and Oscar Wilde.

Through the exploration, I aim to identify intersecting junctions among these Romantics, forming the theoretical framework for this study. Supernaturalism, when studied in the context of Romantic poetry, defies concise definition due to its broad spectrum along the Romantic continuum. However, certain commonalities emerge, including the Romantics' use of supernatural elements to challenge the constraints of rationalism, delving into the boundless realm of imagination and creativity (Bravo, 2007; Coleridge, 2014; Drown, 1913; Engell & Jackson, 1983; Filipovic, 2016; Hossain, n.d.; Mathew, 2021; and Pfeffer, 1969). This incorporation serves to create a personal world where balance reigns, compensating for the inadequacies of the real world (Bravo, 2007). Romantics sought to awaken attention to the “lethargy of customs,” redirecting focus towards the overlooked beauty and wonders of the world—an “inexhaustible treasure” often ignored due to familiarity and self-centered concerns (Coleridge, 1927).

Additionally, Romantics embraced the “meditative movements of the mind,” involving the creation of meaning from feelings (Pfeffer, 1969). Lastly, delving into the psyche of human beings became a crucial aspect of their exploration (Mathew, 2021). Critics commonly define supernaturalism as the defining feature of Romanticism, considering it integral to the belief in the power of creativity and imagination. Creative autonomy and artistic independence stand out as the greatest achievements of the Romantics (Engell & Jackson, 1983). Identifying these defining traits of Romantic Supernaturalism in Ghani Khan’s diverse collection of poems, the paper aims to dig deep into his mystical poems in order to excavate their true message.

Abdul Ghani Khan’s poetry is highly imaginative, and provides rich imagery such as the imaginary palace he builds in his poem “Zama Mahal” and many other poems that can be analyzed from the perspective of Romantic supernaturalism. Coleridge was one of the greatest Romantics who is known for his supernaturalism. Similar to Coleridge’s “Kubla Khan”, Abdul Ghani Khan has written a very famous poem with the title of “Zama Mahal” (My Palace), which is rather more enriched with supernatural elements and exotic imagery. Like Coleridge’s creation of “Dome” in the air, Ghani Khan creates a supernatural palace for himself. Coleridge does not present his dome in much detail as does Ghani Khan’s poem. It is commonly said that Wordsworth presents ordinary in extraordinary ways, and Coleridge presents extraordinary as ordinary and natural. Ghani Khan’s poetry blends the two methods practiced by both Wordsworth and Coleridge. As can be clearly discerned in the following example:

د سيند د سپينو شگو نه مي جوړ کړو يو محل
دې ټول څرگي جهان ورته حيران حيران کتل
قالين مي پکښې خور کړو د سرو پاڼو د کلاب
اوچت ئي دېوالونه د سازونو د رباب
بيا رنگ مي ورله ورکړو د خوبونو د شباب

(Khan, 1985)

From the white sands of the river, I built a palace,
The whole world beheld, enchanted and amazed.
I carpeted it with the leaves of roses crimson,
Its walls as high as the melodies of a rabab.
Then, I dyed it in the vibrant hues of youthful dreams.

The lines provided weave a poetic tapestry that illustrates romantic supernaturalism through its rich imagery by creating a “palace” of extraordinary attributes. It is Ghani Khan’s romantic imagination which builds a palace, an ordinary thing, and transforms it into the extraordinary elevating it the level of the sublime. The poet, in this act of construction, transcends ordinary boundaries of reality, by creating a palace using “the white sand of the river”, “carpeting it with the leaves of roses”, making “the walls as high as the melodies of a rabab” and

dyeing “it in the vibrant hues of youthful dreams”. Although all the elements belong to the natural world, nevertheless, the way these elements are utilized in building the palace is not ordinary. The palace by its etymological definition, is a concrete building constructed with solid bricks or stones. Ghani Khan’s palace, on the other hand, is airy and ethereal. It is built out of things which are ungraspable: the walls are as high as the melodies of a rabab; and it is dyed with the vibrant colours of youthful dreams. Read in the context of Shakespeare’s famous line, ‘If music be the food for soul, play on....’, the walls of Ghani’s palace soaring as high as the soul-stirring notes of a rabab, clearly signify a liberating and transcendent state of consciousness achieved only when man lets himself go with the flow of the spiritual music against the pressure of the rational or the material self. The palace thus becomes a metaphor for a desirable spiritual state in which the poet experiences sufficiency and joy to his heart’s fill. By transcending the boundaries of the ordinary, Ghani Khan embraces the romantic notion that the natural world is a canvas for the extraordinary.

