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KHIZAR HUSSAIN CHISHTI: THE CONFLUENCE OF SPIRITUALITY AND POETRY IN THE CHISHTI TRADITION

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ABSTRACT: The Indian Chishti mystics blended spirituality with poetry, creating a rich legacy that emphasized divine love, compassion, and devotion. Notable figures like Hazrat Amir Khusro and Hazrat Baba Farid revolutionized Persian, Hindavi, and Punjabi poetry, shaping the subcontinent's cultural heritage. Modern poet Pir Khizar Chishti continued this tradition, merging spiritual and romantic themes in his ghazals, leaving a lasting influence on contemporary poetry. Khanqah Sial Sharif has played a crucial role in spreading spiritual knowledge and literature across India. Established by Khawaja Shamsuddin during a time of widespread despair, it became a hub of learning and the custodian of the Chishti Nizami tradition. The Khanqah's devotion to knowledge and literature inspired its subsidiary khanqahs, such as Khanqah Kotla Sarang, where Pir Khizar Chishti (1944–2019) emerged as a significant figure. Deeply influenced by the Chishti saints, Pir Khizar Chishti contributed significantly to both religious services and Urdu poetry, particularly the ghazal. His poetry, marked by lyrical beauty and spiritual devotion, challenged conventional norms and earned Khanqah Kotla Sarang a respected place in literature. Pir Khizar Chishti was born into a family with a strong spiritual legacy and received his education from renowned scholars. He pledged allegiance to

Hazrat Qamar-ud-Din Sialvi, who profoundly influenced his spiritual journey. In addition to his religious duties, Pir Khizar Chishti became an eloquent speaker and poet, actively engaging in public and religious discourse. Pir Khizar Chishti's work carries the essence of the Chishti Sufi tradition, blending mystical thought with the beauty of Urdu poetry. His verses resonate with metaphors of divine and human love, offering a unique blend of spiritual depth and lyrical elegance. His contributions have left a lasting legacy in both religious and literary circles, making him a distinguished figure in contemporary Sufi poetry.

KEYWORDS: Compassion, Contemporary Sufi poetry, Divine love, Ghazals, Human love, Indian Chishti mystics, Khanqahi poetry, Lyrical beauty, Mystical thought, Pir Khizar Chishti, Poetry, Sial Sharif, Spiritual devotion, Spirituality

The Indian *Chishti* mystics made significant contributions to poetry, blending spirituality with artistic expression to create a rich legacy of mystical literature. Rooted in Sufism, the *Chishti* order emphasized love, compassion, and devotion to God, and its poets used verse as a means to convey these themes. Prominent figures like Hazrat Amir Khusro (1253–1325), a disciple of Nizamuddin Auliya, are celebrated for their profound influence on both Persian and Hindavi poetry. (Smith 2014a, 67). Khusro's works, infused with mystical devotion, also laid the foundations for various cultural expressions such as qawwali, ghazals, and riddles. His poetry often addressed divine love, spiritual yearning, and the disciple's relationship with the master. (Khusraw 2011, 98)

Other *Chishti* saints, like Hazrat Baba Farid (1173–1266), composed deeply spiritual poetry in Punjabi, making complex mystical concepts accessible to common people. (Qaiser 2016, 48) His verses, filled with the imagery of divine love and asceticism, were later included in the Sikh scripture, Guru Granth Sahib. (Smith 2014b, 67) The poetry of the Indian *Chishti* mystics not only advanced spiritual teachings but also shaped the literary and cultural fabric of the Indian subcontinent, merging spiritual wisdom with artistic beauty. Their contributions continue to resonate in both religious and cultural practices across South Asia.

