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RESEARCH PAPER

# A Hermeneutic Comparative Analysis of Sufi Verse Narrativities: Contriving Meaning through Metaphorization and Personification in the Ghazals of Abadi and Niaz

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## ABSTRACT

This study interprets Sufi narratives and perceptions of the participants to evaluate how metaphors and personifications are applied to add meaning to the text. The ghazals by Shad Azeem Abadi (Trans. Abadi, 2008) and Hazrat Shah Niaz (Trans. Sag-e-dar-Niaz, 2009), were selected to hold a dialogue between what was said and what was understood. For this purpose, the three tenets of the Hermeneutic approach i.e. hermeneutic situation, hermeneutic circle, and fusion of horizons, proposed by Gadamer (1994) were taken as a theoretical framework. The hermeneutic study explored the use of metaphors and personifications to unveil the hidden meaning of Sufi Kalaams. Twenty perceptions, ten for each ghazal, were selected for hermeneutic analysis of the 'fusion of horizons' to trail the influence of metaphors and personifications upon listeners apart from the musical form of these ghazals. Nevertheless, the poetic text has aroused personal stories and novel perspectives for some listeners as hermeneutics provides expediency to others' perspectives, and whenever a text is interpreted something personally important emerges out of the text whenever the reader interprets it.

| KEYWORDS | Absurdity, Alienation, Existentialism, Freedom |

## Introduction

Gadamer (1994), an influential German philosopher, considers language as a medium for sharing and understanding the complexities of human experiences. In *Truth and Method,* Gadamer (1977) emphasizes human subjectivity and develops a dialogical and critical approach to hermeneutic philosophy. He takes *logos* as a means to get an understanding of any concept (p. 59). It is, indeed, a tool to communicate with others, and when one speaks or even thinks of a word, that particular word triggers a given name which results in a denoted image in one's brain (60-62). In this way, one's internalized thoughts and externalized communication with others are unconsciously interlinked when one thinks of any object and the same problem arises when a person wants to interpret and understand any text.

The interpretation of poetic expressions like metaphors and personifications comprises such intricacies which cannot be easily handled through linguistic methods only. The problems like authorial intention, the metaphysical nature of poetry, and the aesthetic value of the work can be best elucidated with Gadamer's philosophy of Hermeneutics (Gadamer, 1994). It has the potential for generating dispositions that are indispensable for

the understanding of a poetic text. The present study also follows Gadamer's Hermeneutics for the interpretation of Sufi poetry. It focuses on a comparative study of ghazals by two subcontinental poets i.e., Abadi (2008) and Niaz (2009) to investigate the use of linguistic devices such as metaphors and personifications, to enhance the impact of Sufism in their works. Both the poets belonged to the sub-continent.

Shad Azeem Abadi (1846-1927) was known as a liberal humanist. Although he hailed from a very affluent family still he had no desire for wealth. He was famous for ghazal writing but he never had a taste for stereotypical themes. He distinguished himself from others through his novel expressions and inspirational ideas related to mysticism, philosophy, and ethics.

Hazrat Shah Niaz (1742-1834) was a prominent Sufi poet. He was a highly educated man of his time who also served as a teacher. He inherited spiritual qualities from his mother. He reflected great love for Hazrat Imam Hussain (R.A.) through his poetry in Persian and Urdu.

This study aims to evaluate how the application of metaphors and similes changes the meaning of a poetic text and how they convert the love for being into the love for the divine. A comparative analysis of two Sufi ghazals is made to see what type of linguistic devices are more often used and how people belonging to different backgrounds form their own perceptions of the same poetic expressions. It has explored how the hermeneutic circle enhances the effect of the linguistic expressions to give the effect of Sufism.

According to Grover (2015), Sufism is known as Islamic mysticism which aims to achieve self-purification leading to the purification of the heart as its main objective is to get closer to God. It creates a direct relationship between God and man which purifies and beautifies the soul. It is considered "the heart of Islam" (2015: 85). Sufi poetry, as Brocklin (2011) asserts, invokes the feeling of "Spiritual awe" and consists of those particular linguistic features which have an "action-rendering property" hence, it mesmerizes the listeners and readers. Sufism possesses a sense of spiritual quest that the readers want to pursue and Sufi poetry provides them with a door to enter that realm (14-15).

