

Mathnaviyat of Ghalib: A Window to His Life and Poetry

مثنویات غالب: دریچہ ای بہ زندگی و شعر وی
(Mathnaviyat-i-Ghalib: Daricha-i-be Zindagi o Sher-i-wai)

THESIS

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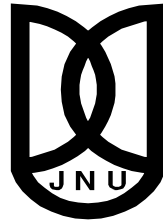
DOCTOR OF PHILOSOPHY

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DECLARATION

I declare that the thesis titled “**Mathnaviyat of Ghalib: A Window to His Life and Poetry**” submitted by me for the award of the degree of DOCTOR OF PHILOSOPHY to Jawaharlal Nehru University is my own work. The thesis has not been submitted for any other degree of this University or any other University/Institution.

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Introduction

A poem comes out of the vibrations of the soul - the rhythmical vibration of the soul.

Edgar Lee Masters

In literature, poetry is the medium of the expression of thoughts and feelings of a poet. It appears in the soul of the poet with his high imaginations and life's experiences. Poetry illustrates the poet's mind and depicts his accurate nature and life too. "Matthew Arnold defines poetry as criticism of life. That life is criticism of Poetry is equally true"¹ says Iqbal. Poet uses different poetical genres like *qit'a* (fragment), *masnawi* (epic or long narrative poem), *qasida* (panegyric), *ghazal* (lyric) and *rubai* (quatrain) to express his thoughts.

In Persian literature among all poetic forms *masnawi* writing is the most adopted and celebrated form by all great poets in different periods. Gummere describes epic as "experience of nature and experience of life which awaken and stimulate the inborn human fancy."² *Masnawi* also limns poet's precise nature and true personality like *Shahnama* illustrates Firdousi's brave and heroic nature, *Khamsa* of Nizami reflects Nizami's personality as a great romantic epic poet and The *Masnawi* of Rumi delineates Rumi's mystical and

¹ Iqbal, Mohammad; edited by Dr. Javed Iqbal; *Stray Reflections: The Private Notebook of Muhammad Iqbal* Also includes: 'Stray Thoughts', Iqbal Academy Pakistan, 1987, p.42

² Gummere, Francis Barton; *Handbook of Poetic*; J.S. Cushing & Co.; Boston, 1888, p.10

spiritual nature and personality. Similarly in Indo-Persian literature after Khusro, Faizi and Bedil, Ghalib and Iqbal also have written extensive *masnawiyat*.

Ghalib became a subject of literary interest on many grounds: a meaningful life he led, the vast literary oeuvre he produced, his unique imaginations and intellect he introduced in literature and also because of his impressive and witty nature. It was his awe-inspiring life and his distinctive genius that attracts numbers of biographers to write about his life. His biographers have written biographies particularly focusing on his *ghazals* and letters. However, apart from all these famous collections of letters and *ghazals* he also has a fine collection of *masnawiyat* in his *Kulliyat* which has not received as much of academic attention as compared to other genres of his poetry.

The present thesis titled *Masnawiyat of Ghalib: A Window to his Life and Poetry* is based on the study of Ghalib's life and poetry in the framework of his *masnawiyat*. The study of his *masnawiyat* interprets his personality, nature as well as his vast experiences of life. It also helps us to understand his unique thoughts and high imagination towards his poetry. His Persian repertoire contains eleven *masnawiyat* which have as many couplets as his Urdu *Diwan*. These eleven *masnawiyat* are:

- 1) *Surma-i-Binish* (Collyrium of Vision) سرمهٔ بینش
- 2) *Dard-o-Dagh* (Pain and Blemish) درد و داغ
- 3) *Chiragh-i-Dair* (The Lamp of the Temple) چراغ دیر
- 4) *Rang-o-Bu* (Colours and Scents) رنگ و بو
- 5) *Bad-i-Mukhalif* (An Adverse Wind) باد مخالف
- 6) *Bayan-i-namudari-yi shan-i nabuwat o vilayat ki dar haqiqat partav-i nuru'l-anvar-i hazrat-i uluhiyat ast* (Declaration of the Appearance of the Glory of Prophecy and Sanctity, that is in Reality the Ray of the Supreme Light of the Godhead)
 بیان نموداری شان نبوت و ولایت که در حقیقت پرتو نورالانوار حضرت الوهیت است
- 7) *Tehni'at-i-Id-i-Shawwal* (Congratulations for the Feast of Shawval)
 تهنیت عید شوال
- 8) *Dar Tehni'at-i-Id ba-Wali-Ahd* (Wishes for a Happy Feast to the Crown Prince) تهنیت عید به ولی عهد
- 9) *Dibacha-e nasr mausum ba Bist-o-Haft Afsar tasnif-i hazrat-i falak-rif'at Shah-i Avadh* ('Preface [in verse] to the Prose Work "Twenty-Seven Crowns" by the King of Oudh)