The radiance of Khanqah Sial Sharif is illuminating every corner of India. At a time when despair was widespread, Khawaja Shamsuddin established a spiritual center that gradually became a hub of knowledge and literature. The love for knowledge and literature that Khanqah Sial Sharif embraced is also reflected in its subsidiary khanqahs. Khanqah Sial Sharif is the

custodian of the *Chishti Nizami* tradition. It has given enduring meaning to the term "Chishti." Even in the present era, when someone adds "Chishti" to their name, it is naturally assumed that the person embodies the spirit of the Chishtis, filled with passion and a deep love for knowledge and literature. The poetic tradition of Khanqah Sial Sharif is well-established, and the love for poetry is evident in its affiliated khanqahs as well. Although the poetic tradition at Khanqah Kotla Sarang is not very old, when Pir Khizar *Chishti* (1944-2019) associated himself with Khanqah Sial Sharif, he was deeply influenced by the passion and devotion of the *Chishti* saints. Alongside his service to religion, he dedicated his life to poetry. His style of Urdu ghazal, with its lyrical beauty, even prompted some scholars to issue *fatwas* against him. His literary contributions have earned Khanqah Kotla Sarang a respected position in the world of literature.

Pir Syed Khizar *Chishti* was born in the early part of 1944 in his maternal village, Dila Nawali. His father's name was Pir Syed Chiragh Hussain. His family was known for its scholarly and spiritual reputation, and several revered saints had come from this lineage. He received his early education from his elders, and later traveled to different regions to study various texts. He gained knowledge from the renowned scholars of his time, including Allama Muhammad Sharif Hazravi, Hafiz Tajuddin, and Maulana Ghulam Rasool Rizvi. He learned the science of prosody and the art of poetry from Allama Sa'im Chishti, who was a great poet of his time and widely recognized for his naat poetry. Interestingly, it was Pir Khizar *Chishti* who granted Allama Sa'im *Chishti* the khilafat of the *Chishti* order.

He pledged allegiance (*bai'at*) at the hands of Hazrat Qamar-ud-Din Sialvi and expressed pride in this allegiance throughout his life. Once, during a gathering in Jhelum, an elder wanted to bestow the cloak of khilafat upon him, but he responded in Punjabi: *this head belongs only to the Sials*. This statement clearly shows

the deep devotion he had for Khanqah Sial Sharif. He received the khilafat and permission for *bai'at* from Khawaja Hameed-ud-Din Sialvi. Throughout his life, he generously spread the light of knowledge. He established a madrasa, *Jamia Ghausia*, in the city of Mandi Bahauddin.

Pir Khizar Chishti dedicated his life to this institution, and his students around the world continue to promote the Khanqah system. Pir Khizar Chishti was a renowned speaker of his time, showcasing his eloquence not only in Pakistan but throughout Europe as well. He played a significant role in the *Tehreek Nizam-e-Mustafa* at the behest of his spiritual guide, Khawaja Qamar-ud-Din Sialvi. In recognition of his services, Pir Karam Shah Al-Azhari bestowed upon him the title *Khizar-e-Millat* (Leader of the Nation).

Pir Syed Khizar Hussain Shah passed away on February 12, 2019. After his death, his son, Sahibzada Syed Muin Hussain Chishti, was appointed as the *Sajjada Nasheen* (spiritual successor) and the heir of *Khizar-e-Millat*.

The renowned *naat* poet, Allama Sa'im Chishti, wrote verses in praise of him, fully capturing his personality:

حضرت سید خضر چشتی ، خضر شہ پیر ہیں
نور زہرا ، سید کونین کی تنویر ہیں
جلوہ گر ان کی جبین میں مصطفیٰ کا نور ہے
ان کے سینے میں علی المرتضیٰ کا نور ہے
حضرت سید خضر شاہ ہیں ادیب معتبر
معتبر علامہ و شاعر ، خطیب معتبر
یاد آتا ہے خدا سید کی صورت دیکھ کر
ہو گیا عاشق جہاں کردار و سیرت دیکھ کر

Hazrat Syed Khizar Chishti, known as Khizar Shah Peer,

He is the radiant light of Zahra, a reflection of the Leader of the two worlds.

The light of Mustafa shines on his forehead,

*In his heart resides the light of Ali Al-Murtaza.
 Hazrat Syed Khizar Shah is a respected scholar,
 A renowned intellectual, poet, and esteemed orator.
 Seeing the face of Syed reminds one of God,
 The world falls in love, witnessing his character and
 conduct.* (مرید احمد ۲۰۱۱ء، ۵۰۷)

Pir Khizar Chishti's writings are a lasting legacy, which include works such as *Aal-e-Rasool*, *Hayat-e-Rasulullah* (PBUH), *Khulafa-e-Rasulullah* (PBUH), *Mawdoode Rasoolullah* (PBUH), *Khutbat-e-Khizar*, and the Quranic commentary *Anwaar-ul-Bayan*. Even if Pir Khizar Chishti had not been a traveler on the path of spirituality, mysticism, or the service of religion through his sermons, his literary taste alone would have granted him eternal recognition. His contributions to poetry and his love for literature provide a lasting legacy beyond imagination. However, his love for poetry and mastery in it remained concealed under the cover of his sermons and religious services. He did not receive the literary recognition he rightfully deserved.

