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The Ascension of the Subjective Self through Self-realization: A Case of Khawaja Ghulam Farid's Poetic Persona

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Original Article

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Abstract

Self-realisation is many things to many social scientists, however, for the study it is its spiritual dimension that has been brought into play. Self-realisation is the ultimate beginning and the end of the seeker (wayfarer/ adept/ lover) of the ultimate Truth in this temporal world. In Sufi discourse, self-realization has three distinct stages – the awakening of the self, the purification of the self, and the illumination of the self, other than the affirmation of the self and the annihilation of the self which are part and parcel of the Perfect Man (Insal-ul-kamil). In Islamic theology, the perfect man is the vicegerent of Allah on the earth. The Sufis strive to achieve the station of the perfect man through the journey of self-realization. The study follows the model of Ibn-e-Arabi (1165–1240) for insight to trace the stages of the Perfect Man which is the poetic persona in the selected Kafis of Khuwaja Ghulam Farid (1845–1901). The Saraiki Kafis of Khuwaja Ghulam Farid is enmeshed with divine love and the yearning of the persona “I” which is the speaker (subjective self) of the poet. The objective of the study is to delve into the speaker’s yearnings and trace his ascension through self-realization to the station of the vicegerent of Allah (Khalifa-tul-Allah). Moreover, it aims to locate several stages of self-realization and their impact on the persona to perfection. The study reveals that the poetic persona of Farid begins this journey of self-realization from the point of existential crisis, achieves nearly all its stations and reaches the Station of No Station, that is, the Perfect Man or the vicegerent of God.

1. Introduction

As long as the Perfect Man is in the universe, the universe continues to be preserved. Do you not see that, if he ceases to be and the seal of the treasury of this world is broken, what He stored in it would not remain in it, and everything which is in it would depart? Each part would be reunited with every other part, and the whole matter would be transferred to the next world (al-ākhirah) (Arabi, 1946, p. 50).

Khuwaja Ghulam Farid (1845-1901) is known for his mystical poetry chiefly in the form of Kafi written in the Saraiki language. He is not only a Sufi poet but also a holy saint admired by millions.

His contribution to the Saraiki language and literature is of paramount importance as he discusses a range of themes in poetry. Being such a great poet and mystic of his time, he served humanity and through his message of peace and hope. The study delves into his poetry to unveil the mystical underpinnings, specifically, with a focus on the subjective self or the poetic persona of his *kafis*. The subjective self (personal pronoun), the poetic persona is a seeker or lover in search of truth. The study systematizes the path of self-realization keeping all the possible stages, such as awakening of the self, purification of the self, and illumination of the self. In other words, it takes into account Sharia (Law/Main Road), Tariqa (Path), and *Marifa* (Gnosis). The poetic persona of Farid is an impatient lover who keeps on the path of self-realization struggles with separation and hopes to be united. Khawaja Ghulam Farid a Sufi mystic of southern Punjab is one of the leading Sufi poets. The Sufi discourse is inspired by the Qur'an and many Sufis quote the verse of chapter 57, Allah, the Almighty says, "He is the First and the Last, the Outward and the Inward; He has knowledge of everything." (The Qur'an, 57:3). God is the Necessary Being and The Real, other than God all beings are possible beings. The Sufi poets chiefly discuss man's relationship with God and also the self/ soul that they believe is the divine part of man. Hence, the poetic persona of Sufi poets is a wayfarer in search of Truth.

The poetic persona of a Sufi poet is the adept who sets on the path of self-realization. The path is long and tortuous and it demands rigorous awakening, purification and illumination of the self. The present study explores this journey of self-realization of the poetic persona of Farid in his Saraiki *Kafis* and traces the several stations that the poetic persona covers. Sufi poetry and Sufis poets commonly debate on the progress of the soul which is believed to be the divine part of man. God created Adam and blew His breath into him. This divine breath is the inner reality that a Sufi is supposed to discover here in this transitory life on earth. Nearly all the Sufi mystics and poets in their works and poetry trace the stations of the human self that lead to God. However, the order of these stations (*maqamat*) on the path may vary from a wayfarer to a wayfarer. In all the mystic traditions across religions, these stations of the path are less or more common to one another. Sufism as Chittick (1983 & 2010) argues dates back to Adam, his mistake of eating the fruit, his coming down to earth, repenting and being forgiven by God. Such a journey a Sufi has to cover.