دیباچه "نثر بیست و هفت افسر" تصنیف حضرت فلک رفعت شاه اوده

- 10) *Taqriz-i- A'in Akbari musahhaha-e Syed Ahmad Khan sadru's-sudur-i Muradabad* (Afterword to the Edition of the *A'in Akbari* made by the *sadur's-sudur* of Muradabad, Syed Ahmad Khan)

تقریظ "آیین اکبری" مصححه سید احمد خان صدرالصدور مرادآباد

- 11) *Abr-i-Gohar-bar* (The Cloud that Rains Pearls) ابر گهر بار

In the study of Ghalib's life, his *masnawiyat* are essential to understand his life and nature. His *masnawiyat* reveal that they are closely interconnected with the ups and downs of his life and reflect his personality as well as his nature. They have played an important role in nurturing his personality as a great poet but their introduction in terms of context, title, theme and structure has not been given in detail and they have not been arranged chronologically yet.

The present work is an attempt to revisit the life and works of Ghalib through his Persian *masnawiyat*. It has been divided into four chapters. In the first chapter, an attempt has been made to arrange all his *masnawiyat* chronologically which were written in different phases of his life and in different cities like Banaras and Calcutta.

In the second chapter, there is an attempt to introduce all his *masnawiyat* along with their title, structure, theme and couplets in detail. The reason and the circumstances behind the creation of these *masnawiyat* by the poet have also been discussed.

In the third chapter, it has been tried to find out the poetical elements in his *masnawiyat* as they are ornate with poetic devices like similes, metaphors and the rest. It is also tried to establish a comparison among Ghalib's *masnawiyat* with that of great classical Persian poets like Firdousi, Nizami, Rumi and Bedil.

In the fourth and last chapter, an effort has been made to compare his last *masnawi Abr-i-Gohar-bar* with *Javid Nama* of Iqbal. It has also been shown how Ghalib's personality and thoughts have influenced the last great poet and philosopher Dr. Sir Mohammad Iqbal.

Thus the present work is an attempt to introduce Ghalib's life and his persona to the readers through different angles which have not been studied yet and which may open a new window to his life and poetry.

Chapter 1

Biography of Ghalib within the Framework of His *Masnawiyat*

Masnawi writing is one of the oldest and most adopted poetic genres in Persian literature. It has a long and interesting journey which starts with Rudaki Samarqandi, the father of Persian poetry in Iran and has been continued by the last master poet of Persian, Sir Mohammad Iqbal in 20th century Indian sub-continent. It has been performed by most of the great classical poets like Firdausi, Nizami, Rumi, Sa'adi etc in Persian literature and Khusrow, Faizi, Bedil, Ghalib etc in Indo-Persian literature. They all have nurtured it with various themes and imbued it with different thoughts and ideas.

The word *masnawi* is derived from the Arabic word ثنى which means two¹. This is why in this poetic form every two hemistiches of a couplet are same in terms of rhyme but every couplet is different and independent in rhyming. It has no specific boundary of length but it does have continuities in theme and subject and that is why it is a long narrative verse which deals with different themes such as heroic, historic, romantic, philosophic, mystic and ethical. J. Rypka described the *masnawi* as: “a series of distichs rhyming in pairs”. It contains the whole of heroic, historic and romantic epic poetry, together with the didactic poetry of more considerable compass.”²