In this world, it is not possible to build a palace out of “the white sand of the river.” We need materials like stones, cement, and sand, etc., to construct walls. Therefore, the very first line implies that it is not an ordinary palace. It is a palace of supernatural attributes, with walls made of “white sand” yet soaring “as high as the melodies of a rabab.” The enchantment and amazement felt by the world in its entirety suggest that this creation goes beyond the scope of normal human accomplishments. The supernatural quality is heightened as the poet describes the act of creation as a sight that captivates not just individuals but the entirety of existence. Moreover, the lines reflect the highly imaginative poetic mind of Ghani Khan, who not only constructs a supernatural palace but also portrays the thoughts of those observing the palace, such as the readers of the poem. The poem, with its extra-natural imagery, leaves its readers in amazement. Ghani Khan reveals the future of his poetry, specifically, of the poem “Zama Mahal” (The Palace), by saying that “The whole world beheld, enchanted and amazed”.

Carpeting the palace “with the leaves of roses crimson” introduces a romantic and symbolic dimension to the scene. Roses, often associated with love and passion, infuse the structure with an ethereal quality. The act of carpeting transforms the palace into a place of warmth and beauty, resonating with the romantic theme of love and desire. The use of red roses, symbolizing deep emotions, further accentuates the supernatural atmosphere, suggesting that the very materials used in the construction hold mystical properties. Moreover, “leaves of roses,” due to their delicacy, are not used to carpet a palace. The action is “beyond ordinary,” thus fosters the supernatural effect of the palace. Moreover, the simile in which Ghani Khan compares the palace walls to the melodies of a rabab introduces a musicality that enhances the supernatural essence of the poem. While melodies are typically abstract, in the poem, it appears that these melodies also possess a

tangible existence. The rabab, a traditional string instrument, is known for its soul-stirring and evocative tunes. By aligning the height of the walls with the melodies of the rabab, the poet suggests that the palace is not just a static structure but a living, breathing entity resonating with the enchanting music of the supernatural. This imagery evokes a sense of harmony between the constructed world and the unseen forces that govern it.

The final touch of dyeing the palace in the colors of the jollity of “youthful dreams” brings the narrative full circle. It symbolizes the infusion of life, vibrancy, and the boundless possibilities of imagination into the architectural creation. The colors of youthful dreams suggest a realm where reality and fantasy intertwine, where the supernatural is not just a distant concept but an integral part of the human experience. The line “Then, I dyed it in the vibrant hues of youthful dreams,” not only describes a physical transformation but also invokes a sense of enchantment and magic. The reference to “youthful dreams” adds an element of wonder, and boundless imagination, reinforcing the idea that the creation of this palace transcends the ordinary and enters into a realm of extraordinary possibilities. By describing the palace in terms of “youthful dreams” and “vibrant hues”, the poet evokes a sense of unrestrained creativity and fantasy. This not only enhances the supernatural effect of the palace but also implies that it is a place of extraordinary beauty and magic, where reality and imagination seamlessly blend. The lines beautifully capture the essence of “romantic supernaturalism” by transforming the act of building a palace from river sands into a transcendent and enchanting experience. It is through the use of nature, symbolism, and musical imagery, the poet crafts a world where the ordinary becomes extraordinary, inviting readers to explore the limitless realms of imagination and creativity. The notion is quite romantic in its essence, as Coleridge in *Biographia Literaria* says that:

In this idea originated the plan of the “Lyrical Ballads;” in which it was agreed, that my endeavours should be directed to persons and characters supernatural, or at least romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith. Mr. Wordsworth, on the other hand, was to propose to himself as his object, to give the charm of novelty to things of every day, and to excite a feeling analogous to the supernatural, by awakening the mind’s attention to the lethargy of custom, and directing it to the loveliness and the wonders of the world before us; an inexhaustible treasure, but for which in consequence of the film of familiarity and selfish solicitude we have eyes, yet see not, ears that hear not, and hearts that neither feel nor understand. (Coleridge, 2014)

Keeping in view the above excerpt, consider the following lines:

چه نشه شمه د خپله ځانه و ځم
لکه و ځی چه تنزری د پنجرے نه

مست زړگه دغمه دا رنگه اوچت شی
 دروند وجود، مجبوره تن مکان کنبه پریردم
 او دخيال په بڼاپيرئ باندې شم سور
 د اووم آسمان په سيل ئې کژم روان
 لتوم د ژوند چينه د رنژا کور

(Khan, 1985)

When intoxicated, I abandon myself
 Like a partridge released from its cage;
 A joyful heart emerges from sorrows,
 Like a flower lifting its head in a graveyard.
 As a burdened being, my confined body remains in the world,
 I ride the fairy of my thoughts,
 Guiding it straight to the seventh heaven;
 I seek the fount of life, the house of light.

Ghani Khan here delves into an exploration of the human experience, where the pursuit of the supernatural emerges as a response to dissatisfaction with the tangible, earthly existence. The words, “cage”, “sorrows”, “graveyard”, and “confined body”, as you can see in the lines, reflect this dissatisfaction. Therefore, to avoid this dissatisfaction, the poet goes into the state of ecstasy; the poet says, “when intoxicated, I abandon myself”. The poet uses different literary devices such as imagery, metaphors, and similes to convey a sense of transcendence, which implies his desire to escape the limitations of the mundane world and seek solace in the realm of the supernatural. “Intoxication” serves as a metaphorical gateway to the extraordinary. Ghani Khan is a mystical poet. The state of ecstasy is an indescribable encounter for mystics, in which the revelation of the Ultimate becomes possible. The mystic poets choose to employ symbolism to convey the distinctiveness of their spiritual journey and to articulate the ineffable. Intoxication in mystical poetry is used to refer to the state where one is experiencing something beyond the physical world. The opening line, “When intoxicated, I abandon myself,” suggests a departure from the constraints of the ordinary self. The simile comparing the poet’s departure from the self to a partridge freed from a cage is to show something supernatural in an ordinary way. The act of leaving oneself hints at a transcendental experience, where the poet seeks to transcend the limitations of the physical self, perhaps in pursuit of something beyond the grasp of everyday reality. The act of intoxication is not merely a reference to substance-induced altered states but serves as a symbol for spiritual ecstasy, a transcendent experience where the confines of the material world are shed. The imagery of a partridge released from its cage encapsulates the essence of liberation, with the partridge embodying the soul or spirit breaking free from the restrictions of the physical self and the cage representing the constraints of worldly concerns. The mystical seeker,

like the liberated partridge, undergoes a transformative journey, surrendering the ego and embracing a higher reality. These lines encapsulate a yearning for spiritual freedom and a profound connection with the divine, painting a portrait of the seeker's quest for transcendence and mystical union.

Additionally, the juxtaposition of a "joyful heart" rising from sorrows with the image of a flower lifting its head in a graveyard is particularly striking. The graveyard symbolizes death and the dark reality of mortal existence. However, the emergence of a joyful heart could very well be suggestive of the poet's elation after being liberated from the sorrows of life through death symbolized as graveyard. It also implies a defiance of the inherent despair associated with the human condition.

In the last four lines, the poet articulates his spiritual journey marked by a sense of existential burden and a longing for transcendence. The acknowledgment of the "confined body" hints at the limitations of the physical self, while the metaphorical expression of "riding the fairy of thoughts" suggests a departure into the realm of the imagination. The poet guides this ethereal journey "straight to the seventh heaven," invoking a mystical concept that symbolizes the highest spiritual state. The fairy, traditionally a supernatural being, becomes a vessel for the poet's escape into the ethereal. The act of directing this fairy right "to the seventh heaven" further reinforces the transcendental journey, implying a quest for the divine or supernatural realms.

In the pursuit of the supernatural, the poet seeks the "fount of life" and the "house of light." These phrases evoke notions of divine knowledge, spiritual enlightenment, and a place beyond the shadows of mortal existence. The pursuit of the supernatural, symbolized through intoxication, liberation, and mystical imagery, becomes a metaphorical journey towards a higher plane of existence. The poet seeks solace, meaning, and transcendence in the arms of the supernatural, a realm where the burdens of the earthly self can be shed, and the spirit can soar freely into the house of light.