It is the realization of the self that leads to the presence of truth. It is also just like the ascension of the servant of God to the highest station of the path which is the presence of God. The present paper explores the journey of the poetic persona of Farid, that is, the wayfarer of the path. It explores several stations that it covers and reaches in the court of the Beloved. It further explores the contractions that it faces and also the role of the perfect guide to lead on the path. Moreover, the study explores the idea of self-realization in Farid's poetry and how it epitomizes its ascension it. Moreover, the study explores the idea of the Perfect man and how the poetic person of Farid achieves it. The point A of the journey of self-realization is the existential crisis or awakening of the self and the path has several stations that a wayfarer slowly or quickly covers.

The image of the path in different religious traditions is a description of different steps that lead towards God. Likewise, in Islamic tradition, these steps on the macro level comprise *Sharia*, *Tariqa*, and *Haqiqah*. *Tariqa* is the path that emerges from *Sharia* which is the Sharia (Main Road). In other words, the God-given law (sharia) is the source of tariqa (path). Tariqa is the derivation of *Sharia*. Hence, no path is a path that does not come from the law of God – Sharia. A wayfarer can travel the path only when he fulfils the obligations of sharia. Schimmel (2006) asserts "No path can exist without a main road from which it branches out; no mystical experience can be realized if the binding injunctions of the sharia are not followed faithfully first" (98). Thus, there is no tariqa without

sharia. However, the path is narrower and more difficult than travelling on the main road though it is shorter. The adept is called *salik* which means a wayfarer who chooses the path on his journey (*saluk*). In his wanderings, through difficult maqam (stations) he may reach his goal which is the perfect *Tawhid* (God is One). This ultimate station is the ascension of the wayfarer.

Ascension is deeply rooted in the Muslim faith and the perfect example of the ascension is the ascension (Mi'rāj) of the prophet Muhammad (May peace be upon him). On the night of ascension, he was prepared for his meeting with his Allah, the Sovereign. The archangels just before the night of ascension opened his chest and purified his heart. The ascension is necessarily a way to reduce the distance between the lover and the Beloved. All the Muslims, the followers of Muhammad (peace be upon him) have this desire to reach closeness with Allah, the Merciful. However, this desire begins with an existential crisis (Usman, 2020; 2021 & 2024). It is a continuous journey that has several stations such as awakening of the self, purification of the self and illumination of the self. Moreover, radical love plays a pivotal role in the achievement of self-realization. Nearness to God is the desire of every believer. The study traces this desire as presented by Farid in his poetry. The study unfolds all the stations of the poetic persona which is the subjective self of the poet. Moreover, the study endeavours to locate the role of radical love and the Guide (*Ishq* and *Murshid*) in the ascension of the poetic persona. Love to the level of worship and worship with radical love further supplemented with the guidance of the guide can lead to the path of self-realization that may result in ascension of the self. The study testifies to it.

Sufi poetry across Sufism is the yearning of the seeker to reach self-realization and to live with it. The seeker is the wayfarer who leaves all the worldly attraction aside to find one true beloved. What seems to be real to the mortal eyes becomes unreal to the eyes of the heart. The first was He (Allah), He is the Last. He is the Real and He is the Manifest. Arabi (1946; 1979; and 1989) argues that the universe is the reflection of His attributes; likewise, the heart of the seeker is the dwelling place of His attributes. It is the fountain where flow divine blessings. However, the heart of the adept, in most cases in Sufism and Sufi discourse, is dusty. It is the dust of worldly desires that forbids the adept to look for his self. Schimmel & Heiler (1994) explain that a believer in the Islamic Faith is born with the noble self and the base self. The noble self is the divine part of man and it leads to Allah whereas the base self is the earthly part of him and it has a tendency towards earthly desires. It creates a rift between the believer and the Creator. The believer has to fight with it as long as they live in the world. The successful believer is the one who competes with it and defeats it. This struggle with the base self is rewarded the most by Allah. It is an ongoing struggle (Jihad) and consistency of the believer is the hallmark as it can ensure their place as the vicegerent of Allah on earth. In other words, it is the ascension of the believer to the station of the perfect man (*Insan-ul-Kamil*). The Sufi poetry has a tremendous influence on the psyche of the masses.

