

Longing as Devotion: Spiritual Desire and Hallajian Fanâ in the Ghani Khan's poems *The World and Heaven*, and *the Pious Priest and Madman*

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Abstract

This paper explores the concept of spiritual longing in the poetry of Ghani Khan through the Hallajian doctrine of fanâ (self-annihilation), arguing that desire in his poetic vision functions as a form of devotion rather than emotional yearning. While Ghani Khan's poetry has been widely discussed in aesthetic, existential, and socio-political terms, its engagement with mystical longing as a transformative spiritual practice remains underexamined. Using qualitative thematic analysis of selected Pashto poems, the study identifies recurring patterns of desire, separation, and ecstatic suffering that align with Mansur al-Hallaj's understanding of longing as a sign of divine presence. The findings reveal that Ghani Khan sustains longing as an existential condition that destabilizes the ego and guides the self toward fanâ, rather than resolving desire through symbolic union. By situating Ghani Khan within the Hallajian mystical tradition, this paper demonstrates how his poetry reconfigures longing as worship, where devotion is enacted through sustained yearning, self-dissolution, and spiritual risk. The study contributes to Pashto literary studies and comparative mysticism by foregrounding longing as a central devotional and philosophical principle in Ghani Khan's poetic imagination.

Introduction

Longing has occupied a central yet paradoxical position in mystical literature, functioning simultaneously as absence and presence, wound and proof, suffering and devotion. Within Sufi thought, longing (shawq) is not understood as a deficiency to be resolved but as a sacred state that sustains the seeker's relationship with the Divine. Rather than being an emotional excess, longing is regarded as a spiritual discipline, an inward fire that consumes the ego and moves the soul toward fanâ, the annihilation of the self in God. This paper examines how longing operates as devotion in the poetry of Ghani Khan, situating his poetic articulation of desire within the Hallajian mystical framework of fanâ. In classical Sufi philosophy, the path to God is neither linear nor consolatory. It is marked by separation, yearning, and a continuous tension between closeness and distance. Among the early mystics who radicalized this understanding, Mansur al-Hallaj (858–922 CE) remains one of the most influential figures to articulate longing as the very condition of divine intimacy. For Hallaj, desire is not a symptom of lack but a sign that God is already present within the seeker's consciousness. His mysticism insists that longing intensifies as the self dissolves, culminating in fanâ, where the ego is erased through the excess of love. Hallaj's famous utterance Ana al-Haqq ("I am the Truth") emerges not from union achieved but from a self-annihilated by longing. This understanding of longing as devotion provides a powerful lens through which to read the poetry of Ghani Khan (1914–1996), one of the most distinctive voices

in Pashto literature. Ghani Khan's poetic legacy is marked by philosophical restlessness, spiritual defiance, and emotional intensity. Often described as rebellious, ironic, and deeply introspective, his poetry resists moral certainty and institutional religion while remaining saturated with metaphysical desire. Although scholars have approached his work through modernist, existential, and socio-political frameworks, the devotional structure of longing in his poetry has not received sustained critical attention. In English, Ghani also published articles on various topics before independence in the All-India Information and Publications Ltd., Bombay and they were translated into fourteen languages. In his attempt to give an overview of Pukhto literature, Ajmal Khattak remarks that:

"...though Abdul Ghani Khan has expressed the emotions of love and affection in the form of verse and, under the influence of nationalistic passion, has also written exceptionally fine poems, but in Pukhto literature he is known as the "Lewanay Falsafi" (mad philosopher)'; and this because he, using this pen-name, has written such outstanding humorous and satirical poems, that when anybody gets to read the Journal Pukhtoon, he straight away tries to locate the name and writings of the 'mad philosopher.'" (Khan, 2014, p. xxiv)

He wrote poetry instinctively and in moments of intense inspiration. In one of his letters to a friend, Naeem Ahmad Rathore, he says,

"I have been passing through a period of change or transition in my thoughts and way of thinking and, naturally, am bothered, frustrated and worried. I am re-reading my own poems and understand now, intellectually, most of the things that I wrote instinctively without a clear mental appreciation of their meaning. But then I am writing other things instinctively that I do not quite clearly understand yet. I wonder whether I would live long enough to know some of them more intimately. I am being silly, emphatic agreement from Sahibzada Sahib." (Khan, 2014, p. xxiv)

In painting, just as in poetry, he had no one to imitate but was influenced by impressionists Monet, Manet and Van Gogh, especially by the colours of Gauguin. He developed an approach of his own, which, however, does not necessarily lie within the descriptive traits of any of the schools in existence, based essentially on likenesses of the human face. His media was pastels even when he could equally apply the paint brush, pencil and charcoal. He had not received any formal training in art and whatever he accomplished had been the fruit of pure talent save in the short-lived experience he had had at the Shantiniketan with Ram Kinkar and Nandlal Bose. The faces became the central theme of his art due to the unlimited possibilities that they provide with the depiction of the whole variety of human feelings and emotions. "I consider the human face to be the most significant. A person's thoughts, ambitions, his character, are all reflected on it. I work from memory, I have never had people modelling for me." (Khan, 2014, p. xxiv)

He preferred pastels over all other modes as the principal medium because of their ability to give almost instantaneous shape to his very intense but short-lived inspiration.

"My method of working is quite erratic. I get an idea, I get the charcoal from the kitchen, or children's pencils or dry pastels, and sketch it then and there. If it's not done in one go, my mood changes, and I start writing instead." His portraits, whether of living individuals, historical personages, figures from mythology or imaginary characters, all have a dimension which goes well beyond mere visual resemblance to the subjects to include a projection of their inner feelings and personality.

"I try and bring out the most predominant characteristic in their personality." (Khan, 2014, p. xxv)

Of the numerous mystics, who described these experiences, Mansoor Al-Hallaj is still one of the most renowned and disputable ones. His idea of fana, with his rapturings and his uncompromising statement of the truth in mysticism, has marked the literature of the modern spiritual philosophy. Mysticism and the terms of spiritual experience have traditionally furnished poets with a medium of conveying the ineffable personal

encounter between the finite self and the Infinite. In Islamic spiritual language, Sufism provides a very fertile range of ideas and images -fana (annihilation) , baqa (subsistence) , tajalli (divine manifestation) , the ecstatic shath utterances, which are employed by poets and mystics to give an account of the course of love, loss, and union (Massignon, trans. 1983) . The prototypical actor through whom the experience of self-annihilation has been discussed, canonized, and poetically re-created over the centuries is Mansur al-Hallaj (d. 922 CE) , whose life and utterance, Ana al-Haqq (I am the Truth) , has become a legend (Massignon, 1982/1922; Basharin, 2016) . The statement of Hallaj, translated into English as I am the Truth, was not interpreted by subsequent commentators of Sufi and modern scholars as a crude self-deification, but rather as the absolute fulfillment of fana: the annihilation of the individual ego to the point where only that of the Divine is manifested in the speaker (Basharin, 2016; Massignon, 1983).