Applying hermeneutic philosophy, the present study explores how this Sufism affects different people differently. The hermeneutic approach has been applied by researchers to other disciplines like nursing, psychology, information studies, etc. but very few works have been done in the field of literary text, especially Sufi poetry which attracts attention universally.

**Material and Methods**

**Data Collection**

The study is exploratory in nature as it investigates how different tenets of Gadamer's hermeneutics i.e. hermeneutic situation, hermeneutic circle, and fusion of horizons, are applied in Sufi poetry and what effect they create upon their receivers. For this purpose, two Sufi ghazals have been taken for a linguistic comparative analysis as per the hermeneutic approach. The first ghazal "Yar ko hum nay ja baja daikha" [I saw my beloved in all I saw] is written by Niaz (2009) whereas "Dhoondo gay ager mulko mulko" [If you find me from nation to nation] is written by Abadi (2008) who is known as a liberal humanist. This is a mixed method research as not only the ghazals were interpreted linguistically but also the participants' perceptions after listening to the two ghazals. These

ghazals are enriched with metaphors and personifications. Twenty views, ten for each, have been selected for analysis on a convenience basis.

**Research Design and Procedure**

The study investigates what types of metaphors, similes and personifications were used in both ghazals and how people perceive them. Not only the ghazals e.g. "Dhoondo gay ager mulko mulko" and "Yar ko hum nay ja baja daikha" are analyzed but the perceptions of listeners are also analyzed.

The hermeneutics approach consists of four doctrines: Hermeneutic situation, Hermeneutic guessing, Fusion of horizons, and Hermeneutic circle. Three tenets of hermeneutics i.e. hermeneutic situation, hermeneutic circle, and fusion of horizons have been applied to this research. Hermeneutic guessing has not been applied since the objective of the study is to explore the use of linguistic devices and not the explanation of those devices.

A hermeneutic situation refers to a situation that needs interpretation. Its basic purpose is "to understand the text" (Cubukcu, 2012, p.111). To get a better interpretation and understanding of the text, Gadamer (1994) suggests a dialogue model which demands genuine reading or careful listening so that the ambiguities in the text could be made clear. This model is derived from Gadamer's study of Plato's dialogues which gives expediency to others' viewpoints (Cubukcu, 2012, p.114).

In this study, the linguistic text of two ghazals is considered to be a hermeneutic situation. A dialogue with the text is made to unveil the hidden meaning behind the fore-mentioned literary devices. Along with the poetic text, the perceptions of the readers of these ghazals are also taken into consideration to see how different people interpret the same text differently.

Hermeneutic circle helps to understand and interpret a text in a part-whole relation. The meaning of a word depends on co-text and similarly, the meaning of a sentence depends upon how different words are used together to provide a collective sense to the text. It is impossible to understand a text without understanding its parts and the logic of the parts can only be realized when seen as a whole text. Grondin (2016) considers it "the most fundamental" doctrine of hermeneutic theory. For him, presuppositions are necessary to develop any interpretation and there can never be an understanding without "presuppositions" (2016, p.1). He further refers to Gadamer who proclaims that the hermeneutic circle derives its strength from a link between "the interpretation of a text and the pre-understanding of the interpreter" (1994, p.12). Moreover, he argues that the understanding process depends upon the interconnection between the whole and the parts.

This canon of hermeneutic approach is adopted in this study by taking into consideration the use of literary devices. It has evaluated what particular meaning a word actually possesses and what difference it receives after being used as a whole in a text. Metaphors, similes, and personifications are analyzed according to their literal meaning and their figurative meaning after appearing in a text.

The third element of the hermeneutic approach which is incorporated in this study is the fusion of horizons. Gadamer (1994) argues that all interpretations, no matter foreign or familiar, are derived from prejudgment. Reader's perception plays a pivotal role in the emergence of the fusion of horizons. His previous knowledge when merged with the new one, creates a fusion of horizons on the part of the reader (Regan, 2012). Fusion of horizon

works in a circle which consists of interpreter's prejudices and his knowledge which he derives from interpreting a text. It does not remain restricted to the reader's horizons only but for a better understanding, the horizon of the reader has to merge with the horizon of the writer; both horizons have to merge somewhere for creating a new horizon.

This fusion of horizons is reflected in the present research on the interpretation of metaphors and personifications in Sufi ghazals by different listeners. Their views have been gathered from a web page and the study explores how they all have perceived and interpreted the same text quite differently according to their socio-political background; even their political affiliations are reflected through their interpretation of the literary texts.