He published six collections of poetry, including *Jam-e-Khizar*, *Sada-e-Khizar*, *Armaghan-e-Khizar*, *Asrar-e-Khizar*, and *Jam-e-Hayat*. His poetic collections have now been compiled and published under the title *Diwan-e-Khizar*. His literary life is marked by freshness and diversity. He composed poetry in all the established poetic meters, with fluidity and spontaneity reaching their peak in his verses. Pir Khizar Chishti experimented with various forms of poetry. Unlike typical poetic compilations that focus solely on poetry, he included definitions of poetic terminology and figures of speech at the beginning of his *Diwan*.

Allama Zafar Iqbal Farooqi writes about his poetry:

"It is often seen that the weight of scholarly depth diminishes the vibrancy of poetry and prose, but whether it's his prose or verse, his outstanding feature is that while untangling complex academic topics, his writing retains a flowing freshness." (خضر حسین ۲۰۱۶ء، ۵۰)

Pir Syed Khizar Chishti explored various genres of Urdu poetry, including *Hamd* (praise of Almighty Allah) and *Naat* (praise of the Prophet), as well as *manaqib*

(verses in praise of saints). His Urdu *ghazals* are imbued with a classical richness. His *ghazals* carry a profound, soulful romanticism, and at the same time, reflect his mystical inclinations. In his poetry, one can see the beauty of the beloved in every color of nature. His verses blend reality and metaphor seamlessly, showing both novelty and individuality in the classical form of *ghazal*. At times, his *ghazals* are infused with a religious tone, and his verses harbor a deep pain and passion. He carried forward the literary traditions of the *Chishti* Sufi order, and his poetry resonates with the Sufi thought of the *Chishti* saints. He used various forms of Urdu poetry to express his emotions. Reflecting on his inherited literary tradition from the *Chishti* saints, he wrote:

میں وہ شاعر ہوں کہ جس کی ہر غزل ہے منفرد
جس میں کوئی شعر بھی ہوتا نہیں ننگ غزل
شوق کی دنیا خضر! دل میں میرے آباد ہے
ذوق چشتیت نے بختا ہے مجھے رنگ غزل

*I am a poet whose every ghazal is unique,
In which no verse falls short of the excellence of
ghazal.*

*The world of passion, Khizar, is alive in my heart,
The taste of Chishti thought has granted me the color
of ghazal. (خضر حسین ۲۰۱۶، ۲۱۳)*

Pir Khizar Chishti viewed the beauty of the beloved in his own way. Sufis consider love to be the conqueror of the world, and for them, the division between reality and metaphor is minimal. Love and passion are their ultimate goals, and they believe that the true arena for a person's spiritual training is the valley of love. Only by journeying through it does the seeker reach their destination. This seeker is seen as one who, indifferent to the division between reality and metaphor, desires only to enter the city of love. The mystical fervor in Khizar Chishti's *ghazals* reflects this, where the shadows of metaphor glow brightly, but he turns the direction of this metaphor toward reality. One of his verses reveals this truth:

شعر کہہ لیتا ہوں جب ارمان جاتے ہیں بچل
جلوہ حسن ازل دیکھوں تو کہتا ہوں غزل

*I compose poetry when my desires surge,
And when I witness the beauty of eternity, I express
it in ghazals.* (خضر حسین ۲۰۱۶، ۲۱۹)