In another poem, "خدایه ولی" (O God, Why), Ghani Khan, who is disappointed with the mortal world, expresses his grievances to God about various things such as if he is bestowed with reason then why God granted him emotions. The opening line of the poem *خدایه چی عقل وه زړه دی ولی راکړو؟* (Khan, 1985) translates to "O God, when reason was there, why you granted me heart?". This implies that when you have both the faculties of thinking and emotion at the same time, you will suffer, because when you think about the problems around you it will result in emotions and ultimately you will suffer. In another line from the poem, *"ولی ماته دی عطا کړو فکر و خیال"* (Khan, 1985) meaning why granted thoughts and imagination, Ghani Khan suggests that the sufferings that humans endure are due to these faculties. With the faculty of reason, individuals comprehend suffering; with a heart, emotions arise; and finally, with the ability to think and imagine, one can envision the otherworldly and the supernatural. Complaining about thinking and

imagination suggests that, without these faculties, humans would be unable to envision something better or perfect, and they would find contentment in this world. From this discussion, I contend that Ghani Khan envisions the supernatural and the ideal world as an alternate to this mortal world full of sufferings.

One of his most celebrated poems is “عجبه فلسفه” (An Enigmatic Philosophy). In this poem, Ghani Khan draws the reader’s attention towards the fact that emotions, sincerity and devotion, rather than rationality and external rituals, are more important to understand what true religion is. The idea is very similar to the Romantics who also emphasized the importance of emotions over reason. In the poem, Ghani Khan discusses the preferences of people from different professions such as “religious scholars” (ملا), judges, and philosophers. The speaker of the poem takes his heart in a vessel and offers it as a gift to these people; however, none of them accepts this valuable gift. The heart is associated with emotions, love, and imagination. In mystical poetry, the heart is considered the center of knowledge. With the heart, the mystics believe, an individual can reach the Ultimate. So, for Ghani Khan, being a mystic, the heart is the most valuable thing. When the speaker of the poem offers his heart to the scholar, the scholar rejects it by saying that he should have brought something tangible, something that can be eaten. As the following lines suggest:

د جومات کوسی له لارم	زړه می واچوه په تال کی
ما ویل دا می صدقه ده....	دملا په خپو می کیخود
وی دا سه دی ستا تالی کی	...ملا مخ زما نه واړو
نه حلوا نه فالوده ده	نه پلاو دے نه فرنی ده
او ظاہره ته فاسق یی	وی بی شرع ظاہر گوری
تا راغشتی سه قیصه وه	دا درب سره د مینی

(Khan, 1985)

I kept my heart in a vessel	Went to the
mosque street	
Kept it at the feet of the “Mulla”	I said, it is my
charity	
The Mulla turned his face	Saying, what
is it in your hands	
Neither rice nor custard	Neither
sweets, nor porridge	
Saying, only appearance matters	And
apparently you are a sinner	
Of the love of God	What story are
you narrating	

Heart, in mystical poetry, symbolizes emotions, feelings, and imaginations that can guide an individual towards the Ultimate Being. In these lines, the speaker

is not alluding to the biological heart but rather to the spiritual heart, a faculty that serves as a connection between an individual and the metaphysical world. This abstract essence cannot be contained within a vessel; however, Ghani Khan states, "I kept my heart in a vessel." The imagery is enigmatic, introducing a supernatural element to the narrative.

The given lines also convey an introspective message about the conflict between the spiritual and worldly aspects of life. The lines suggest that those following jurisprudence, do not give importance to heart, which enable you to imagine the unimaginable and leads you to the Ultimate reality. They are only concerned with the worldly pursuits and physical appearances. The speaker describes a symbolic act of keeping his heart in a vessel, a metaphor for gifting ones emotional and imaginative self to someone. It is not something ordinary but extra-natural. The same principle is also applied here. That the images are taken from the tangible world but are dealt with in an extra-ordinary way. Emotions, as already stated, cannot be contained in a vessel. The subsequent visit to the mosque street and placing the heart at the feet of the "Mulla" suggest that the speaker want to express allegiance that his loyalty, emotions and imaginations will now be solely for religion. The act of offering the heart as charity to the Mulla reflects a desire for spiritual validation or guidance. However, the Mulla's reaction is unexpected, as he turns away and questions the contents of the narrator's hands. The Mulla demands traditional offerings like rice, custard, sweets, and porridge, emphasizing the significance of material things over emotions.