**Ethical Considerations**

Ethical considerations are taken care of as the selected data is interpreted cautiously and perceptions of listeners are also transcribed and discussed objectively. The identities of the participants have not been shared although they were available on the webpage.

**Analysis of Ghazals**

**Data Analysis**

**Analysis of 'Dhoondo Gay Ager Mulko Mulko'**

The first ghazal "Dhoondo gay ager mulko mulko" is replete with poetic expressions which enhance its beauty and unveil hidden meanings which in line with the fusion of horizons, vary from person to person and the receiver feels spellbound.

**Metaphoric Expressions in the Ghazal**

The ghazal is enriched with striking metaphors which attract the attention of the listener and reader and give a different meaning according to his perception. The very first metaphor used by the poet is that of something rare which appears in the opening verse i.e.

"Dhoondo gay ager mulko mulko

Milnay kay nahi nayab hain hum"

[Even if you search from nation to nation,

You won't find me, for I'm a rare jewel] (Abadi, 2008)

Starting off by exuding self-confidence and self-belief, the poet compares himself to a jewel that is rare and cannot be found in any country. The word "nayab" refers to something that is very elusive, rare, unique, and precious. The hermeneutic circle makes it obvious that metaphors cannot be understood without maintaining their link with the whole text. The words lose their impact and even meaning if detached from the whole text. This metaphor reflects how the poet gives himself importance and considers himself precious throughout the ghazal by applying those metaphors which are unique in nature.

Next, the poet shows his willingness to embrace grief and sorrow which inexorably accompany love. Here he uses the metaphor of "khwab":

"Tabeer hai jiski hasrat-o-gham

Aey hum nafas wo khwab hain hum"

[With a willingness to handle grief and sorrow,

O friends! I am an embodiment of that dream] (Abadi, 2008)

The poet thinks of himself as a "khwab" (dream) which has the connotations of grief and sorrow. A dream refers to underlying truths of one's life of which one is unaware. It is also a reflection of one's subconscious. The poet has used this metaphor as he feels that his life without achieving his goal i.e. love, is as unreal as a dream. It may sound depressing as it reflects the poet's predisposition to melancholy but it has a hidden meaning as well. For the poet, it leads to unconditional love as the goal of his life journey, and then he realizes that this journey has to go through a continual process of purification. This purification process involves emotional turmoil like pain, sorrow, and grief.

The poet considers himself a "restless heart" when he says:

"Hum mein hai dil-e-betaab nihaan

Ya ap dil-e-betaab hain hum"

[Whether a restless heart is embedded inside me

Or am I the restless heart itself?] (Abadi, 2008)

The poet uses the metaphor of "dil" (heart) as he is so occupied with pain and suffering that he feels himself an embodiment of a restless heart. He wonders if the restless heart is embedded in him or if he himself has become a restless heart.

The meaning of these lines reflects is reflected through the co-text which refers to a hermeneutic circle. The poet addresses "grief" when he grapples with it and this grief can be of his separation from his beloved. Grief may have a different connotative meaning which according to the hermeneutic circle cannot be understood without knowing the context or co-text.

"Aey dard bata kuch tu he pata

Ab tak ye moamma hal na hua"

[O grief! Please help me understand

For the situation has not resolved itself yet] (Abadi, 2008)

The lines are significant as they fuse with themselves the modern concept of psychology which encourages the handling of emotional disruptions not only by maintaining an association with them but also by observing them as a third person. The same approach refers to mindfulness in Buddhism. These lines reflect a fusion of horizons where old concepts are fused into the modern era.

In next stanza, the poet has used the metaphor of "darya" (river) to show the vastness of his love.

"**Dariya-e-mohabbat** kehta hai

Aa kuch bhi nahin payaab hain hum"

[The river of love beckons,

Don't be afraid, I am shallow and fordable] (Abadi, 2008)

The "river" symbolizes the poet's love for his beloved. It is everywhere and focuses only present. It invites the poet to jump into it, to cross it as it is fordable and can be crossed easily. In other words, the depth and vastness of love, incite the poet to take a step ahead to achieve his goal.

In spiritualism, the word "wonder" has a positive connotation while "desire" has a negative one. Here, the poet refers to both domains when he says:

"Mein **hairat-**o-**hasrat** ka maara"

He is confused about his love being spiritual or physical and this mixture of emotions leads him to an indecisive state of mind.