This annihilation/ manifestation hallajian scheme has passed across literary and religious traditions and has become an interpretive method of subsequent poets who employ paradox and ecstatic imagery to propose the self-disappearance. The Pashto poems in south Asian setting have a long-running, though not well-researched, mystical vein. Abdul Ghani Khan (1914-1996) has long been known to focus sharply on beauty, love, human suffering, nature, and spiritual longing, which bring out a Hallajian reading, some traits that are all present in his critical writing. The poetics of Ghani Khan, including his rejection of the resolve to make settlement in nationalistic or political applause and instead his exploration of the aesthetic and metaphysical facets, has been interpreted in several ways, mystical, romantic, and modernist.

The records of Ghani Khan by scholars focus on the aesthetic issues as well as the nonconformist attitude towards religious formalism. With the poetry of Khushal Khan Khattak and sufi restraint of Rahman Baba, the poetry of Ghani, according to The Friday Times, had the force and strength, a search for truth, which was about self-realization (Friday Times, 2014) . In this same manner, the interest of the research articles in the mystical aspects of Pashto literature in particular show the unusual marriage of beauty and love and fate and divine longing of Ghani Khan: a style of expression that makes him difficult to categorize, yet one that leads to the inclusion of Sufi influenced poets (PJSSEL, 2021). Researchers like Jamil et al. (2024) explicitly contrast Ghani Khan with W. B. Yeats as a mystic poet by asserting that the symbolic and metaphysical idiom of Ghani is carrying the same sort of existential and metaphysical labour which has been widely acknowledged in canonical Western poetry.

Review of the Literature

Over the past few years, there has been a surge in scholarship on Ghani Khan has gained much scholarly attention to his poems because of their philosophical and mysticism. However, he has not evolved his work on the exploration of some of the teachings of Sufi such as fana. In this paper, this gap will be filled by applying the mystical principle of fana of Al-Hallaj to poetic utterance of Ghani Khan.

Louis Massignon, whose scholarship reintroduced Hallaj to modern Western readers, framed Hallaj as a “mystic pillar” and a “spiritual martyr,” arguing that the saint’s life and speech exemplified a radical surrender to the Divine that culminated in his famous utterance from the scaffold (Massignon, 1983; see also Basharin, 2016). The terminological and experiential keel of Hallajian mysticism fana as both ontological negation and ecstatic union provides a conceptual repertoire that is particularly useful for reading poetry that speaks of annihilation, self-loss, and the paradoxical presence of God through absence. Contemporary scholarship on Hallaj underscores that his utterances were interpreted variously by juridical authorities and Sufi exegetes: while some jurists condemned him for blasphemy, many later Sufis canonicalized his state as an exemplary culmination of mystical union (Encyclopaedia of Islam; Basharin, 2016; Massignon, 1983) .

Kerr's (1994) article, "The Death of a Sufi-Bahai: The Historical Context of al-Hallaj's Execution", investigates the historical, political, and theological dimensions surrounding al-Hallaj's martyrdom. By situating Hallaj within the Abbasid socio-political context, Kerr demonstrates that his execution cannot be reduced to a single charge of heresy but must be seen as the intersection of mystical doctrine, political threat, and institutional authority. Central to Kerr's discussion is Hallaj's proclamation *Ana al-Haqq*, the utterance through which he embodied the Sufi doctrine of *fana'*, annihilating his individual identity so fully that only Divine Truth remained. Yet, as Kerr shows, this mystical realization was perceived by the orthodox establishment not as a testimony to annihilation in God but as blasphemy and a challenge to authority. This tension between mystical interiority and external orthodoxy is critical for your thesis, as it highlights how *fana'* is not only a spiritual doctrine but also a socially disruptive force. Kerr emphasizes that Hallaj's *fana'* was inseparable from his public presence, his insistence on teaching mystical truths openly and his accessibility to the common people. By translating mystical experience into public discourse, Hallaj blurred the boundary between esoteric knowledge and popular piety.

Amila Buturovic's "Spiritual Empowerment Through Spiritual Submission: Sufi Women and Their Quest for God" (1997) provides critical insights into how Sufism enables the marginalized, particularly women, to access divine transcendence through self-negation and submission. This argument aligns significantly with the present thesis on Ghani Khan's poetry, which is examined through the Hallajian lens of *fana* (annihilation of the self in God). Buturovic emphasizes that Sufism, unlike the rigid and patriarchal structures of Islamic jurisprudence, centers on *taste* (*dawq*), an inward, experiential, and highly personal journey toward the Divine. This inward subjectivity echoes Ghani Khan's own poetic voice, where the search for God is depicted as an interior battle between ego and surrender. The article further highlights how Sufism historically empowered women by offering an alternative discourse beyond the exclusionary male-dominated space of the *ulema*. Buturovic contrasts Rabi'a's humility with Hallaj's audacity in declaring *Ana al-Haqq* ("I am the Truth"). While Hallaj is punished for collapsing the boundary between self and Divine, Rabi'a chooses a perpetual yearning without claiming union. This tension parallels Ghani Khan's oscillation between intoxicated longing and despair. In poems such as *Question or Answer!* and *Pious Priest and Madman*, Ghani Khan dramatizes the struggle between ego, surrender, and the elusive experience of divine truth.

Schmidt's (2003) *The Making of Modern Mysticism* provides a nuanced historical and conceptual genealogy of "mysticism" as a modern religious construct, tracing its development from Romanticism into the early twentieth century. Schmidt argues that mysticism, rather than being a timeless spiritual phenomenon, emerged as a distinctly modern invention, a category shaped by liberal religious discourse, romantic individualism, and the search for a universal spiritual language across traditions. This historicization of mysticism is crucial for understanding contemporary mystical expression, including that of poets such as Ghani Khan, whose spiritual poetics echo yet subvert this modern conceptual framework by returning mysticism to its Islamic-Sufi roots of *fana* (self-annihilation in the Divine). Schmidt (2003) situates mysticism's modern construction within a Western intellectual trajectory that divorced spirituality from ritual, politics, and embodiment. In the nineteenth century, "mysticism" was remade as a universal and interiorized experience of divine presence, transcending sectarianism and dogma (p. 283). Figures like William James, Ralph Waldo Emerson, and Evelyn Underhill contributed to defining mysticism as a personal, ineffable encounter with the Absolute, framed through psychological individualism and humanistic liberalism. In contrast, classical Islamic mysticism, exemplified by al-Hallaj's doctrine of *fana fi'Allah* (annihilation in God), does not treat mystical experience as an inward psychological state, but as a total obliteration of selfhood and duality, culminating in existential union with the Divine. This distinction is critical in positioning Ghani Khan's poetic vision within a counter-modern mystical discourse, where the annihilation of ego transcends humanistic interiority and points toward metaphysical dissolution.