As far as the subject of a *masnawi* is concerned, poets deal with and versify their personal interests and experiences of their life in it. In 1888, Tylor said, “epic poetry goes back “to that actual experience of nature and life which is the ultimate source of human fancy.” But Gummere describes epic as “experience

¹ Rizvi, Syed Mohammad Aqeel; *Urdu Masnavi ki Irtequa (shumali hind me)*; Uttar Pradesh Urdu Academy, Lucknow, 1973, p.17

² Rypka, Jan; *History of Iranian Literature*, D. Reidel Publishing Company, Holland, 1968 p.98

of nature and experience of life which awaken and stimulate the inborn human fancy.”³

In this way, we can see that in Persian literature many poets have discussed and described their personal interests and experiences of life and nature through their *masnawiyat*. They have introduced new ways, ideas and touched diverse themes within this genre. As an example, Firdousi wrote the “Book of Kings” (*Shahnameh*) and opened the door for heroic or historic verses in *masnawi* writing. Then Nizami Ganjavi created a new trend in *masnawi* with his *Khamasa* or “Five Poems” and established himself as the most brilliant poet of the romantic epic. Afterwards, Rumi mixed the taste of mystic thoughts in *masnawi* and created a milestone with his masterpiece “*The Masnawi*”. These poets have given new ideas and themes to this genre and led many poets towards this path.

This poetic creativity, *masnawi* is a specific poetic innovation of Iranian poets. It was introduced by them in Indo-Persian literature. In the Indian sub-continent, many poets tried their pen in this form and produced great varieties of *masnawi*. First among them, Masud-i-Sa’ad-e-Salman, a famous poet of 11th century, wrote Persian *masnawiyat* in Lahore in the Indian sub-continent.⁴ Khusrow, a great poet of Indio-Persian literature influenced by Nizami Ganjavi and wrote “*khamasa*” in the form of *masnawi* in 1298 to 1301⁵. In later

³ Gummere, Francis Barton, *Handbook of Poetics*, J.S. Cushing & Co, Boston, 1888, p.10

⁴ Sharma, Sunil; Masud-e-Sad-e-Salman, *Encyclopaedia Iranica*; July 28, 2008

⁵ aalamekhusrau.com/khamasa.aspx

centuries, poets like Faizi, Urfi, Guru Govind Singh, Bedil, Ghalib and Iqbal have also written varieties of *masnawis* in Persian and enriched the Indo-Persian literary world.

Mirza Ghalib was a renowned poet and writer of Persian and Urdu in 19th century India. In his vast repertoire of Persian poetry, he also had a fine collection of *masnawiyat*. He wrote eleven *masnawiyat*, which may be few in quantity but high in quality. These *masnawiyat* are:

(1) *Surma-i-Binish* (Collyrium of Vision) سرمه بینش

(2) *Dard-o-Dagh* (Pain and Blemish) درد و داغ

(3) *Chiragh-i-Dair* (The Lamp of the Temple) چراغ دیر

(4) *Rang-o-Bu* (Colours and Scents) رنگ و بو

(5) *Bad-i-Mukhalif* (An Adverse Wind) باد مخالف

(6) *Bayan-i-namudari-yi shan-i nabuwat o vilayat ki dar haqiqat partav-i nuru'l-anvar-i hazrat-i uluhiyat ast* (Declaration of the Appearance of the Glory of Prophecy and Sanctity, that is in Reality the Ray of the Supreme Light of the Godhead)

بیان نموداری شان نبوت و ولایت که در حقیقت پرتو نور الانوار حضرت الوهیت است

(7) *Tehni'at-i-Id-i-Shavval* (Congratulations for the Feast of Shavval)

تهنیت عید شوال

(8) *Dar Tehni'at-i-Id ba-Wali-Ahd* (Wishes for a Happy Feast to the Crown Prince) تهنیت عید به ولی عهد

(9) *Dibacha-e nasr mausum ba Bist-o-Haft Afsar tasnif-i hazrat-i falak-rif'at Shah-i Avadh* ('Preface [in verse] to the Prose Work "Twenty-Seven Crowns" by the King of Oudh)