The river is mostly used as a symbol for life but here it is used in a different context. This difference in its metaphoric use refers to the fusion of horizons where different words may have different meanings depending on the author's social, historical, and cultural background.

The metaphor of "manzil" (destination) refers to unconditional love in the following verse:

"Lakhon hi musafir chalte hain

**Manzil** per pohunchte hain do ik"

[Millions of travelers walk,

Only a handful reach their destinations] (Abadi, 2008)

Manzil refers to the final destination one wants to reach. It is the ultimate goal that one wants to achieve facing all the obstacles and difficulties. Here, the poet's destination is his unconditional love which he wants to accomplish however, he is also aware of the fact that only a few million can achieve their goal. He is quite optimistic as he thinks himself to be successful in achieving that ultimate spiritual love.

Now, if one ignores the context of the metaphor "manzil" (destination), one cannot get its true meaning. Since everyone has a different destination, it is possible only through the hermeneutic circle to get the destination that the poet wants to emphasize. Not only does the part i.e. 'manzil' (destination) depend on the whole i.e. text, to acquire its suitable implication, but the whole is also contingent on parts for the clarity of meaning.

In the last stanza, the poet thinks of himself as a "flower" and calls his beloved a "caged bird" as it goes:

**"Murghan-e-qafas** ko **phoolon** ne

Aye shaad ye kahla bheja hai

Aa jao jo tum ko aana ho

Aise mein abhi **shadaab** hain hum"

[O Shaad! The flowers have been dispatched

This message to birds in captivity

Come if you wish to,

I am resplendent in the present moment] (Abadi, 2008)

The flowers are free entities. They cannot be imprisoned or caged by men like birds. The poet has used the metaphor "phool" (flower) who is in full bloom and living freely and so is "shadab" (fresh). The poet feels blessed in his own being. His desire for love is not physical but rather spiritual and he has achieved that ultimate perfection. On the other hand, the poet thinks of his beloved as an "imprisoned bird" who is not courageous enough to break the shackles to join him in that ultimate journey together.

A striking feature of the metaphor "phool" is that usually, in poetry, it is used for females but here the poet has used it for himself which again refers to the hermeneutic circle which strengthens the relationship between parts and whole. The significance of this metaphor is obvious if taken into its co-text and context. It also reflects a fusion of horizons where a new meaning emerges every time a text is interpreted which emphasizes that there is no complete closure to any interpretation. The meaning of a word (part) is not fixed rather it depends upon how it is used in a whole i.e. text.

**Personifications in the Ghazal**

In this ghazal, personification has served as a literary tool to enhance the impression of certain poetic expressions. It is adopted to illustrate the intensity of emotions. The poet personifies "dard" (grief) when he invokes it to help him "Aye Dard Bata". He has personified the pain that he feels since he has not attained his love. To show the intensity of his pain, he has given life to it because living beings can feel pain more than non-living creatures. The poet feels so helpless that he finds no one else but the pain itself to release him from suffering.

Personification has strengthened the link between emotions and characters when the poet says "dariya-e-mohabbat kehta hai". Love is personified by many poets and here, too, it is personified as a "darya" (river of love). The poet is overwhelmed with love he considers it a river talking to him, inviting him to cross it in order to reach his destination. It is not easy to cross a river due to certain obstacles in reaching the ultimate point and similarly if one wants to achieve the final state of love, he has to undergo many problems.

The last personification used by the poet is that of a 'phool' (flower). The poet has used it as a metaphor for himself so he personifies it to enhance its impact upon the reader or listener. It reinforces the impression of being blessed and contented as '*shadab*' refers to freshness and prosperity.

Personifications can be well-comprehended if taken into consideration the whole text which is a tenet of the hermeneutic circle. They lose their significance if they are treated independently. The fusion of horizons occurs as personifications may have different interpretations for different receivers.

**Analysis of 'Yar Ko Hum Nay Ja Baja Daikha'**

The second ghazal "Yar ko hum na ja baja dekha" is purely about love for the divine (ishq-e-haqiqi) and the poet discusses different manifestations of God present around him. He has used poetic expressions to reflect his love for Him and to make the listener or reader feel His presence just as the poet does. As the hermeneutic approach was primarily used for the interpretation of biblical and religious texts, Sufi terms can be well interpreted in the same context.