The Mulla thus becomes a symbolic representation of the institutionalized religion superficially and inauthentically practiced by masses and many of the religious leaders as well. Such people neither comprehend the religion Ghani Khan is enigmatically suggesting nor do they feel the need and desire to experience it. The love and greed for the material world prevents them from understanding the true spirit of religion which requires emotions and sincerity.

Moreover, the Mulla represents a rigid interpretation of religious rules and regulations which focuses more on the visible, tangible aspect of devotion. His statement, "Only appearance is considered, and apparently, you are a sinner," is in fact reflective of Ghani Khan's critique of the superficial nature of religious practice. The Mulla is clearly more concerned with outward appearances and adherence to religious rituals than with the sincerity of one's heart and the depth of their connection with the Divine. The lines highlight a tension between two perspectives: one that values the external manifestations of religious adherence and another that emphasizes the internal, emotional, and spiritual aspects of faith. The rejection of traditional offerings and the emphasis on appearances foregrounds the dichotomy between his approach and a more mystical or supernatural understanding of spirituality offered by the poet. The Mulla's dismissal of the

narrator as a sinner is in fact a rejection of the complexities of an individual's inner journey and relationship with the Divine.

The mention of the love of God and the Mulla's questioning of the speaker's narrative about it introduces the theme of divine love and its complexities. The concept of God in the poetry of Ghani Khan is also very peculiar. He addresses God informally, as if God is his closest friend. This can be observed in the poem I have referenced above, "خدايه ولي" (Khudaya Wali). According to Ghani Khan, the only way to reach God is through love. However, the Mulla's skepticism may indicate a reluctance to accept or comprehend the depth of spiritual experiences that transcend visible rituals and customary acts of devotion. Hence, there is a conflict between the two perspectives. The primary reason behind this conflict is Ghani Khan's poetry, which contains supernatural images and allusions that are challenging for both the Mulla and ordinary people to understand.

After Mulla, the speaker visits the Jugde (قاضی), and offers him bucket full of dreams, as the line suggests: ما خپل تال ټك د خوبونو/ د قاضی دربار له يوړه (Khan, 1985) translates to "My Bucket full of dreams/ I brought it to the Judge." The word "dream" can be analyzed as a pun, referring to the dreams we have while sleeping as well as to the hopes and thoughts for the future. The first thing to notice is that dreams cannot be contained in a bucket. The very image is extra-natural. Secondly, in dreams, while sleeping, individuals can have access to the extra-natural. Nevertheless, the judge also rejects his gift by saying: وی افسوس زما نه ورك دے/ دا (Khan, 1985) meaning, "Unfortunately, I have lost/ what you are demanding for me. He further says that, "زه تور وینم او سپین وینم" (Khan, 1985) meaning, I only can see the whites and the blacks. The line suggests that the judge also cannot cross the physical boundaries. For him the committed crimes need to be necessarily written in black and white. His justice system does not permit him to take into account the dreams, aspirations and emotional states of his convicts. Unable to see the ill-defined grey areas which complicate the identity of a sin and a sinner, the stereotypical judge is unable to see the logic behind Bassanio's famous lines which appear in one of the most celebrated court scenes of English Literature: "To do a great right do a little wrong" (Shakespeare, 2000). In this line Bassanio beseeches Portia to break the law because it will bring greater good to society and will wipe out evil. Unable to 'do a little wrong' 'to do a great right' (Shakespeare, 2000). Ghani Khan's stereotypical judge fail to practice this transcendent justice.

In the third section of the poem, the speaker visits a philosopher. The speaker tells him that he, being mad or demented, wants some light from the light of the Philosopher. However, the philosopher tells him that he would not be able to see the Light, until he wore the special lens of light.

د ده نور به هله گوری
چی په پټو سترگو گوری
(Khan, 1985)

You will only see His light
When you gaze through your eyes closed

The lines “You will only see His light, when you gaze through your eyes closed” encapsulate a profound metaphorical message, urging readers to transcend the limitations of the tangible world and embrace a deeper, spiritual perception. The imagery conjured by the phrase “His light” implies a divine radiance or enlightenment that goes beyond the ordinary visual spectrum. The instruction to “gaze through your eyes closed” introduces a paradoxical concept, challenging the conventional notion that sight is conditional upon open eyes. Instead, it suggests a shift from physical vision to a more introspective and contemplative mode of seeing. Closing one’s eyes becomes a symbolic act of turning inward, shutting out the distractions of the external world, and delving into the realm of imagination and spiritual insight.