دیباچہ "نثر بیست و ہفت افسر" تصنیف حضرت فلک رفعت شاہ اودھ

(10) *Taqriz-i- A'in Akbari musahhaha-e Syed Ahmad Khan sadru's-sudur-i Muradabad* (Afterword to the Edition of the *A'in Akbari* made by the *sadur's-sudur* of Muradabad, Syed Ahmad Khan)

تقریظ "آیین اکبری" مصححہ سید احمد خان صدرالصدور مرادآباد

(11) *Abr-i-Gohar-bar* (The Cloud that Rains Pearls) ابر گھر بار

Ghalib's eleven *masnawiyat* were neither written in one night nor in a particular stage of his life but over many years. They deal with different issues, events and incidents of his life. Therefore they cover almost all stages of his life. In this chapter, an attempt has been made to arrange all of his *masnawiyat* in chronological order for a biographical study.

Agra besides the Taj Mahal has also adorned the firmament of literature with a brilliant and genius poet Ghalib. He opened his eyes to this world in Kalan Mahel at Agra on 27th December 1797. His full name was Mirza Asadullah Beg Khan and later he adopted *Asad* and *Ghalib* as his *nom de*

plume. Ghalib lost his father Mirza Abdullah Beg Khan in 1802 when he was only five years old. After the death of his father his uncle Mirza Nasrullah Beg Khan had taken care of him and shortly afterwards in 1806 his uncle also left this world. Ghalib spent his childhood in Agra in his maternal grandfather's home and received his early education from Maulavi Mohammad Muazzam a renowned scholar of the city at that time. Later, Ghalib had learnt Persian language and literature from Maulana Abdus Samad, a Zoroastrian, converted to Islam, stayed at his house for two years in Agra. He also taught Ghalib the fine points of Persian language and literature. Ghalib started composing verses in Urdu when he was only eight or nine years old and in Persian when he was just twelve in 1809. He had discussed it in one of his Urdu letters:

"بارہ برس کی عمر سے نظم و نثر سے کاغذ مانند اپنے نامہ اعمال کے سیاہ کر رہا ہوں۔"⁶

Ghalib got married in Delhi in 1810 and started visiting the city after his marriage. Later in 1812 he made the city his permanent home and spent his entire life there. His marriage in a respected and distinguished family of Loharu introduced him to the gathering of literary personalities of the city. He was very much influenced by Delhi's vibrant literary and cultural activities. His father-in-law, Mirza Ilahi Bakhsh Khan Maroof was himself a reputed poet of the time. He introduced Ghalib in his literary circle of eminent scholars and inspiring personalities. Among them were Maulana Fazl-e-Haq Khairabadi, Mustafa Khan Shefta, Husam ud Din Haidar Khan, Hakim Ahsanullah Khan

⁶ Birmani, Dr. Abbas; *Ghalib ke Zamane ki Dilli "Ghalib be Qalam-e-Khud"* Urdu, Aurangabad, July 1928, Sang-e-Meel Publication, Lahore, 2006, p.20

and Sheikh Naseeruddin urf Kale Khan and others. Ghalib praises their poetic talent in his Persian verses:

هند را خوش نفسانند سخنور که بود

باد در خلوت شان مشک فشان از دم شان

مومن و نیّر و صهبائی و علوی وانگاه

حسرتی اشرف و آزرده بود اعظم شان

غالب سوخته جان گرچه نیرزد بشمار

هست در بزم سخن همنفس و همدم شان⁷

His father-in-law also took Ghalib for *mushairas* in Red Fort. All literary activities like poetical gatherings and *mushairas* helped him to develop his intellect and improve his poetic talent.

Ghalib shifted his home from the city of Akbar to the city of Shahjahan in 1812. Shahjahanabad was vibrating with religious and political activities of the time and one burning issue at that time was a controversy between traditionalists and radical reformists of Islam in India. Sufism was the dominant tradition of Islam in India through the ages but in the 18th century, Shah Waliullah a great Islamic leader and his son Shah Abdul Aziz started a movement, called Wahabism under the influences of Abdul Wahab of Arabia.

⁷ Kirmani, Prof. Waris Kirmani; Ghalib ki Farsi Shairy; Ghalib Institute, New Delhi; p. 217

In that religious controversy, there was a group of traditionalists which was strongly opposing the movement.