**Metaphoric Expressions in the Ghazal**

The first metaphor which reflects the poet's deep adoration for God is that of "aftaab" (sun) which gives energy to him.

**"tuu-e- afataab**, **chashman** wa jamaal tust roshan"

[You are the sun; my eye is alight with your beauty] (Niaz, 2009)

Sun is the source of light and the poet takes God as the one who enlightens not his body but his soul. A soul without a destination is like an object in darkness and only guidance from God illuminates the soul and leads to the right path. This metaphor also suggests that just as the sun enlightens a physically dark place, God enlightens people spiritually.

"Chashman" (eye) is also a metaphor as it does not refer to a body part but to one's soul. If the soul is alive and guided by the light of God's guidance, it can even see those hidden secrets which are otherwise concealed from the physical eye. Hermeneutics takes into account the theological knowledge available to a person so the concept of "aftaab" and "chashman" can be well understood if interpreted according to the metaphoric knowledge.

The omnipresence of God is reflected through these lines:

**"yaar** ko humne **ja-ba-ja dekha**

kahin **zahir** kahin **chhupa** dekha"

[I saw my beloved in all I saw,

At times revealed, hidden at times] (Niaz, 2009)

The first word of this verse i.e. "yar" (friend) is also a metaphor as it is generally used for a very close and dear friend. The poet, here, refers to God as his "yar" as he feels Him as the center of his life. He treats God as the one whose love is cherished and valued. Then, he proceeds with the concept of Omnipresence, the poet can see and feel God everywhere sometimes hidden and sometimes visible. Here too, the hermeneutic approach elaborates the fusion of horizons that not only the literal meaning is important but the presupposition also makes its contribution as the reader knows about the genre of this ghazal i.e. Sufi Kalaam. The reader or listener may have its different interpretations.

The difference between "zahir" (revealed) and "chhupa" (hidden) is also noteworthy as hidden objects here refer to those which are abstract and revealed refers to physical entities. God is considered an abstract entity but can be realized in different physical manifestations. The hermeneutic circle demonstrates how each word depends

upon its co-text and context to unveil the actual meaning which is different from its literal meaning.

"kahin mumkin hoa kahin wajib

kahin fani kahin baqa dekha"

[At times a possibility, at times imperative,

At times ephemeral, at times eternal] (Niaz, 2009)

The expression "mumkin" denotes a thing or action which is optional and "wajib" refers to something which is compulsory and cannot be ignored at any cost. The poet combines two opposite concepts when he thinks and talks about God; sometimes he feels relaxed as His orders are like something which can be delayed for the time being but then, he takes them as something which is obligatory and cannot be avoided.

It deals with the other side of the coin too, as the word 'mumkin' also refers to something which has a possibility and 'wajib' for the things which are imperative and one has to adopt whether he likes or not, the poet realizes that acquisition of God is not as easy as it is thought to be. Only a few, with a true heart, can reach that ultimate point. Some people are able to retain that love of God and it becomes "baqa" (eternal) while with others it converts into ephemeral (fani) after a short time.

The third metaphor used for God is that of a "badshah" (king) and again the opposite 'gada' (mendicant) is used as a different manifestation of God.

"kahin wo **baadshaah-e-takht nasheen**

kahin **kaasa liye gadaa** dekha"

[At times he is the emperor in power,

At times seen with a mendicant's begging bowl] (Niyaz, 2009)

The whole ghazal deals with two extremes. God manifests Himself as "baadshaah-e-takht nasheen" (the emperor in power) which shows the authority possessed by God. Just as a king is responsible for the good and bad of his subjects so is God keen on the well-being of His people. He, like a king, caters to the needs of His creatures. The authority a king possesses is the authority of God which is conferred upon him.

A "gada" (mendicant) is another manifestation of God. To help a poor, needy person is not just helping him rather it is a chance for a person to get close to God. To love humanity is a step that ultimately leads to love for God. It also reminds one of Abou Ben Adhem who was at the top of the list of those people who were loved by God and that was just because he loved his fellow men (Eliot, 2001).

Now the concept of a *mendicant* and that of a *king* cannot acquire its real sense if we ignore their part-whole relation i.e. hermeneutic circle, or if we ignore the background and pre-existing knowledge i.e. fusion of horizons.