In Khizar Chishti's poetry, the captivating beauty of the beloved is vividly portrayed. He extolled the beauty of his beloved in a classical style, comparing the beloved's beauty to the blooming flowers in a garden and speaking of the magic of the beloved's tresses—an eternal theme in *ghazal* poetry. *Ghazal* poets have always been captivated by such beauty, and Khizar Chishti also employed metaphors of tresses and eyebrows in a unique manner. His style of *ghazal* writing has a particular elegance. This distinctive quality is the hallmark of the *Chishti* Sufi poets, who ensure that the traditional beauty of *ghazal* never fades. Khizar Chishti's *ghazals* reflect this richness. Some of his verses are as follows:

نیاز عشق کی قسمت سوار نے آجا
گلوں کے حسن کی رنگت نکھار نے آجا
صدائیں دیتا ہے، خمدار گیسوؤں کا اسیر
جگر میں خنجر ابرو اتار نے آجا
روکی ہے لب پہ میری آکے جان اے جاناں
صدائیں دیں ہیں خضر بے قرار نے آجا

*Come and elevate the fate of love's devotion,
Come and enhance the color of the flowers' beauty.
The one entranced by your coiled tresses calls out,
Come and plunge the dagger of your arched brows
into my heart.*

*My beloved, you stopped just short of my lips,
The restless Khizar has cried out—come!*

(خضر حسین ۲۰۱۶، ۲۲۱)

In his poetry, the colors of romantic love are at their peak. Who was Khizar Chishti's beloved? Whom did he love? Only he would know the answers to these questions, but from his verses, one can sense that the inner emotions of this Sufi saint create a unique

atmosphere. He brought a new allure to *ghazal* poetry by using the refrain "killed me" (*mar diya*- مار دیا). In this *ghazal*, words like sword, separation, physical beauty, and cruelty have their own charm due to their meaningfulness. After reading his *ghazals*, it becomes clear that he had studied a lot of works by famous Persian, Punjabi, and Urdu poets.

کسی کو تابش تیغ قضا نے مار دیا
کسی کو چہروں کی آب و ضیاء نے مار دیا
فراق و ہجر کے صدموں سے مر گیا کوئی
کسی غریب کو اس کی وفا نے مار دیا
کسی کے جسم پہ غیروں نے تیر برسائے
کسی کو اپنوں کے جو رو جھا نے مار دیا
حیات دیگا اسے کیا؟ خضر کا جام حیات
جسے ہو زلف کی کالی بلا نے مار دیا

Some were killed by the glow of the death sword,

Some by the radiance of their faces.

Some died from the pain of separation and distance,

Some poor soul was killed by their own loyalty.

Arrows were shot at some by strangers,

While some were killed by the cruelty of their own.

What will the cup of life give them? Khizar's cup of life,

When they were already killed by the black disaster of the tresses. (خضر حسین ۲۰۱۶، ۳۳۰)

His *ghazals* exhibit the atmosphere of classical poetry. As we read his *ghazals*, it becomes apparent that he considers the classical style of *ghazal* as the true form of *ghazal* poetry. Most of his *ghazals* follow this style. His poetry addresses traditional themes but with his own unique expression, which is the true art of Khizar Chishti. He has praised the lips, cheeks, and glances of the beloved. He refers to the beloved's eyes as a tavern. It is a tradition in Urdu *ghazal* to write countless verses about the beloved's eyes, and Khizar Chishti connects his *ghazal* writing with this tradition as well. He also

addresses the theme of the beloved's unfaithfulness. His refrains are beautiful and unique. The refrain "is beautiful" (*khoob hai*) in this *ghazal* has its own charm:

تخت ان کا خوب ہے، دیوان خانہ خوب ہے
 ان کی باتوں میں ادائے حاکمانہ خوب ہے
 ان کے لب لعل بدخشاں، انکے عارض ضوفشاں
 ان کی مست آنکھوں کے اندر بادہ خانہ خوب ہے
 خوب ہے نازوں بھری ہر اک ادائے دلنواز
 ان کا انداز بیاں، طرز بہانہ خوب ہے
 اپنا کہتے ہیں ملنے سے کرتے ہیں گریز
 اے خضر ان کی یہ خویہ دلبرانہ خوب ہے

*Their throne is beautiful, their court is beautiful,
 In their words, there is a regal charm that is beautiful.*

Their lips, rubies of Badakhshan, their cheeks, light radiating,

And in their intoxicated eyes, the tavern is beautiful.

Every delicate manner, full of pride, is beautiful,

Their style of speaking, their way of making excuses, is beautiful.