The group of traditionalists was led by Maulana Fazl-i-Haq Kairabadi who was a philosopher, an author, a poet, a religious scholar and a very close friend and admirer of Ghalib. Ghalib was closely associated with him during the years of 1812 to 1826. Ghalib was also a great admirer of Fazl-i-Haq's poetic intellects and in one of his letters he recalls his beloved friend with the title of "*Fakhr ul fuzala, khatm ul ulema, ameer ud daula, Maulawi Mohammad Fazl-e-Haq.*"⁸ He was the man on whose advice Ghalib excluded lots of verses from the first edition of his Urdu *Diwan*, in 1821. Fazl-i-Haq also appreciated Ghalib's poetic talent in both Persian and Urdu. Thus under the influence of that religious controversy, he asked Ghalib to write a *masnawi* in Persian rejecting Wahabi doctrines.

Ghalib loved and respected his friend Fazl-e-Haq and for the sake of his friend, he lent his full support to Fazl-i-Haq's cause in that issue and wrote a *masnawi* in Persian titled *Bayan-i-Numudari-yi-Shan-i-Nabuwat-o-Vilayat*. This is the sixth *masnawi* of Ghalib's published *Kulliyat* and the theme of this *masnawi* is related to that controversy. So it is quite possible that it must have been written during 1824 to 1825, because till 1821 he was busy with Fazl-e-Haq in the compilation of his Urdu *Diwan* and from 1826 he started his journey from Delhi to Calcutta (1826 to 1830). When we arrange all his *masnawiyat* in a chronological manner, it should be the first Persian *masnawi* of his.

⁸ Ghalib, Mirza Asadullah Khan; *oud-i-hindi*; Munshi Nawal Kishore, Lucknow, 1941, p145.

Writers and biographers of Ghalib have discussed the controversy and have given very short information about that. But all their writings indicate that the *masnawi* was written in the early days of his poetic life when he was settled in Delhi and befriended Fazl-e-Haq. Ralph Russell, an authority on Ghalib, in his book, has arranged Ghalib's life and letters chronologically. He has mentioned the controversy in chapter *Delhi to Calcutta* (1810-1829), which means the *masnawi* is related to Wahabi movement and has been written before 1829 in Delhi.

P.L. Lakhanpal in his book *Ghalib, The Man and His Verses* has written about the matter in chapter *Early Days In Delhi*, he says: "At the time of Ghalib's arrival in the City, Delhi was the centre of a controversy about a new movement called Wahabism.... new movement while opposition was led by Maulvi Fazl-e-Haq, a close friend of Ghalib. Ghalib too wrote at the request of his friend, a piece against Wahabism."⁹

Pavan Kumar Verma has dealt with the topic in the chapter *The City of Good Living* and Delhi was the city of Good living in Ghalib's early days before his journey to Calcutta.

Zoe Ansari, in his book *Ghalib Shanasi*:

"کلیات نظم فارسی کی چھٹی مثنوی " بیان نموداری شان نبوت و ولایت، جو 1825 میں سفر کلکتہ

سے پہلے مولوی فضل حق کی فرمائش پر لکھی گئی"¹⁰

⁹ Lakhanpal, P.L; *Ghalib, The Man and His Verse*; International Books, Delhi, 1960, p.28.

¹⁰ Ansari, Zoe; *Ghalib Shanasi I*, International AdabTrust, Bombay, 1965, p.53.

سلامت طبع: Gulam Rasool Mehr has discussed the matter in chapter

"مولانا غالب کے بہت گہرے دوست تھے۔ انہوں نے جبرا ایک مثنوی لکھوائی۔ جو غالب کی فارسی کلیات میں موجود ہے۔ غالب کی عمر اس وقت زیادہ سے زیادہ چھبیس ستائیس برس کی ہوگی۔"¹¹

He says Ghalib wrote the *masnawi* when he was at his twenty-six or twenty-seven years of age which means in between 1824-25. As all these references and discussions indicate that *masnawi*, *Bayan-i-Numudari-yi-Shan-i-Nabuwat-o-Vilayat* has been written in the early days of Ghalib's poetic journey. So we can say that in a chronological manner it may be Ghalib's first Persian *masnawi* which has been written during above mentioned years in Delhi.