**Personifications in the Ghazal**

Although the second ghazal is replete with so many beautiful metaphors, it has only one personification applied by the poet.

"tuu-e- afataab, chashman wa jamaal tust roshan

agar ast-o-baazgeeram be ke chashm e aaz-daaram"

[You are the sun; my eye is alight with your beauty

If I give up you, to whom I'll go] (sag-e-dar-e-Niyaz, 2009)

The poet personifies the sun when he talks about its beauty. He shows his deep love for God as his love for the sun and he feels his life is aimless and a waste if he is unable to achieve God's love. He regards God as a sun whose beauty has entrapped Him and he has no choice if he ever thinks of giving Him up.

## Analysis of Perceptions

The perceptions consisted of people's views which they themselves posted on a video streaming web page after listening to each ghazal.

### Listeners' Perceptions for "Dhoondo Gay Ager Mulko Mulko".

Of the two ghazals, the first one does not reveal love for God but exudes self-belief. People have interpreted it differently according to their own likes and dislikes, social and political backgrounds which reflects a 'fusion of horizons' where there is no end to interpretation.

The focus of the perceptions from this ghazal is the following verse which has attracted almost all the selected listeners differently.

"Dhoondo Gay Agar Mulkon Mulkon

Milne Ke Nahi Nayab Hain Hum"

A person has associated this verse with the singer as she sings very beautifully and hence, she is 'nayab' (rare) and cannot be replaced by anyone else. Another listener has dedicated it to Benazir Bhutto, the former prime minister of Pakistan "this one is for our dearest Benazir Bhutto. we miss Bhutto". As she is no more so the ghazal reminds the listener of her time. The ghazal had a spiritual effect upon one of its receivers as he felt himself to be out of space and time "away from space or time for some moment". One of the listeners has given a long list of those to whom he has dedicated this ghazal. It consists of those scientists, social workers, politicians, leaders, poets, singers, and soldiers who are not alive today. Abd-ul-Sattar Edhi, the great social worker, is also among those who are remembered through this ghazal and he is the one to whom this ghazal is dedicated the most by the ten selected listeners. He has received many prayers from his lovers.

Having a "beautiful voice" and "heart touching lyrics", the ghazal is dedicated to those who have worked for humanity and made a special place in the hearts of people. The ghazal reminds the listeners not only of the politicians, scientists, artists, etc. but also reminds one of the listeners of one of his family members i.e. father, and he quotes another verse from this ghazal:

"Mai Herat o Hasrat Ka Maara

Khamosh Khara Hoon Saahil Par"

The listener has dedicated this verse to all those who are not alive but particularly to his father as he misses him very much. The last perception reveals that not only departed souls are recalled through this ghazal but it has also reminded them of the transient nature of life. It emphasizes recalling sins and making apologies for them as all have to die, sooner or later.

'Fusion of horizon' emerges as different listeners perceived the same text differently owing to their social, political, and personal affiliations.

**Listeners' Perceptions for 'Yar Ko Hum Nay Ja Baja Daikha'.**

'Fusion of horizons' allows a multiplicity of meanings and the second ghazal primarily dealing with the love for the divine has stimulated quite different inferences. On one hand, it has a very emotional effect on its listeners, and on the other hand, it is appreciated for having philosophical traces. The "superb" music appealed to the listeners which make the ghazal "just amazing" and "heart-touching". It provides them with a spiritual solace "rooh ko taskeen mil jati hai" [gives solace to the soul] just after listening for one time even. It is also perceived that this Kalaam is meant for the love of the Divine, not for ordinary human beings "this is ishq e haqiqi not for ishq e majazi" (this is meant for love for God and not for love for human beings), and there seems to be no second opinion. The ghazal also affects emotions as the listeners felt their "tears just rolling down" while listening to it.

The listeners had a problem interpreting different metaphors e.g. what "Yaar" means in this specific ghazal? To whom is it relating to? and is it appropriate to say the unique creator "gada" beggar? and at the same time there seems to be quite clear understanding to this confusion as another listener replies, "it means that the poet sees Allah everywhere even in the beggar he sees Allah help a poor soul n u find blessings of Allah this is wat poet means". The perceptions are interlinked like a dialogue in which everybody seems to share his own knowledge and understanding of the text.

There is always a door open to controversies as one of the listeners shares his perception as "I personally reject the wordings of this poetry". As the 'fusion of horizons' does not restrict to a fixed interpretation so controversies are likely to give a new dimension to interpretations.