They call me their own but avoid meeting me,

O Khizar, this coquettish trait of theirs is beautiful.

(خضر حسین ۲۰۱۶ء، ۳۳۲)

Khizar Chishti also uses allusions skillfully in his *ghazals*. It is a tradition in Urdu *ghazal* that whenever the gallows are mentioned, the famous Sufi martyr Mansur Al-Hallaj is often referenced. Khizar Chishti also presents the idea of sacrificing his life for the beloved in his *ghazal*, just as Mansur did. The nightingale and the cage are also traditional subjects in Urdu *ghazal*. The lover uses the metaphor of the nightingale to express their restlessness. Khizar Chishti has also used the nightingale and cage metaphor to convey his own longing and yearning. The following verses from his *ghazal* reflect this pain and passion:

یہ ہے فیضان شائد حضرت حلاج کا یارو
 قرار آتا ہے جب دار و رسن کی بات چھڑ جائے
 تڑپ کر جان دے دیتی ہے فوراً بے نوا بلبل
 قفس میں جب کبھی صحن چمن کی بات چھڑ جائے
 میرا بھی نام آجاتا ہے اکثر ان کی محفل میں
 کہ جب شعر و غزل فن سخن کی بات چھڑ جائے

This is perhaps the blessing of Hazrat Hallaj, my friends,

I find peace when the topic of the gallows and noose is raised.

*The helpless nightingale immediately gives up its life,
 Whenever the subject of the garden and its beauty is raised.*

My name often comes up in their gatherings,

Whenever the art of poetry and ghazal is discussed.
 (خضر حسین ۲۰۱۶ء، ۳۷۷)

Romanticism is the true field of *ghazal* poetry. Without romance and love, *ghazal* would be an empty concept. The mention of the beloved's cruelty and complaints is the foundation of *ghazal* poetry. Without discussing beauty, the essence of the *ghazal* would be incomplete. Khizar Chishti understands this, and he has expressed the beloved's manners in his verses. When love stirs within a person's heart, restlessness and unease become their legacy. In a crowded world, they feel sad and lonely. All their happiness is tied to a single gesture from the beloved. The person becomes like a wounded bird, longing for a glimpse of their beloved. Khizar Chishti has captured these emotions of love in his poetry:

لوٹ کر آنا ہے مشکل اپنے گھر جانے کے بعد
 اب کہاں جاؤ گے تم دل میں اتر جانے کے بعد
 کون جانے کتنے دل تڑپے تھے بسمل کی طرح
 اس حسین کے دوش پر زلفیں بکھر جانے کے بعد

It's difficult to return home after going there,

Where will you go now, after entering my heart?

Who knows how many hearts trembled like the wounded,

After the beauty's tresses were scattered over their shoulders. (خضر حسین ۲۰۱۶، ۳۹۵)

In Urdu ghazal, poets use various meters, and the diverse use of meters in *ghazal* brings about melody and musicality. Khizar Chishti also skillfully used different meters in his ghazals. His verses offer a unique expression of the nuances of love. He is confident in the impact of his *ghazals*, believing that when his beloved heard his verses, their eyes must have welled up with tears. One of his *ghazals* reflects this:

وہ چپکے سے آیا ہوگا
ساتھ بہاریں لایا ہوگا
اس کی سانسوں کی خوشبو نے
دل میرا مہکایا ہوگا
اک پل میں جو بکھر گیا ہے
اور کسی کا سایہ ہوگا
میرے ارمانوں کا قاتل
آخر تو شرمایا ہوگا
بھیک گئیں جو ان کی آنکھیں
خضر نے شعر سنایا ہوگا

*He must have come quietly,
Bringing the spring along with him.
The fragrance of his breath,
Must have made my heart blossom.
What scattered in an instant,
Must have been someone else's shadow.
The one who killed my desires,
In the end, he must have been embarrassed.
And when his eyes welled up,*

Khizar must have recited a verse. (خضر حسین ۲۰۱۶، ۳۹۵)

(۳۳۳)

Apart from *ghazals*, Khizar Chishti also composed quatrain verses (*qata'at*). His quatrain verses (*qata'at*),

too, reflect the colors of romance and metaphor, and they are marked by technical maturity. One of his quatrain verses (*qata'at*) showcases his eloquence:

وہ تو سمجھ رہے ہیں ہمیں شادماں مگر
غم کھا رہے ہیں، خون جگر پی رہے ہیں ہم
کس کو ملا ہے حوصلہ ایسا خضر بھلا
وعدوں کی کائنات میں بھی جی رہے ہیں ہم

*They think I am content and happy,
While I silently endure the sorrows, drinking my own
blood.*

*Who has the courage, Khizar,
To live in a world of broken promises?*

(خضر حسین ۲۰۱۶، ۴۴۴)

In addition to *ghazals* and *quatrains*, Khizar Chishti also included *rubaiyat* (quatrains) in his collection. Among the forms of poetry, *rubaiyat* is considered the most challenging. It is the unique achievement of the poets from the Sufi Khanqahs that they embraced this difficult genre in Urdu poetry. By writing *rubaiyat*, Khizar Chishti not only raised his artistic standard but also revived an abandoned form of Urdu poetry. Inspired by the Chishti traditions, Khizar Chishti composed *rubaiyat* on various themes. His *rubaiyat* capture the delicate emotions of love and the unfaithfulness of the beloved. A few of his *rubaiyat* deserve special recognition:

رخ سے ہے جب سے یار نے پردہ اٹھا دیا ہے
ہر سو ہے ایک نقشہ محشر بنا دیا
اس پر خضر نثار میں، آنکھوں کے ساتھ ساتھ
جس نے مرے قلم کو بھی رونا سکھا دیا

*Since the beloved lifted the veil from his face,
Everywhere has turned into a scene of the Day of
Judgment.*

*I, Khizar, sacrifice myself for him, for along with my
eyes,*

(خضر حسین ۲۰۱۶ء، He also taught my pen how to cry. ۳۶۵)

A Unique Ghazal :

میں نے جنبش ہی دی تھی قلم کو ابھی، آگیا سامنے وہ سراپا غزل
ابر آلود موسم میں زلفیں تیری بالمقابل گھٹا کے گھٹا آگئی
مفتقی اسکے شاہد کے حالات تھے جو غزل پر میں کہتا گیا تھا غزل

*I had just moved my pen, and there appeared,
A full ghazal before me.*

*In the cloud-laden weather, your tresses,
Stood before me like clouds upon clouds.
And the conditions demanded,
That I continued composing the ghazal.*

(خضر حسین ۲۰۱۶ء، ۳۳۱)

It is generally believed that the *dervish* Sufis in the Khanqahs remain lost in their mystic states, more inclined to spiritual experiences than intellectual pursuits, and unaware of worldly conditions. While this claim may hold some truth, Pir Khizar Chishti of Khanqah Kotla Sarang does not turn a blind eye to the world around him. Where necessary, he actively engages and plays a strong role. In his poetry, Pir Khizar Chishti has written about the national crises and lamented the lack of leadership. The fragile condition the country is passing through is a result of the incompetence and corruption of the national leadership. Khizar Chishti does not remain silent on this issue but exposes it through his poetry. One of his *rubaiyat* reflects this situation:

رہبر بن گئے، رہزن آج کل، روشنی میں چھپی تیرگی دیکھئے
آرزو جو بھی پیدا ہوئی مرگئی، کتنی ویران ہے زندگی دیکھئے
مان کر آج وہ التماس خضر، بزم احباب میں بے نقاب آ گئے
خیرہ رخ کی تجلی سے آنکھیں ہوئیں، میری حسرت، میری بے بسی دیکھئے

*Leaders have turned into robbers today; see the
darkness hidden in the light,*

*Every desire that arose has died; look how desolate
life is.*

*Today, Khizar, they finally accepted your request,
But see my longing, my helplessness, as the brilliance
of their face blinds my eyes.*(خضر حسين ۲۰۱۶، ۱۳)

Khizar Chishti experimented with various forms of poetry. Although he did not receive the recognition he deserved as a poet, if he had continued to explore *ghazal* writing further, he would have been counted among the great *ghazal* poets of the current era. The religious and spiritual responsibilities of *Sajjada Nashins* (custodians) and Sufi masters in the Khanqahs do not permit them to devote all their time to poetry. Khizar Chishti was also the *Sajjada Nashin* of the Khanqah, and he was regarded as one of the prominent successors of Pir Sial. The apparent purpose of his life was not to nurture poetry but to spend his life in sermons and guidance. He played an active role in the organizations of the Ahl-e-Sunnat community. He also established an educational institution, deviating from the traditional Khanqah system.