The poetry of Farid is inspired by the mysticism of Ibn-e-Arabi. In his *kafis* he time and again mentions Arabi as a source of inspiration. Qaiser (2020) asserts that the influence of Ibn-e-Arabi on the ideology of Farid is vivid, vehement and strong. Particularly the idea of Oneness of Being (*wahdat-ul-wujud*) is one of the central themes in the *kafis* of Farid. Moreover, the *maqamat* and *ahwal* of the wayfarer are inspired by the mysticism of Arabi. Qaiser (2021) further argues while comparing the sources of inspiration of Allama Muhammad Iqbal and Khawaja Ghulam Farid that among all the other Sufis such as Bayazid Bistami (d.260-874), Mansur Hallaj (858-922) in the traditional metaphysics of Islam he receives a robust impact of Ibn-e-Arabi (1165-1240). He pays homage to many Muslim Sufi poets, particularly to Arabi and his elder brother and mentor Sufi

Khawaja Ghulam Fakhruddin (1788-1871). Hence, he follows the footsteps of Ibn-e-Arabi and its manifestation is quite clear in his *Kafis* written in the Saraiki language. The Sufi poetry is not only mystic but also social as it discusses social issues and problems.

Rind et al. (2021) state that the influence of Sufi poetry on the psyche of the Punjabi population in Pakistan is indelible. The Sufi poets are loved by the people because of their literary services and folk wisdom. Mentioning the Saraiki Sufi poets of the Southern Punjab they assert that Farid is the Ghalib of Punjab. He through his poetry breathed a new spirit into his people who not only fought against colonial rule but also served Islam in the region. Bukhari et al. (2021) argue that Western mystical traditions such as Transcendentalism owe much to the Sufi poetry of Punjab and of the Muslim world. The search for God and the reality of God are the core themes of Transcendentalists inspired by the poetry of Sufi mystics such as Farid. The philosophical underpinnings of their poetry are nearly the same as Farid's poetry.

Zaidi and Sarwar (2019) while discussing the use of allusions in the poetry of Farid argue that his poetry is packed with gnosis and the reality of God. Moreover, they also examine the use of language and its intricacies concluding that Farid has given a new life to the Saraiki language. Majeed and Irshad Ullah (2022) examine Farid's language in his Saraiki poetry and trace the influences of the Arabic language on his native language. Javed and Kausar (2022) also trace the influences of Sufi poets on Farid's poetry. Further, they compare and contrast the philosophy of the self of Allama Iqbal and the philosophy of the Oneness of Being in the poetry of Farid. Saeed et al. (2021) examine the sharing of Farid's Sufi poetry on social media platforms and its influence on the general public. Through the content analysis, they conclude that the poetry of Farid is a compendium of social change and can bring positive changes in society that can lead towards peace and prosperity.

1.1 Objectives

The objectives of the study are to:

Explore the journey of self-realization and the ascension of Farid's poetic persona.

Take a look at the maqamat (stations) of the poetic persona of Farid in his poetry in the light of Ibn-e-Arabi's mysticism.

Recce the struggle of Farid's poetic persona to achieve the title of the Perfect Man.

3. Methodology

The study is qualitative in approach and explores the ideas of self-realization and the perfect man as given and propounded by Ibn-e-Arabi in his *Bezels of Wisdom* and *The Meccan Revelations*. The study examines the selected *kafis* of Farid from his *Diwan* translated into English by Dr. Shehzad Qaiser (2011) and interprets them in the light of Arabi's mysticism. Hence, this study is critical and textual.