Another striking perception is the universal appeal that Sufi poetry arouses. A listener takes the music of this ghazal enriched with such "a power that can break wall between India & Pakistan".

**Quantitative findings**

'Hermeneutic circle' and 'fusion of horizons' are crucial while interpreting religious text and so is the case with Sufi Kalaam. To interpret the metaphors, it is necessary to have the cultural background of the people who use them and also of those for whom the metaphors are used. In spiritual lyrics, the interpretation of metaphors is quite different from that used in the literal sense.

**Textual Analysis of Ghazals**

The textual analysis of both ghazals reveals that although both of the ghazals are abounding with metaphors, the second ghazal which appears to be more of a Sufi Kalaam,

as compared to the first one, exhibits more metaphors. On the contrary, in the second ghazal, the poet applied fewer personifications which can be found more in the first ghazal. The following chart reflects the use of metaphors and personifications in both ghazals:
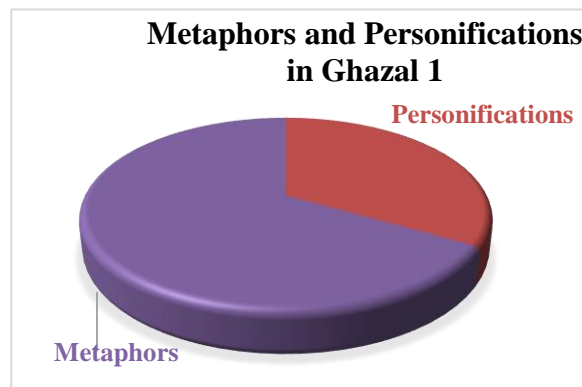


There is a quite obvious difference in the use of metaphors and personifications in both ghazals. As far as the use of metaphors is concerned, the reason can be that in the second ghazal, as the poet is talking about God so he needs more expressions to reflect what he thinks or feel as the love for God can't be measured or showed as compared to the materialistic worldly love. To show His omnipresence, he uses such metaphoric expressions that one feels Him to be with him everywhere. The first ghazal, being about self-confidence and beliefs seems to have fewer metaphors to avoid exaggerations.

The metaphors used in the first ghazal are related to feelings and emotions depicting love, pain and desire e.g. "khwab, darya-e-mohabbat, dil-e-baytaab" etc. usually used for human beings whereas the metaphors used in the second ghazal reflect omnipresence and omnipotence of God e.g. "fani, baqi, zahir, chhupa, badshah".

Personifications give life to lifeless objects. They are used more in the first ghazal than they are used in the second. The reason being the first ghazal deals with humans who can be taken for non-living entities but the second ghazal, since it is a Sufi Kalaam, deals with the Divine who appears to need not such formalities.

Hermeneutic circle has made these metaphors and personification related to this hermeneutic situation i.e. text, whereas the 'fusion of horizons' has enabled the reader and listener to interpret them according to his own social, cultural, and political background.

**Analysis of Perceptions**

'Fusion of horizons' occurs in the first ghazal quite interestingly at the junction of two interlinked interpretations where listening to a Sufi kalaam reminds the listener of a political leader while thinking of "nayab" (rare) which reflects his political affiliations. Another interpretation relates it to literature and another to a family member which exhibits the interpreter's understanding of the text according to his own perception, social, and personal background.

In the second ghazal the 'fusion of horizon' emerges while interpreting different metaphors as some of the listeners had problems relating them with the notion of Divinity because of their socio-cultural understanding of the text. The element of biaseness is also prominent as one of the listeners rejects the language of the text just because it is in conflict with his theological concepts. Sufi poetry seems to bridge a gap between two nations that are otherwise far apart which displays its universal appeal.

**Conclusion**

This particular research has focused on the link between the linguistic devices and their use in Sufi poetry to see how they spellbound their listeners and how the listeners interpret them involving their own fusion of horizons which gives them a new meaning. As reality is not fixed and is in constant flux so is the meaning. It keeps on changing according to the mental, educational, social, and cultural background of the interpreter. The study emphasizes an accurate understanding of metaphors in Sufi poetry to acquire its actual soul. There is a special focus on metaphors and personifications as they are linguistic devices that are applied to generate different meanings. However, this study has covered only two aspects of linguistic devices and more researches can be made taking into consideration other linguistic aspects as well.

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