Schmidt (2003) also engages with critics such as Grace Jantzen, who argued that modern constructions of mysticism depoliticized and privatized spiritual experience by severing its connections to embodiment and social ethics (p. 275). This observation resonates with Ghani Khan's own critique of hypocritical religiosity and social injustice. His poems, like "Amongst Ourselves" and "Either Make of Me a Friend," reassert the ethical dimension of fana, where spiritual annihilation is inseparable from compassion, humility, and revolt against false authority. By transforming mystical longing into moral rebellion, Ghani Khan exemplifies what Hallajian fana truly signifies, a dissolution that births divine consciousness within the human world, not outside it.

Researching on the martyrdom and the doctrine of Unity of Being (wahdat al-wujud) developed by Hallaj, Ramli et al. (2013) prove how existential submission transforms into the metaphysical determination the annihilation of individual selves in the mystical unity. This is expanded by Azure explorations into Ainsel et al. (2021) hulul (divine indwelling) and reveal fana as a process, a stratified transformation between ego and divine presence. These are the characteristics of mystic theory on which the poetic voice of Ghani Khan will be read.

Bilqies (2014) provides a comprehensive exploration of Islamic Sufism, tracing its theological, philosophical, and experiential dimensions, which serve as a critical foundation for interpreting mystical tendencies in poets like Ghani Khan. Sufism, described as the marrow of Islamic revelation and the inner realization of Tawhid, represents the path through which the devotee transcends the ego (nafs) and moves toward divine unity (Bilqies, 2014). The article identifies the tripartite structure of spiritual development, Islam (submission), Iman (faith), and Ihsan (excellence), as the sequential evolution of religious consciousness that culminates in Mushahidah, or direct vision of God. This progression resonates deeply with Ghani Khan's poetic transcendence, where devotion is transformed into existential awareness and divine dissolution. Bilqies (2014) contextualizes Sufism as both a moral and metaphysical discipline. She emphasizes that Sufism is not merely ascetic withdrawal but an ethical purification leading to fana, the annihilation of self in divine love, and baqa, the return to subsistence in God. These stages, rooted in the Qur'anic notion of proximity to the Divine ("He is nearer to us than our jugular vein"), articulate the same spiritual dialectic explored by Mansur al-Hallaj and echoed in Ghani Khan's mystical humanism. For Hallaj, Ana al-Haq ("I am the Truth") symbolized the loss of individuality in the presence of the Absolute. Similarly, in Ghani Khan's poetic universe, individuality dissolves in beauty and divine intoxication, suggesting that the traces of fana are not death but transformation, an awakening to the essence of existence. The article delineates Sufism's central concepts, Tawhid, ma'rifah (gnosis), and mahabbah (love of God), and correlates them with the ontological principles of unity and annihilation. Bilqies (2014) explains that the Sufi path proceeds through four stages: Shariah (law), Tariqah (path), Haqiqah (truth), and Ma'rifah (gnosis). Each stage represents a deepening of spiritual perception, culminating in a realization of divine unity that transcends form. This fourfold schema mirrors the spiritual psychology evident in Ghani Khan's poetry, where the poet transitions from rebellion against orthodoxy to union through love and surrender. His poetry reflects not a negation of faith but its most radical realization, that of Tawhid lived through Ihsan and purified through fana. Bilqies' discussion of fana fi Allah (annihilation in God) and baqa bi Allah (subsistence through God) is particularly relevant to Hallajian mysticism. She draws attention to the Sufi belief that "the difference between the devotee and God becomes little," marking the highest state of Haqiqah (Bilqies, 2014, p. 67). This understanding is essential for reading Ghani Khan's mystic vision, where the human spirit oscillates between annihilation and return, between despair and divine ecstasy. Ghani's voice, like Hallaj's, speaks from the interstice between the finite and infinite, the moment when the lover becomes indistinguishable from the Beloved.

Ostřanský's (2015) provides an important framework for understanding the symbolic role of death, burial, and the afterlife within Sufi thought, and it offers fertile ground for connecting Ghani Khan's poetics with Hallaj's doctrine of fanā' (annihilation of the self in God). The central argument of the paper is that death in Sufi literature cannot be understood merely in its literal or exoteric (zāhir) sense but must also be read through its esoteric (bāṭin) layers, where it becomes a metaphor for spiritual detachment, rebirth, and the annihilation of the lower self (nafs). This symbolic interpretation of death provides a direct parallel to fanā', which Hallaj and later mystics describe as the obliteration of the ego in order to subsist (baqā') in divine presence. A significant contribution of the paper is its demonstration that Sufi sepulchral symbolism, images of graves, Barzakh (the inter-world realm between death and resurrection), and funerary rites, does not signify the finality of life but rather a transition into deeper awareness and proximity to God (Ostřanský, 2015, pp. 476–483). For Sufis such as Rūmī and Sa'dī, death is not an end but a doorway into spiritual awakening, echoing the famous Sufi dictum "Die before you die." In this sense, sepulchral imagery can be read as a poetic manifestation of fanā'. Ghani Khan, like Hallaj, frequently employs motifs of dissolution, perishing, and vanishing beauty in his poetry, where flowers fade and rivers flow into the ocean, signaling the annihilation of individuality in a larger unity.

Pavel Basharin's survey of the reception of "Anā al-Ḥaqq" shows that subsequent Sufi tradition offered complex hermeneutics: the claim could be understood as divine manifestation through the "Perfect Man," as an utterance of a soul emptied of self, or as a moment of intoxicated expression that the orthodox mind could not contain (Basharin, 2016). The weight of historiography thus situates Hallaj as both a theological problem for his contemporaries and a persistent model for poets and mystics who write about annihilation and union.

Nafia's (2022) paper on Islamic Moderation Education explores how concepts of moderation, tolerance, and balance function within Islamic pedagogy and contemporary discourse. At first glance, this text may seem distant from the mystical framework of Hallaj's fanā'; however, when read closely it offers an important contextual layer for understanding how mystical annihilation has historically been reconciled with communal and pedagogical concerns. The author situates moderation (wasatiyyah) as the central ethos of Islamic education, drawing on Qur'anic verses such as "Thus We have made you a middle community" (Q. 2:143) to argue that Islam inherently advocates a balanced path between extremes (Nafia, 2022). This principle resonates with the dialectic of fanā' and baqā': annihilation of the ego (fanā') is not absolute erasure but a transition toward subsistence in God (baqā'), which balances individual negation with divine affirmation. Nafia highlights the importance of tawḥīd (unity of God) as the philosophical grounding for moderation. This unity is precisely what Hallaj's doctrine of fanā' points toward: the effacement of multiplicity (the fragmented ego, the prideful self) in order to return to oneness. By aligning moderation with unity, the article indirectly strengthens the Hallajian view that annihilation is not destructive but restorative, returning the self to its primordial balance in God.

Bhandari, et al. (2023) explore the role of the proclamation of Ana al-Haqq that challenged mainstream binarism of body and soul in which an embodied self-negation was a radical spiritual methodology. Along with these, the life-study of Hallaj by Massignon (Massignon, 1972), could not be regarded as the less valuable source of knowledge about the lived experience of fana and baqa by Hallaj in the mystical circle of Baghdad.