3.1 Theoretical framework

The theoretical framework selected for the study is derived from the mysticism of Ibn-e-Arabi. Arabi is one of those Muslim thinkers and philosophers who has carefully systematized Islamic mysticism in his writings. The concept of Self, Realization, and The Perfect Man is derived from his *Fusus* and *Fatuhah*. Insight taken from these concepts is used and applied to interpret Farid's poetry. Chittick (2013) explains Arabi's concepts and quotes the verse of The Glorious Qur'an, "To God belong the East and the West; whithersoever you turn, there is the Face of God; God is All-embracing, All-knowing." (2:115). The adept seeks the face of God, but there are veils that he has to lift. "Inasmuch as everything in the cosmos prevents seeing God's face, everything is

a veil (p. 104). In this context, Arabi asserts: "This world is the locus of the veils, except for the gnostic, for they have the station of the last world in this world. They possess unveiling and witnessing (II 654. 4). The veils come from ignorance and the solution of it is knowledge. In this respect, the self is a veil and it keeps the adept wandering without a goal. Therefore, to lift the veil from the self is knowing it and knowing it enables it to know the Lord (Arabi, 2004). He further asserts that the commands of Sharia are prescriptive not engendered. Hence, an adept can commit errors. The true understanding that everything (*wujud*) created by God "is just as it must be" is for the adept the station of realization (*Tahqiq*). The adept realizes (*Tahaqquq*) The Real (*Haqq*) and can see the Face of God in the creation (Chittick, 2010, p. 96).

Arabi (1946 & 1999) explains the theory of the Perfect Man in detail. He describes that human beings are the microcosm of the divine names and attributes and in the cosmos, they are the manifestation of the Divine Will. The disclosure (*tajallāt*) of the Divine focus on the heart (*qalb*) of the perfect man and the existence of all other beings flow from it i.e. all the other beings receive their existence from it. Takeshita (1983) claims that Arabi uses the term The Perfect Man in several places of *Futuhat* for many times however seven different shades of it need to be understood accordingly. He argues that Ibn-e-Arabi uses it for all the believers (humanity) and it is not specific to only the Prophet of Mercy, Muhammad peace be upon him. It means that the slaves the followers and lovers of Muhammad (peace be upon him) can strive to achieve it. He also uses the term for a Sufi mystic. Moreover, out of seven times, he uses this term four times for Adam peace be upon him. In all these four places the term refers to the ontology of mankind. However, in other places, he explains that this pinnacle is not specific to the reality or essence of man but it is the station that the man is bestowed upon by his Creator. Not all human beings can reach the station of the Perfect Man but only a few are chosen by God.

4. Discussion

The journey of self-realisation is inevitable in the life of the people of God. The messengers of life in their lifetime undertook some journey of some level or migration from one place to the other. Likewise, the friends of God migrate from place to place in their lives. God has determined the path of the righteous and the mischievous. Similarly, there is a spiritual path that emerges from the main road, that is, sharia or the prescribed commands of God. Sharia is the law of God obligatory for all to follow. From sharia branches out tariqa. Farid in his spiritual journey of self-realization takes sharia as an obligation but does not seem to be the follower of the institutional religion interpreted and prescribed by clerics. In the life of the prophet and the days of the rightly guided caliphs the institution of mullah was not created. The people did not adopt religion as a profession. Later, in the following centuries, different interpretations of the word of God emerged that divided the Muslims into sects and groups. This kind of sharia created by clerics is not admired by Farid and he believes that Muslims should learn the message of God from some spiritual master, the one who does not believe in division and segregation of the people of the Prophet Muhammad (peace be upon him). He unites people and brings them on the path of those who are blessed by God. The poetic persona of Farid pours his heart in Kafi-10, "The one who resorts to understanding, reflection and the seductiveness of prevarication, instead of sacrificing his head with countless thanksgiving, shall be a failure in the path of love" (p. 36).