The idea that “you will only see His light” underscores the exclusivity of this spiritual revelation. It implies that genuine enlightenment and connection with the divine are not readily accessible through ordinary, worldly observations. The phrase “His light” may also signify a universal truth or cosmic wisdom that becomes apparent only when one transcends the superficial layers of perception. Furthermore, the reference to “the eyes closed” serves as a metaphor for the heart’s intuitive and empathetic capacities. In the mystical traditions, the heart is considered the seat of deeper understanding and connection with the divine. By closing physical eyes, the lines advocate for a shift towards inner vision, encouraging individuals to rely on their spiritual senses and embrace a form of sight that extends beyond the material world. Interestingly, in Wordsworth’s poetry, one finds a cognizance to such extraordinary experiences in which the poet transcends the confines of his corporeal frame and experiences a heightened state of spiritual awareness. In ‘Lines Composed a Few Miles above Tintern Abbey, On Revisiting the Banks of the Wye during a Tour’, Wordsworth recalls a moment when ‘the breath of our corporeal frame

And even the motion of our human blood
Almost suspended, we are laid asleep
In body, and become a living soul:
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.

(Wordsworth, 1944)

Although the context is different in both poems; Ghani Khan’s poem is rooted in social interactions and has a dialogic structure; Wordsworth’s poem is contextualized in a reclusive natural landscape which induces in the poet a state of spiritual or mystical awareness. However, both poets appear to be cognizant of that extra-ordinary level awareness which becomes available to human beings if they

close their physical eyes which restricts them to seeing a very reductive and rationally perceived picture of reality. Both poets open for their readers a pathway towards a liberating spiritual vastness experienced only when human beings rise above the limited ways of seeing permitted by our physical eyes.

In conclusion, Abdul Ghani Khan's Pashto poetry, despite its cultural and linguistic uniqueness, resonates with the Romantic tradition, particularly in its exploration of mystical elements, love poetry, celebration of the natural world, and supernaturalism. This paper has delved into the parallels between Ghani Khan's poetry and "Romantic Supernaturalism", and has analyzed the poems using the established theoretical framework that draws connections with the works of renowned Romantic poets like Wordsworth, Coleridge, Keats, Shelley, Byron, Mary Shelley, Edgar Allan Poe, and Oscar Wilde. The exploration of Ghani Khan's poem "Zama Mahal" has revealed how he employs rich imagery to create a supernatural palace, defying the constraints of reality and inviting readers into a world where the ordinary becomes extraordinary. The use of nature, symbolism, and musical imagery in the construction of this palace aligns with the Romantic emphasis on creativity, imagination, and the transcendence of ordinary boundaries. Furthermore, Ghani Khan's poem "خمار" illustrates his exploration of the human experience, using intoxication as a metaphorical gateway to the extraordinary. The mystical journey depicted in the poem reflects a desire to escape the limitations of the mundane world and seek solace in the realm of the supernatural. Ghani Khan's skillful use of symbolism, metaphors, and similes conveys a sense of transcendence and underscores his identity as a mystical poet. The analysis of "خدايه ولي" and "عجه فلسفه" reveals Ghani Khan's discontent with the mortal world, expressed through his grievances to God and his interactions with religious scholars. In these poems, the poet envisions the supernatural and the ideal world as alternatives to the sufferings of the earthly existence. The rejection of the poet's heart by a religious scholar in "عجه فلسفه" symbolizes the conflict between the spiritual and worldly aspects of life, highlighting the superficial nature of religious practice and the tension between external rituals and inner spirituality.

In essence, Ghani Khan's poetry, marked by its imaginative richness, mystical undertones, and exploration of the supernatural, aligns with the core tenets of Romantic Supernaturalism. Through his unique blend of Pashto traditions and Romantic ideals, Ghani Khan contributes to the universality of poetry, demonstrating that the spirit of Romanticism transcends cultural and linguistic boundaries. As we delve into the complexities of Ghani Khan's poetic universe, we find echoes of the Romantic era, reaffirming the timeless and universal nature of poetic expression.

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