Evans-Pritchard's *Some Reflections on Mysticism* (2024) presents a profound examination of mystical experience as a form of experiential knowledge rather than abstract belief, a view that directly resonates with the Hallajian concept of fana, the annihilation of the self in divine unity. For Evans-Pritchard, mysticism signifies an epistemological transformation in which the mystic "does not believe, he knows," establishing mystical experience as a cognitive act grounded in inner illumination rather than external reasoning (Evans-Pritchard, 1970/2024, p. 115). This understanding parallels fana, where the seeker transcends discursive intellect to merge with the divine essence through inner annihilation, echoing Mansur al-Hallaj's declaration,

Ana al-Haqq (I am the Truth). Evans-Pritchard's insistence on mysticism as *cognitio experimentalis*, knowledge derived from experience, bridges theology, anthropology, and spirituality. His view challenges positivist tendencies in social sciences that seek to rationalize religion as mere cultural phenomena. Instead, he situates mysticism as a legitimate form of knowing, one accessible only to those who "have had the same kind of inner experience" (p. 115). This mirrors Hallaj's doctrine of direct divine realization, where language, ritual, and dogma collapse into silence before the immediacy of divine presence. Similarly, Ghani Khan's poetic vision of dissolution, the self-losing form and identity in the beloved's light, embodies this Hallajian epistemology of knowing through unknowing, being through non-being.

Liaqat Iqbal and colleagues (2014) read Ghani as a modernist poet: his free verse, economy of diction, and rejection of fixed roles (e.g., clerical authority) align him with global modernist tendencies and make his poetry receptive to philosophical readings that emphasize rupture and self-invention. This modernist profile helps explain why his poems often dramatize interior conflict and existential longing rather than simply devotional consolation. Regional and journalistic work further clarifies Ghani's public profile as a poet of beauty and anti-ritualism. Hafeez (2019) illustrates how Ghani Khan metaphors; wind, flame, water, star reflect the conceptual mapping of self and cosmos, which symbolize the process of spiritual identity formation.

The foundations of Sufism, as Ahmad and Zeb (2020) argue, lie firmly within the Qur'an and Hadith, where concepts such as self-purification, humility, divine love, and the annihilation of the ego are central. Their study reinforces that Sufism is not an external borrowing but an authentic Islamic tradition, with *fana*—the dissolution of the self in God—emerging as a core mystical principle. This grounding is crucial for understanding Ghani Khan's poetic vision, as his recurrent emphasis on love, humility, and self-effacement can be read as an extension of this Qur'anic and Prophetic framework of Sufi spirituality.

Munib Ahmed et al. (2021) note mystical themes of divine love, fate, mortality and beauty as the core ideas of Ghani Khan poetically reimagining Sufi themes in their non-moralistic tradition in his Pashto literary research. The thematic analysis employed by Jamil et al. (2024) to compare mystical elements in Ghani Khan and W.B. Yeats generates spiritual longing between the two and

Building on this foundation, Omid (2022) traces the growth of Pashto theosophy and mysticism during the Mogul era, identifying six defining features: introspection, the centrality of the sheikh, the use of poetry as spiritual expression, opposition to tyranny, humanitarianism, and unconditional love of God. He situates major figures such as Bayazid Roshan, Rahman Baba, Hamza Shinwari, and eventually Abdul Ghani Khan within this long-standing mystical tradition. Omid's historical analysis highlights that Pashto literature has been steeped in Sufism for centuries, suggesting that Ghani Khan's poetic traces of *fana* are not isolated but rather rooted in an enduring cultural and spiritual inheritance. Iqbal et al., (2022) present an ecocritical study of Ghani Khan's poetry, arguing that his natural imagery is more than descriptive ornamentation, it becomes a medium of spiritual awareness. They identify three stages in his treatment of nature: sensory observation, reflective thought, and mystical insight. This tripartite process strongly resonates with the journey toward *fanâ*, where external reality gradually leads the seeker into deeper dissolution of self and unity with the Divine. Their findings confirm that Ghani's engagement with nature participates in a broader mystical pedagogy. Complementing this, ecocritical work argues that Ghani Khan's nature imagery is not merely descriptive but constitutes a layered spiritual pedagogy: Iqbal et al. (2022) demonstrate that in Ghani's nature poems the poet moves through phases—physical observation, intellectual reflection, and mystical apprehension, thus linking natural perception to moments of spiritual awareness that resemble stages preparatory to self-annihilation. Iqbal et al., (2022) present an ecocritical study of Ghani Khan's poetry,

arguing that his natural imagery is more than descriptive ornamentation, it becomes a medium of spiritual awareness.

For instance, Ali et al., (2023) analyze the poem “My Palace (Zama Mahal)” to show how Ghani’s speaker constructs imaginative refuge as a strategy of escapism from social reality, suggesting that this escapist mode often functions in the poems as a vehicle for inner transformation rather than mere avoidance. Ali et al., (2023) examine Ghani Khan’s poem My Palace (Zama Mahal) to explore how the poet creates an inner refuge as a way of negotiating reality. Their analysis suggests that this imaginative retreat is not merely escapism but a symbolic withdrawal that reflects deeper spiritual and psychological processes. For a mystical reading, this mode of retreat can be interpreted as a preliminary stage of *fanā’*, where the self begins to detach from worldly claims and prepares for transformation. Thus, their study provides textual evidence for how Ghani Khan stages ego-negation through poetic architecture. This reading is important for a Hallajian approach because *fana* is not simply annihilation but a transformative passage: the fabricated inner palace can be read as the experiential space in which the ego loosens its claims and encounters the possibility of annihilation and subsequent reconstitution. Recent regional scholarship has enriched our understanding of mystical currents in Pashto literature and reinforced the claim that Abdul Ghani Khan’s poetic imagination contains sustained spiritual and metaphysical concerns that merit doctrinal reading. The focus on Ghani Khan continues with Islam, Muhammad, and Raheem (2025), who apply Sartrean existentialism to his poetry, highlighting themes of freedom, the burden of choice, and bad faith. Poems such as *The Rainbow and Amongst Ourselves* are read as articulations of existential anguish in the face of divine silence. While compelling, their secular framework neglects the mystical potential of such images. In a Hallajian reading, what Sartre frames as abandonment can instead be seen as the silence of *fana*, a stage of annihilation where the self dissolves in yearning for the Divine. Thus, Ghani Khan’s confrontation with silence can be understood less as despair and more as mystical longing for union.