The institutional religion that is chiefly interpreted and prescribed by the interpreters and the clerics as per their understanding of the word of God and Prophet (peace be upon him), which is generally labelled as sharia, is not the way that Farid seems to be following as it is. However, there is no indication that the poetic persona of Farid seems to be the antagonist of it. However, the

striving for realization leads the adept to the right path. The Real guides him if his wish is real and he is sincere with it. The adept feels the contraction of the heart. In the initial stage, the adept feels the expansion and contraction of the heart simultaneously or interchangeably. The manifestations of God are continuous and keep on changing various shapes, they manifest in the heart of the adept; therefore, the heart widens and narrows, narrows and widens as per the manifestations it receives in certain amounts and shapes. Arabi (1993) "The heart cannot exceed the shapes of His manifestation, for the heart of a gnostic ('*ārif*), that is, the Perfect Man, corresponds to the station (manzil) of the setting (*mahall*) of the jewel (*fiṣṣ*) on the ring...." (p. 120). "Intimacy is an expansiveness, while terror is a contraction" (Chittick, 1989, p. 11). Farid talks about this contraction in the opening couplet of his Kafi -8. "The inward pain / has highly vexed me" (Farid, 2011, lines 1-2). Further, he exposes his contraction of the heart in Kafi-13, "Pain and anxiety is the fortune of my heart. / All other resources have fallen into oblivion. (Farid, 2011, lines. 7-8).

The contraction of the heart is necessary for the wayfarer on his journey of self-realization. Without having and experiencing it the wayfarer cannot experience expansiveness. On the path of self-realization, the lovers of God strive to realize the knowledge of self, cosmos, and knowledge of God. Ignorance is a veil but knowledge is realization. The knowledge of realization is experienced; it is empirical and it is experienced by the ultimate sense for the objects of it are the ultimate. Chittick (2015) explains that without realization the wayfarer is just like a simple "arm-chair" theorist or a "transmitter" or a "dreamer" (p. xiv). The poetic persona experiences this contraction only to expand the heart. The journey of self-realization is not easy and puts the wayfarer again and again in trouble. Troubles and hardships are directed to purify the heart of the wayfarer. For it is the place where lives the Beloved. Arabi (1946) argues that realization is the knowledge of the self, cosmos, and God. The contraction of the heart is a veil that is to be removed by the adept consciously to move forward on the path. Chittick (2015) quotes Arabi, "You take your knowledge dead from the dead, but we take our knowledge from the Living who does not die." (p. xiv).

Sharia and *Tariqa* are from each other; however, *Sharia* gives prime importance to reason, the rational faculty of human beings since it deals with the laws of God for humankind in this life. Whereas, the hallmark of *tariqa* is love of God and humanity. On the path that branches out from the main road and leads to God has love as its supreme vehicle. Farid's poetic persona travels the path employing radical love. Hence, Farid in his Kafi-23 says. "The devout and the combative! Listen and understand / that these spiritual states of love are mysterious" (lines, 7-8). The devout (the strict followers of *Sharia*) are combative. Their way is to follow the message of God as per their understanding. There are groups and factions of the devout that are quite often in disagreement with each other, thus, combative. Whereas, the followers of the path are the lovers of God. They are analogous to a moth. As moths gather around the flame of a candle ready to burn themselves in the fire. The moths are not combative and possessive rather each of them takes a plunge to die. Farid's poetic persona on the path strives to burn in the love of God to achieve self-realization. Arabi (1946) asserts that the realization of the self leads to the realization of the Real. Hence, the poetic persona of Farid is a lover who is in search of self-realization. Arabi (1946) argues that God loves those who love Him. When the lover of God on the path takes one step towards God, He comes ten steps towards His slave (lover). Hence, the ascension of Farid's poetic persona begins with *Sharia* who moves forward and comes to the path fueled with the force of love.