In 1826, Ghalib had started his famous and longest journey from Delhi to Calcutta. He planned the journey to sort out the problems of his family pension. He left Delhi for Calcutta via Lucknow and Kanpur by the end of July 1826. He stayed in Lucknow till June of 1827. "Ghalib left Lucknow for Kanpur on June 27, 1827".¹² In October 1827 he was on his way to Banda, Allahabad, and Banaras. He reached Banaras in 1827, where he stayed for about a month in a rented *haveli* of *Miyan Ramzan* in *Naurangabad* area.¹³ The city was his last long stoppage and during this sojourn and there Ghalib composed his most celebrated Persian poem *Chirag-i-Dair*. This is the third *masnawi* in his

¹¹ Mihr, Gulam Rasool; *Ghalib*; Muslim Town, Lahore, 1936, p. 372.

¹² Lakhanpal, P.L; *Ghalib, The Man and His Verse*; International Books, Delhi, 1960, p.54.

¹³ Verma; Pawan Kumar, *Ghalib The Man, The Times*, Penguin Random House India, 2008, p.51.

published *Kulliyat* but if we arrange it chronologically it will be his second *masnawi*, composed in 1827 in Banaras. On Dec 31st, 1861 in his Urdu letter he says to his friend Sayyah:

بہائی، بنارس خوب شہر ہے اور میری پسند ہے۔ ایک مثنوی میں نے اس کی تعریف میں لکھی ہے اور " چراغ دیر " اس کا نام رکھا ہے۔ وہ فارسی دیوان میں موجود ہے۔ اس کو دیکھنا۔¹⁴

After four weeks of sojourn in Banaras, Ghalib packed his luggage for Calcutta which was the city of his hope and justice. He reached Calcutta on 20th February of 1828.¹⁵ He arranged a very comfortable quarter for his living in *Mirza Ali Saudagar's haveli* at *Simla Bazaar*, at a rent of Rs 10 per month where he stayed during 1828-29. In one of his Persian letters he says to his friend Mirza Ali Bakhsh Khan Bahadur:

"فرود آمدن جای من کاشانه ایست بہ شمالا بازار کہ آن را روز ورود ، همان ہنگام ورود بی زحمت جستجو یافته ام۔"¹⁶

In another Persian letter he says to his friend Maulavi Mohammad Ali Khan that:

"غریب نوازیہای وہاب بی منت را نازم کہ در چنین دیار خانہ چنان کہ باید و ہر گونہ آسایش را بکار آید....بی زحمت و بی منت بکرایہ دہ روپیہ ماہانہ بہم رسید۔"¹⁷

¹⁴ Mihr, Ghulam Rasool; *Ghalib*; Muslin Town, Lahore, 1936, p.121.

¹⁵ Russell, Ralph and Islam, Khurshidul; *Ghalib Life and Letters*, Oxford University Press, 2013, p.47.

¹⁶ Ghalib, Mirza Asadullah Khan, *Kulliyat-i-Nasr-i-Farsi, Panj Aahang*, Munshi Nawal Kishore, Kanpur, p.99.

¹⁷ Ibid p.166.

At that time it was a trend in Calcutta that a poetical symposium was being organized by East India Company on the first Sunday of every solar month.¹⁸ Accordingly, on 8th June in 1828, a literary circle of the city organized a *mushaira* in honor of Ghalib in *Madrasa-i-Alia*. In his Persian letter Ghalib says:

"از نوادر حالات اینکه سخنوران و نکته رسان این بقعه پس از ورود خاکسار را بزم سختی آراسته بودند در هر ماه شمسی انگریزی روز یکشنبه نخستین سخن گوین در مدرسه سرکار کمپنی فراهم شدند و غزلهای هندی و فارسی خواندندی.." ¹⁹

In that *mushaira*, a poetical controversy took place which is very well known. Some people raised objections against Ghalib when he recited his ghazals in Persian language and for their references they gave the examples of Qateel's poetry. This poetical controversy was the reason that Ghalib composed his third *masnawi Baad-i-Mukhalif*. He wrote this *masnawi* on the suggestions of his friends Nawab Ali Akbar Khan and Maulvi Mohammad Mohsin, in 1828 in Calcutta to subside the controversy. In his published *Kulliyat*, *Baad-i-Mukhalif* is the fifth *masnawi* but when we arrange it according to the year of composition it will be his third *masnawi* which was written in 1828 in Calcutta.