Methodology

Research methodology is the basis of any academic investigation because it offers the framework and direction in which the research questions will be answered. The chapter explains the methodological framework that will be used in the current study, which aims at investigating mystical remnants of *fana* in the poetry of the Ghani Khan in the light of the thinking of Mansur al-Hallaj. A qualitative research design has been adopted since the study is an interpretive one and focused on textual analysis of poetry. The chapter also discusses the purposive sampling of the sampled poems, theoretical support using Hallajian mysticism and expounds on the analytical framework of thematic analysis used in the interpretation. All these components make the study to be systematic, objective and in line with main objectives. The design type used in the current investigation is the qualitative, interpretive, and exploratory, which is based on the main purpose of the investigation, which is the awareness of the way mystical topics, especially the doctrine of the self-annihilation used by Mansur al-Hallaj, are reflected in the poetry of Ghani Khan. The design used during this study is mindful of subjectivity, meaning-making, and cultural context unlike quantitative research, which is based on measurement, statistics, and numerical description of the data. The poetry of Ghani Khan is more than a treasure trove of philosophical and spiritual ideas, and it is rather an anthology of aesthetic verses. To get its full richness, it is necessary to go deeper than numbers and become acquainted with language, symbolism, imagery, and philosophical undertones. Literary research is particularly inductive to qualitative research since it can enable the researcher to read between lines, in texts. According to Creswell (2013), qualitative design is best suited when the researcher aims at exploring complex concepts and phenomena by the meaning that individuals or groups attach to a social or human problem. The issue with Ghani Khan, in the case, is the relative disregard of his mystical aspect, especially, the remnants of Hallajian annihilation and mystical union in his poetic voice. Such a design therefore offers a flexible, interpretive and descriptive structure that allows one to examine both the overt themes and those that are hidden concerning

mystical thought. Moreover, the present research is an exploratory one. Exploratory research is conducted when the area of focus is a relatively under-studied area, and new knowledge is required. Although Ghani Khan has been examined in the frames of modernism, existentialism, and socio-political criticism (Ahmed, 2019; Khan, 2020), the usage of the mysticism of Hallaj as a theoretical instrument has not been developed yet. This design is quite suitable as well as necessary in a study that aims to reveal mystical themes in literature.

Sampling techniques

Sampling is described as the process through which a researcher will choose data sources to be analyzed. In this research, the purposive sampling technique which is referred to as judgmental sampling or criterion-based sampling will be used. In the purposive sampling, the researcher has the freedom to select material that is most pertinent to the research questions and objectives (Patton, 2002). Contrary to random sampling, in which all the population elements have an equal opportunity of being selected, a purposive sampling technique recognizes that not all the data may be of equal importance in a particular research. It is simply inadvisable and unattainable to discuss each of the many poems in the extensive poetic collection of Ghani Khan. Rather, the purposive selection of twenty poems has been done, each with a dense coverage of the mystical themes. The motifs of ego-dissolution, divine union, and ecstatic yearning are also recurring in these poems and are at the centre of the doctrine of fana by Hallaj. The choice of these particular poems will make the analysis of the study focused, relevant, and meaningful. Purposive sampling is also congruent to the interpretative nature of qualitative research. According to Miles and Huberman (1994), the quality of a qualitative research flourishes on information rich cases, which enable the researcher to come up with more in-depth knowledge regarding the subject of inquiry. The poems taken here are of such cases that are full of information and would constitute a lot of textual evidence in analyzing the way Ghani Khan describes mystical experiences. The other motive of using purposive sampling is because of the cultural and language peculiarity of the poetry written by Ghani Khan. The fact that his works are written in Pashto is essential because it is important to have the original translations and thorough interpretation. This allows the researcher to focus more on the linguistic specificity and interpretative depth of the poems because the sample size is small and allows the researcher to concentrate on the themes and dominant motifs within the poems with appropriate accuracy and thoroughness.

Theoretical Framework

The theoretical approach of this research is based on the mystical philosophy of Mansur al-Hallaj (858-922 CE), a famous Sufi mystic the doctrine of which, the fana (annihilation of the self), has influenced the Islamic mystiques. The mysticism of Hallaj revolves around the fact that, the ego has to be erased so that the human being can have a union with the Divine. His popular declaration, Ana al-Haqq (I am the Truth) does not represent any blasphemy but the destruction of selfhood to the point that there is only God left (Massignon, 1982). This fana paradigm offers a prism according to which the poetry of Ghani Khan can be defined. Ghani Khan uses imagery of dissolution, yearning, and transcendence often and these imageries are reminiscent of the mystical principles of Hallaj. With this theoretical background, it can be understood that the analysis will be grounded in the established mystical discourse and will also provide new insights into Pashto literature.

Analytical Framework

The study applies the thematic analysis as the main analysis method to analyze the chosen poems. Thematic analysis is a technique of identifying, analyzing, interpreting patterns of meaning (themes) of qualitative data (Braun & Clarke, 2006). It is applied extensively in the research of humanities as it enables the researcher to

proceed in a systematic manner through the raw data (text of poems) to more generalized interpretations and conceptual understandings. The thematic analysis is selected on a number of reasons. To start with, the poetry of Ghani Khan is full of metaphor, imagery and symbolic language with the power to be recognized in the patterns and extracted in the themes. The thematic analysis will allow the researcher to find out common motifs like ego-dissolution, spiritual intoxication, longing, and union with the divine and relate them to the mysticism philosophy developed by Hallaj. Second, thematic analysis is practical and flexible, which can be both inductive (data-driven) and deductive (theory-driven). In this work, analysis has been combined with both: themes in the poem Ghani Khan have been identified inductively, and deductively connected with needless to say, the doctrine of fana of Hallaj. Braun and Clarke (2012) suggest that thematic analysis can be quite useful in situations when the researcher seeks not only to describe the contents of texts, but also to interpret them. This is in line with the current study where the objective of the study is to not only make an account of the mystical themes in the poetry of Ghani Khan but also to give an interpretative explanation of the same with the philosophy of Hallaj. Thematic analysis therefore gives us a systematic but free method to the richness and complexity of mystic in poetry. The thematic analysis in this paper involves six steps which were described by Braun and Clarke (2006):

- Familiarization with the data through constant reading of the chosen poems of Ghani Khan in order to have a profound understanding.
- Producing first codes crossing important phrases, metaphors or images that refer to annihilation, ego-loss or divine union.
- Themingatic search splitting codes into bigger themes (fana, longing, love and transcendence).
- Themes Reviewing themes narrowing down to coherent and consistent themes with the poetic data and the philosophy of Hallaj.
- Themes definition and naming stating what each of the themes means in connection with the objectives of the research.
- Creation of the report combining themes in the larger analysis and discussion chapters

Data Analysis and Discussion

This chapter presents the thematic analysis of Ghani Khan's poetry, guided by Braun and Clarke's (2006, 2019) framework. The analysis aims to explore traces of fanā, the Sufi concept of annihilation of the self, through a Hallājīan lens. Drawing on the works and philosophy of Ḥusayn ibn Manṣūr al-Ḥallāj, the chapter examines how the poetic voice in Khan's work reflects, resists, or reimagines the mystical dissolution of the ego.