Sharia for the poetic persona of Farid is the beginning point of the journey of self-realization. No journey has only a middle and an end if it does not have a beginning. The progression of the journey is clear in the poetic persona of Farid. He is well aware of his present

and future stations (*maqamaat*). Having acknowledged sharia, the poetic persona further moves on the path (*tariqa*) reminding himself of it in Kafi-23, "Discard jurisprudence, principles and beliefs / cultivate the tradition of Ibn-e-Arabi" (Lines, 21-22). The poetic persona of Farid is explicitly an adherent of Arabi he is now capable of moving from exoteric knowledge to esoteric one – from sharia to tariqa. Since tariqa is more difficult than sharia, a master is needed. A guide who channelizes the wayfarer's love for God controls his emotional and ecstatic states (*ahwaal*). Schimmel (2006) explains that the journey, which is covered in two hundred years, of the wayfarer can be reduced to two hours if a perfect guide paves the path for the wayfarer. The knowledge of sharia (jurisprudence and principles) is left behind as this knowledge cannot contribute to the stations of the path. Hence, the poetic persona yearns to seek the guidance of a perfect man as it is Ibn-e-Arabi for him. In Kafi-15 he further shares his experience of the path:

My heart longs for the City of Love
The pathways leading to it are very hazerduous
There are no passages or openings
It is extremely difficult way (Lines, 27-30).

On the path, the poetic persona is enabled by love to ascend the court of God. The yearning of the poetic persona is incessant, consistent and evergreen. Consistency is required the most on the path. Farid's poetic persona is adherent to it. Undergoing the pangs of serration and comfort of union it is leading towards the upper rungs of the ladder. Love of God is a powerful force that enables the persona to clean itself, burn the impurities and gain more and more divine knowledge to know the self and to know the beloved. The pathways of the path are not easy to travel; however, the force of love strengthens the heart to remain steadfast. The states of contraction and expansion accompany the poetic persona all through the journey of self-realization. It states that it is stuck as there are no "openings" and "passages". It is now and then in either of the two states. The Folk of the Community and the Folk of God are converse to each other. The contraction of the heart and its expansion are the states of the adept who gets away from the Folks of the community. Chittick (2015) quotes Arabi that he does not view common Sufis as the Folks of God but for him, there is a small community that reaches the station of Realization or "the station of No Stations" (p. 56). Such people are rare in the world. The poetic persona of Farid is traveling the path leaving the folks of the community behind and getting to the higher rugs of Realization through the force of love. Apart from love, in certain cases, the guide (*murshid*) is inevitable in the ascension of the adept through the journey of Self-realization.

Arabi (1999) argues that the human self knows no limits as it is unbounded. In its becoming it is unbounded. "The self is an ocean without a shore. Gazing upon it has no end in this world and the next" (IV 68.9). However, the self, there is a possibility, may lose its sight and go down to specific configuration. The specific limitations of the self are the indications of the present stations of it as where it stands. To escape the limitations and to continue the ascension it needs a guide. The poetic persona of Farid gives his hands in the hands of his guide to ascend to the court of the Real. In Kafi-2 the poetic persona of Farid states succinctly:

My spiritual master communicated to me esoterism in fullness,
He made my reason, reflection and entire understanding dwindle into insignificance.
He taught me sobriety in drunkenness.
He enlightened me on the ascending stages of spiritual journey (Farid, 2011, p. 5, lines-2-5).

The poetic persona pays homage and tribute to his guide in lofty terms. The esoterism (spirituality) becomes possible by the guide. Guide paves the path and removes difficulties, particularly the trick of the base self to detract the self. The journey of self-realization is dangerous and Farid's poetic persona mentions it again and again. Moreover, it conveys that it is not a matter of one's reason to ascend rather it is because of the spiritual master (guide). The guide is the teacher who teaches the adept and gives him knowledge. It is the wealth of knowledge that makes man superior to angels. God is the first teacher. God taught Adam the names of all things. Farid's poetic persona exclaims with happiness that his guide has taught him communication (knowledge) that helps exalt his rank and position and leads to ascension. Allah says in the Qur'an, "The All-merciful has taught the Koran. He created man and He has taught him the explanation" (55:104). Hence, the importance of teaching is great and inevitable in the journey of self-realization. A guide (murshid) is a spiritual master who polishes the self of the adept. The guide follows the footsteps of the Holy Prophet Muhammad (peace be upon him) and guides the adept on his path. Spiritual experiences are sometimes uncontrollable and tough to take hold of. At such a point the guide takes hold of the adept and perfects him in "drunkenness" (p. 5). Arabi (1946) argues that an external provider is necessary for the adept. He calls it "Guide". A guide who shows different paths of deliverance when the wayfarer has limitations (p. xiii).