His reputation was that of a preacher, administrator, and spiritual leader, more than a poet. Most of his time was spent on preaching tours, and he undertook long trips abroad, rendering valuable services. Transforming Khanqah Kotla Sarang into a literary school is his unique contribution. If it is said that he was a complete poet with mastery over different forms of poetry, it would not be an exaggeration. His contributions to poetry and literature are no less significant than his religious services. His natural inclination towards poetry was always present. Allama Zafar Iqbal Farooqi captured the various dimensions of his personality in the following words:

"In his homeland, he is a poet, a distinguished writer, an eloquent speaker, a dignified orator, a learned scholar, an accomplished author, a mature leader, a gentle and kind-hearted teacher, a loyal friend, and a perfect spiritual guide. He graces every scholarly, literary, and spiritual gathering with his presence. The fountains of Shariah, Tariqah, knowledge, and Sufism

flow in his family. Passion, mysticism, humility, and elegance are deeply ingrained in his very being."

(خضر حسین ۲۰۱۶ء، ۳۵۲)

The true essence of *ghazal* reaches its peak in the poetry of Pir Syed Khizar Chishti. His style of *ghazal* encompasses all the beauty and charm of this form. This particular quatrain of Khizar Chishti clearly shows that he was an eloquent poet, whose gaze was naturally drawn to flowers and blossoms. His aesthetic sense touched the heights of refinement:

ذرا زلفوں کی آرائش تو دیکھو
مرے دلبر کی زیبائش تو دیکھو
غزل کہنے پہ اکسایا خضر کو
حسین آنکھوں کی فرمائش تو دیکھو

*Just look at the adornment of those tresses,
Behold the beauty of my beloved's elegance.
Khizar was inspired to write ghazal,
Just look at the request of those beautiful eyes.*

(خضر حسین ۲۰۱۶ء، ۳۵۳)

Pir Khizar Chishti is a renowned Sufi poet of the contemporary era, whose work holds a prominent place in the rich tradition of poetry and literature that has emerged from the spiritual centers of the Khanqah. His poetry is not only a continuation of the classical Sufi literary tradition but also a reflection of the deep spiritual wisdom cultivated within the Khanqah's sacred walls. While his life's primary focus was delivering sermons and providing spiritual guidance to seekers, his inclination toward poetry allowed him to explore new dimensions of expression. Despite his profound engagement in Sufi teachings and mentorship, Pir Khizar Chishti often ventured into the realm of poetry, experimenting with various forms and themes that transcend the boundaries of the Khanqah.

His poetry bears the distinctive spiritual and mystical hues that are characteristic of the Khanqah tradition, filled with metaphors of divine love, longing for union with the Creator, and the journey of the soul toward

enlightenment. The depth of his spiritual insight is woven into his verses, creating a body of work that resonates with both devotees and lovers of poetry alike.

However, what sets Pir Khizar Chishti apart from many other Sufi poets is his occasional divergence from the purely spiritual themes to compose romantic poetry that celebrates human love and emotions. At times, he would step outside the usual framework of mystical symbolism and embrace themes of worldly love, beauty, and desire. This diversity in his poetic expression—his ability to blend the spiritual with the temporal, the sacred with the profane—is what truly distinguishes him as a poet. He seamlessly moved between the realms of divine and human love, showing that the two are often intertwined, and in doing so, he broadened the scope of Sufi poetry.

Through this fluidity in his work, Pir Khizar Chishti has become a significant voice in contemporary Sufi poetry, offering readers a multifaceted perspective on love, life, and spirituality. His contributions to literature reflect the enduring legacy of the Khanqah tradition while also carving out new spaces for personal and emotional exploration. His poetry, with its range of forms and subjects, continues to inspire and captivate those who seek the divine through the written word, making him a unique and influential figure in the world of modern Sufi poetry.

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