The chapter begins with a synthesis of the poems to establish familiarity with the dataset. It then outlines the process of generating codes and developing themes, before presenting a detailed thematic analysis. Key themes are illustrated with poetic excerpts and interpreted in relation to both the concept of fanā' and Hallājīan thought. The chapter concludes with a thematic map summarizing the findings and their interconnectedness.

Pious Priest and Madman

Pious Priest: What is Mecca?

All by the Creator made.

Madman: Madman tell me!

Pious Priest: What is faith?

Pious Priest: A lover's house,

Madman: Oh madman tell me?

If you have the eyes to see.

Pious Priest: But belief in His existence,

Madman: As are dwellings all around us,

With the heart, seeing of dream.

Madman: Both of union and communion
With beloved's entity.

Pious Priest: What is heaven?

Madman: Madman tell me?

Pious Priest: For you heaven is no more
Than a gourmet's spread.

Madman: For me it's communion,
Being drunk with the wine of ecstasy.

Pious Priest: What is a hoor?

Madman: Madman tell me?

Pious Priest: A crimson line on the horizon,
As the sun sets on the sea;

Madman: A butterfly, a bubble quickly pricked,
Of our laughter as we grieve.

Pious Priest: What's intoxication?

Madman: Madman?

Pious Priest: In the many-splendored palace,
It's to enter and to exit,
At our will and at our ease.

Madman: Pious priest, it's an excursion,
Of an intense ecstasy.

Pious Priest: What is prayer?

Madman: Oh madman?

Pious Priest: Gaining entry to the street
Of the loved one's residence.

Madman: Kissing the dust,
And becoming the intense longing,
Hope, sometime to greet
The beloved with a smile.

Pious Priest: And what is prostration?

Madman: Madman?

Pious Priest: Of one's self to dust, and placing
At beloved's feet the necklace
Of the flowers of ecstasy.

Pious Priest: What is life?

Madman: Oh madman, tell me!

Pious Priest: I am life, life is my dreams,
Of the morrow, day before!

Pious Priest: And what is communion?

Madman: Madman?

Pious Priest: It's the dancing midst the stars,
And enveloping the moon
With the essence of one's being.

Madman: It is the drowning

In the shoreless lake of beauty.

Pious Priest: What is beauty and its essence?

Madman: Tell me, if you please!

Pious Priest: It is a wave
Of our drunkenness intense,
A faintly smiling thought,
And a slender thread of light.

Pious Priest: And what is the beloved?

Madman: Madman?

Pious Priest: The sane can't see him,
The insane just barely see
The shadow of his lashes,
Long and curled, infinitely.

Pious Priest: And, finally, who are you and all your kind?

Madman: I am just somebody's longing,

A flower of someone's shapely,

Tapering fingers, hennaed bright,

Lying coyly, in repose,

On beloved's pretty feet.

The Codes: "Prayer is kissing the dust," "prostration as reduction of self to dust," "wine of ecstasy," "beloved unseen.

Themes: Spiritual longing: yearning for the beloved who remains unseen.

Emergent Themes, textual Evidence, and Hallajian Reading

❖ Reinterpretation of Orthodoxy through Mystical Vision

Textual evidence: "What is Mecca? ... A lover's house... as are dwellings all around us." / "What is heaven? ... For you heaven is no more than a gourmet's spread, for me it's communion and being drunk with ecstasy."

Analysis: The madman is breaking down the literalist, materialist understanding of sacred ideas and redefining it to represent mystical experiences.

Hallajian Connection: Hallaj also re assessed religious symbols by religious ecstasy of mysticism (Ana al-Haqq collapsing self/Divine). Ghani Khan repeats this path: he transfers sacral types into experience annihilation.

❖ Faith as Union and Communication, Annihilation of Separation

Textual evidence: "What is faith... but belief in his existence, with the heart, seeing of dream, both of union and communion with beloved's entity."

Analysis: Faith is not belief in doctrine, but experience of unity, the breakdown of the space between the self and the Beloved.

Hallajian Connection: This is pure fana: belief as self in beloved.

❖ Prayer and Prostration as Annihilation of Self

Textual evidence: "What is prayer... kissing the dust, gaining entry to the street of the loved one's residence." / "What is prostration...it's the reduction of one's self to dust, and placing at beloved's feet the necklace of the flowers of ecstasy'

Analysis: Ritual is reenchanting: prayer is submissiveness, desiring; prostration is the actual springing down to dust. Both are images of fana.

Hallajian Connection: The language of annihilation in love espoused by Hallaj rings in: the real worship can only be a self-nullification, not a matter of outward appearance.

❖ Ecstasy as true Heaven, intoxication as Mystical Unveiling

Textual evidence: "What is intoxication... excursion in the many-splendored palace of an intense ecstasy

Analysis: Making a drunkard is not a material, physical, but a spiritual comparison of transcendence. Heaven is communion and not luxury.

Hallajian Connection: According to Hallaj, the mystical union is the drunkenness in the Divine. That is to say Ghani Khan is echoing that ecstatic lexicon.

❖ **Beloved as Ineffable, glimpsed only in Madness**

Textual evidence: “What is the beloved? ... The sane can't see him, the insane just barely see the shadow of his lashes.”

Analysis: The beloved is something one cannot understand rationally; it is something madness can glimpse. And here insanity is mystic vision.

Hallajian Connection: The ecstasy that Hallaj experienced was referred to as madness by the people of his time; in this case, madness is glorified as the sole means of knowing.

Pious Priest and Madman by Ghani Khan is a conversation between two opposing voices, the priest, who believes in ritual and dogma, and the madman, who is speaking in the intoxication of the mystical vision. The tension is a reflection of the mystical battle of the self, according to Hallaj that exists between a self that sticks to the ego and a self that desires to be destroyed. The poem is full of self-negation when the madman does not conceive of prayer as ritual, but as the act of “kissing the dust, gaining entry to the street, / Of the loved one's residence” (p.117). In this the worshipper removes his ego and humbly comes before the beloved as dust, repeating what Hallaj said, that the self must be erased before God can be actualized. This answers the first objective of the research, which demonstrates the way in which the poem dramatizes the representation of self-negation in the Sufi path. Spiritual desire also beats the poem, which is projected in the form of wine, beauty, prostration and invisible face of the beloved. The madman clarifies that being drunk is not drunkenness but “an excursion, in the many-splendored palace, / Of an intense ecstasy” (p.117). This is a reflection of the ecstatic utterances of Hallaj (shathiyyat), in which the soul in the ecstasy caused by the Divine beauty dissolves into rapture. The lover is said to be barely visible, “the sane can't see him, / The insane just barely see / The shadow of his lashes” (p.117). This incomplete vision is an indication of the desire of the seeker to be united but is not united at the level of fana. Accordingly, the second research objective is simultaneously reached: spiritual longing is directed through the verse of Ghani Khan with regard to fana, in which longing is itself the way to self-destruction. Above all, the poem is dramatizing existential surrender, which is the main theme in Hallaj mystery. When the madman presents a definition of prostration as “the reduction of one's self to dust, and placing / At beloved's feet the necklace / Of the flowers of ecstasy” (p.117) the falling is not a ritualistic act, but a death of the self. This is comparable to Hallaj himself who became martyred as the ultimate surrender of the egocentric self, the destruction of the self. The madman of Ghani Khan, similar to Hallaj, does not accept the logic of the priest and accepts annihilation as the real kind of life. This goes directly to the third research objective because it demonstrates how the poem actualizes existential surrender in mystical self-effacement. Altogether, the poetic speech of Ghani Khan in Pious Priest and Madman is placed next to the mysticism of Hallaj. It erases the self in humbleness and ecstatic sight, has a desire of the invisible beloved, and in the end sacrifices the ego in devotion. Ghani Khan, through the character of the madman, confirms that pure wisdom is not the logics of priests, but instead annihilation in fana whereby the self is lost and nothing is left but Divine reality.