The poetic persona of Farid further encourages the reader in kafi-20. "Be a true disciple of your spiritual Master / Do not frail by faltering your steps" (Lines, 17-18). Conviction in the true master is essential, the adept has to put his faith in his guide (spiritual master). Instead of faltering here and there, it is better not to lose way by giving hand in the hand of the guide. A guide is known by many names; however, Arabi calls him guide (sheikh). Arabi (1946) asserts that a sheikh inherits from the prophets and he is authorized to convey their teachings to his disciples. He has conquered his base self and purified it. He lives as per the wish of the Real. If he makes a mistake he repents. He knows his self and of his Lord. With the permission and will of his Lord, he brings his disciples on the right path and helps them promote in their journey and stations. The poetic persona of Farid loves his spiritual master and pays tribute to him who has shown him the right path that leads to ascension on the journey of self-realization. He has faith in the teachings of his master and performs remembrance (*dhikr*).

He glorifies his spiritual master for guiding him on the path. Hence, the role of the spiritual master is of paramount importance in the journey of self-realization and the ascension of the poetic persona when he travels on the path (*tariqa*). Love enables the poetic persona and the guide enables him to perfection. "There is ugliness and mere loud chattering without divine love. / Fakhar-i-Jahan, my spiritual master, has pontificated (solemnly declared)" (Farid, 2011, p. 114, Lines, 7-8). Perfection is achieved when self-realization is attained. Self-realization or perfection is the ascension of the adept on the path. The poetic persona of Farid is enmeshed with divine blessings and claims overtly and covertly of the Station of No Station. Farid in Kafi-84 says, "I have witnessed the unveiling in each for. / I have witnessed all the intimates and strangers as friends" (Lines, 1-2). At the station of self-realization, the eyes of the heart are fully open, the heart is free of all dust. Its mirror is neat and clean which reflects the attributes of the Real. The transparency of the phenomena is visible to the realized eye. Ascension in self-realization is the gnostic consciousness of the poetic persona. In each form, there is witnessing of the Real. Dualities and polarization come to an end as there is One. One is all and One is One. The realization of the Real prevents the adept from seeing the non-existence, hence, all known and unknown previous realities lose their existence and he cannot see and duality.

One is Real and One is all. One is the necessary Being and other than Him all is possible being. In Kafi-91 he conveys, "O' essential Beauty! The Primordial Light, / May I describe you as the Necessity and the Possibility" (Lines, 1-2). The poetic persona on the path of self-realization negates all and affirms the Real. The Real is the Necessary Being and His attributes manifest in the possibilities. Here, the persona is in the presence of the Real. Farid's poetic persona covers this long and arduous journey of self-realization through sharia, tariqa and *marifa* (gnosis). The perfection of the perfect man is the Station of No Station where he realizes the Real. Arabi (1946) views realization as the highest stage of the perfection of the wayfarer. For, the realizers are those who live up to the Real, the True, the Proper, and the Haqq. They are those who recognize that each divine name names only al-Haqq, The Real.

5. Conclusion

The journey of self-realization of the poetic persona of Farid to ascend to the level of the perfect man begins with an existential crisis. The search for the self leads to knowledge and the search for God. On the path, the spiritual experiences and the force of love for God and His creation strengthen it. It purifies itself and gives its hand in the hands of its spiritual master. The spiritual master (guide) refines the poetic persona and enables it to open the eye of the heart removing duality. Perfection or self-realization is achieved in the negation of others and affirmation of the Real. It is a long journey that the persona covers through several stations and also through contraction and expansion of the heart. The simultaneous and interchangeable conditions of the heart as well as its purification require the sweat and blood of the persona. However, the consistency and steadfastness of the persona charged by his faith and love and also the support of his spiritual guide all contribute to its perfection (self-realization).

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