The World and Heaven

When there's ecstasy and youth,
And the goblet to the brim
Filled with vintage, red, red wine,
The beloved, a few friends,
Flowers in great abundance, hues,
And the evening's mellow grief.
Love is fire and some light,
Heart a-smoulder and in flames,
Like a furnace glowing bright;
For this life I shall surrender
Your eternal paradise.
Every moment, hue of life
Is a helpless slave of time;
And, in heaven, says the priest,
Time, my slave is bound to be.
But when he's reduced to naught,
And I finally assume
Complete mastery of my thought,
All the ills I now endure
Shall be overcome, destroyed.
If forever I were young,
Youth would surely be a curse;
It is now so loved, endearing,
As its beauty is like the morn,
Like a dream that quickly fades.
If the moon were not to wane,
Love were always to be young,
And youth never prone to age,
A perennial flowing stream

Of the choicest, vintage wine—
Would this be like Paradise?
Or, more likely, shades of hell!
This old world I'll always miss,
And remember with my tears;
And the darkness of the night,
With its crescent shining bright,
Will insistently demand.
And each day I shall remember
How the shades of evening fall,
And, being bored of faithful hours,
The unfaithful loves recall.
Man by nature is a hunter,
Loves each moment of the chase;
On the river bank of love,
I shall fast the optional fasts,
And shall sigh, recall to mind
My half-emptied cup of wine.
When a thing becomes eternal,
It becomes a scourge, infernal.
The unending aeons of time,
From the dawn of all creation,
The eternal life, existence,
Can suit You—and You alone.
Man, in each new tinted palace,
A fresh, new beloved craves;
Fresh, red flowers in the desert,
Flaming torches in the night.
He is sure to lose his bearings

In a never-ending night,
And in light which is eternal,
He is sure to lose his sight.
Of continuous change a child,
In one state he cannot stay;
If he enters Your high Heaven
With this nature and this form,
In few days he'll tire,
And then weep relentlessly.
Oh God of Grace and Bounty,
Make this world for me a Heaven:
It's a wish that is accomplished
Through an easy formula—
Of just three words and no more,
Which I have already mentioned:
The beloved, youth, and wine.
So that this my head, possessed,
Can amuse itself with it,
And the other heaven, promised
After death, can be bequeathed
To the pious, anxious priest,
If by dreaming of it only
Gracious eminence can thrive!
And for me here provide
Just an amply-bosomed bride,
Fair and lovely, starry-eyed,
Very loving, like a candle,
Heart in flames, emitting light;
In each glance, a score of colours,

Scores of attitudes in mind.
Let the spring most indecisive,
Sometimes rain and sometimes shine;
And within one skin containing
Many lovely mistresses—
Sometimes drunk, inebriated,
Sometimes quiet, very coy.
Who within my weary heart
Sets on fire myriad colours,
In innumerable flames,
Which, like fire, burn, consume,
And my dancing body whirl around;
And with one coquettish glance
So inebriates and fires me
That the revellers are envious,
And the Saki, looking on,
Is with envy, very green.
In exchange for those in thousands
To be ours in paradise,
Grant me one right here on earth
Of the kind I have described.
And my promised youth, eternal,
In exchange I'll sacrifice.
If you cannot, dear Beloved,
My need thus satisfy,
You can keep the countless hours—
I have no need for them here,
Nor desirous of them there;
Always gentle and reclining

On green cushions made of plush.

Grant your Ghani his desire,

Oh Beloved! Oh Creator!

Or else be prepared to lose him—

Oh Sustainer of all mankind!

For of pining he will die!

Fulfill just this wish of mine,

Codes: “Ecstasy and youth”; “reason’s restricted to measure and weight”, “Love is fire and light”; “youth loved like the morn”; “make this world for me a Heaven”, “Forever young a curse”; “eternal life suit You alone”; “fulfill this wish or lose me”.

Themes: Spiritual Longing: Longing for divine satisfaction within worldly existence.

Emergent Themes, Textual Evidence, and Hallajian Reading

❖ Earthly Intoxication as Sacrament

Textual evidence: “When there’s ecstasy and youth, / And the goblet to the brim / Filled with vintage, red, red wine...”; repeated refrains about wine, beloved, hues, revellers.

Hallaj’s mystical language frequently adopts profane imagery (wine, lovers) to speak of divine union. Ghani Khan’s wine functions similarly as a medium of transcendence: the speaker asks for intoxicating experience on earth as if it were the sacrament that dissolves the self. The wine is not mere hedonism but a vehicle toward states resembling sukr (ecstatic annihilation) , a trace of Hallajian fana enacted through sensory plenitude.

❖ Fear of Eternal Sameness, Temporal Flux Preferred

Textual evidence: “If forever I were young, / Youth would surely be a curse”; “When a thing becomes eternal, / It becomes a scourge, infernal.”

Hallajian reading: Hallaj’s fana implies annihilation followed by baqa (subsistence in Divine Being) . Ghani’s anxiety toward “eternal” sameness problematizes conventional sanctified afterlife: if the self remains unchanged in eternity, that eternity is torment. From a Hallajian angle this foregrounds the necessity that annihilation must transform subjectivity (not merely prolong it), a genuine fana must dissolve the ego so that any “eternal” subsistence is non-egological. The poem’s critique suggests the poet senses a false afterlife where ego persists unchanged, an anti-baqa, which Hallaj would resist.

❖ Desire, Novelty, and the Ethics of Longing

Textual evidence: “Man in each new, tinted palace, / A fresh, new beloved craves”; “Let the spring most indecisive, / Sometimes rain and sometimes shine”

The poem celebrates desire’s restlessness as intrinsic to human being. Hallajian fana requires the lover’s desire to focus on union with the Real rather than being diffused over ephemeral objects. Ghani’s poem, however, makes that diffusion explicit: he asks for multiplicity and change in the beloved’s manifestations. This can be read as either a refusal of static sanctity or an insistence that the divine manifest as lively, changing presence, implying a performative surrender to a dynamic mode of annihilation.

❖ Ambivalent / Eroticized Surrender (Conditional Fana)

Textual evidence: “For this life I shall surrender, / Your eternal paradise.”; “And my promised youth, eternal, / In exchange I’ll sacrifice.”

Surrender here is transactional: the speaker will surrender "for this life" if God makes this world his heaven. This conditional surrender is a complex trace of Hallajian fana: it shows an appetite to be annihilated, but annihilation must be meaningful. The eroticized plea (beloved, bride, wine) expresses a longing to be consumed in the beloved here and now, a kind of embodied fana oriented to immanent love instead of purely transcendental union. It is a Hallajian echo transposed into sensual registers.

❖ **Parodic Critique of Clerical Promises and Religious Irony**

Textual evidence: "And the other heaven, promised / After death, can be bequeathed / To the pious, anxious priest... / You can keep the big fat houris / I have no need for them here."

Hallaj's life and utterances challenged clerical orthodoxy; this poem's irony toward priestly assurances aligns with that antagonism. Ghani questions received religious economies that defer joy to a distant afterlife. The poem's invocation of immediate delight is therefore not only hedonistic but polemical, a Hallajian insistence that truth may be revealed beyond institutional mediation.

The argument between the World and Heaven is a prolonged one: the speaker likes fluctuating and worldly pleasures more than a permanent, unchanging heaven. And yet it is not a materialist taste; but a theological and existential criticism, which he demands with intoxicated plea, with paradox. The pleas incessantly of a heaven on earth (beloved, youth, wine, many lovers, indecisive spring) are actually prayers that the present be made immortal so that submission (and perhaps destruction) can be experienced in the present and not put off to a later time. Self-negation manifests itself in a number of registers. The speaker is ready to sacrifice eternal youth by being ready to surrender and to sacrifice to enjoy union with the lover immediately. Such a willingness is a kind of self-negation or the conditions of the ego are open to negotiation; the self is ready to be devoured by passion. But the poem too reveals ambivalence the speaker is afraid of an eternal self who does not change in any way ("If forever I were young... Youth would certainly be a curse which displays a condition that annihilation be transformative not a mere protracted ego. So, Ghani is not a passive extinction but a selective, relational surrender which requires a real dissolution of egoic continuity. spiritual longing vis-a-vis fana: Longing in this poem is playful, erotic, urgent. It is superimposed on Hallajian sukr (mystical intoxication): the goblet, the beloved and the revellers are icons of an ecstasy that can perform fana. Nevertheless, the desire is ambivalent on the part of Ghani concerning the place of destination: he desires annihilation as full and becoming, rather than as monotony eternity. So, the poem follows one of those versions of fana which are immanent and aesthetic - the fana is the annihilation of the self in the beloved-world, and not merely in an abstract Divine above the life of sense. The existential surrender is being dramatized as conditional, erotic and political. The last cry of the speaker is his request of fulfilment of just this wish of mine... Or otherwise lose him") heightens submission to physical danger: he will expire of acidity. That physical danger reiterates the gravity of submission, it is experienced, corporeal and present. The existential submission of Ghani is thus existential, sensual, and focused on the transformation of the time into a welcoming place of union. The poem is a convoluted traced line of fana: Ghani Khan declines a shallow immortality and demands a gift, a fana which swallows self by love, by wine, by changing beauty. The outcome is an ironic demand: to be destroyed, but in the world that continues to evolve - in order that the destruction will be a creative renewal and not an enslaving homogeneity.

The goal of this paper involved studying how Ghani Khan explains spiritual longing in reference to the Sufi-fana. The results show that the element of longing pervades his poetry not as the sentimental desire but as the necessity of being. His poetic voice swings between desiring closeness with God and feeling hopelessness at the fact that he will never be able to be with God and, thus, longing becomes a worship process in itself. This puts it in line with the ecstatic spirituality of Hallaj, in which longing is not a lack but it is the sign of

the presence of the divine. The poetry of Ghani Khan indicates that longing is a paradox: it is on the one hand the aggravation of the separation, on the other hand the pushing the soul into the annihilation. The desire, in this case, is the force that disintegrates the ego borders and is what leads to fana. The discovery highlights the uniqueness of the mysticism of Ghani Khan, in which desire, in turn, is offered in kissing as a path to transcendence.

Conclusion

This chapter is the synthesis of the analysis results presented in its context in the Hallajian mystical concept of fana (annihilation of the self). This chapter attempts to connect the bigger trends that were brought out by the readings, rather than returning to each poem one at a time. It determines the main findings concerning the formulated research aims and questions, proceeds to the discussion of the theoretical and literary implications, and draws the conclusions about the meaning of the research. Thus, this chapter definitively highlights the richness of the mystical voice of Ghani Khan, but it also shows how his relationship with the idea of fana is leading to a reassessment of not only the Pashto literature, but also the Sufi poetics in general.

The approach to the analysis of the chosen poems of Ghani Khan in terms of the mystical idea of fana annihilation of self in the Divine of Mansur al-Hallaj indicates that he is deeply involved in the issues of spiritual desire. Each of the poems adds its own colour to the canvas of the mystic art, yet they all combine to create a single effect: the dramatization of the process of ego disappearance in Ghani Khan, the longing of the soul to unite, and the submission of human will to the divine reality. This study has examined spiritual longing in the poetry of Ghani Khan through the Hallajian doctrine of fanā, demonstrating that desire in his poetic imagination functions not as emotional excess or unresolved absence, but as a form of devotion. By situating Ghani Khan's expressions of yearning within the framework of Hallajian mysticism, the analysis reveals that longing in his poetry is a transformative force that destabilizes the ego and propels the self toward annihilation. Desire, rather than being fulfilled or resolved, is sustained as an existential condition that keeps the poetic subject in a continuous state of spiritual exposure. The findings suggest that Ghani Khan reconfigures longing as a sacred practice through which separation from the Divine becomes meaningful rather than alienating. His poetry does not promise consolation or harmonious union; instead, it preserves the pain and intensity of yearning as a necessary stage in the mystical journey. In this respect, his work resonates closely with Hallaj's ecstatic spirituality, where longing signifies divine presence rather than absence, and where devotion is enacted through suffering, risk, and self-erasure. Moreover, this study highlights Ghani Khan's distinctive contribution to Sufi poetics by translating the metaphysical abstraction of fanā into lived human experience. Through recurring images of distance, burning desire, and unattainable closeness, his poetry enacts longing as a process that gradually dissolves the boundaries of the self. In doing so, Ghani Khan bridges classical Sufi mysticism with modern existential consciousness, demonstrating that longing remains a vital spiritual force in contemporary poetic expression. In conclusion, reading Ghani Khan's poetry through the lens of Hallajian fanā allows longing to be understood not merely as a theme but as a devotional mode that structures his poetic vision. This approach not only deepens the understanding of his mystical philosophy but also situates his work within a broader tradition of radical Sufi spirituality. By foregrounding longing as devotion, this study contributes to Pashto literary studies and comparative mysticism, affirming Ghani Khan as a poet whose yearning does not seek resolution, but transcendence through annihilation.

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