Ghalib reached Calcutta in February 1828 and stayed there around two years. He came back to Delhi at the end of 1829. He bore all pains and difficulties during his journey with high hope of justice. He afforded an

¹⁸ Verma; Pawan Kumar, *Ghalib The Man*, *The Times*, Penguin Random House India, 2008, p.152.

¹⁹ Ghalib, Asadullah; *Kulliyat-e-Nasr*. Munshi Nawal Kishore, Kanpur, p.170

expensive journey to overcome his financial crisis as well as to secure his honor and respect in his home city. He had left Delhi, his family, friends and money-lenders with a lot of expectations. When Ghalib left Delhi, his efforts were encouraged by Edward Colbrooke an East India Company official.²⁰ He expected the same in Calcutta. British officials responded to him very well and their attitude was very hopeful in his case. Andrew Sterling translated his application in English and presented it to the Governor General's Council²¹. From Delhi, Edward made comments in his favor²². But unfortunately, when Ghalib's pension report reached Calcutta, Edward was terminated from his post and succeeded by Francis Hawkins. Hawkins was closely associated with Nawab Shamsuddin Ahmad Khan son of Nawab Ahmad Bakhsh Khan whom Ghalib's pension was routed through. Shamsuddin's relation was not good and cordial with Ghalib. So Hawkins made another report which was against Ghalib's petition, mentioning that "Ghalib was entitled to receive only what was being paid to him and nothing more."²³ Hawkin's erroneous report made Ghalib hopeless. He left Calcutta, his city of justice with great disappointment and failure.

In Calcutta, he tried his level best to substantiate his claim but unfortunately, he lost his case. His claim was rejected by the concerned authorities in 1831. As mentioned above "*masnawi* is an experience of life and

²⁰ Lakhanpal, P.L; *Ghalib, The Man and His Verse*; International Books, Delhi, 1960, p.56.

²¹ Lakhanpal, P.L; *Ghalib, The Man and His Verse*; International Books, Delhi, 1960, p.56

²² Ibid p.57

²³ Ibid p.57

nature" Ghalib also expressed the same experience of the failure of his fate in his Persian *masnawi* named *Dard-o-Dagh*.

Dard-o-Dagh the second *masnawi* of his *Kulliyat* is based on the story of a didactic narrative character of a poor farmer and his old parents. His narration is symbolic and the conclusion of the narration is that nothing can be done against the fate. The story of the *masnawi* indicates that this was his own experience about his pension case in Calcutta which he lost despite his complete efforts. So we can suppose that he wrote it when he came back to Delhi. This poem creates the image of his bad experience in Calcutta. Thus it can be possible that he wrote the poem between 1833 to 1837 because he had compiled the collection of his Persian work in 1835 under the title of *Mai-Khana-i-Arzo* and the first edition of this work got published in 1845. We can see this *masnawi* in his Persian *Kulliyat* which got published in 1845. Ghulam Rsool Mehr has also written about the *masnawi* and discussed a letter of Ghalib in which Ghalib had written about the editing of the *masnawi* to Gul Mohammad Khan Natiq. Ghalib says:

"مخدوم مینویسد که در یک شعر مثنوی درد و داغ کاتب لفظی بصورت پنجه بقلم داده است آیا این چه لفظ ست اگر نفس الامر پنجه باشد پس خوک سم دارد نه پنجه و اگر اطلاق سم و پنجه به یک محل روا باشد و نزد شعر جایز الاستعمال"²⁴

²⁴ Ghalib; Mirza Asadullah Khan, *Kulliyat-e-nasr-e-farsi, Panch Aahang*, Munshi Nawal Kishor, Kanpur, pp.244-45

He wrote *masnawi Dard-o-Daagh* before the publication of the first edition of his *Kulliyat-e-Farsi* in 1845 because for the second edition he has edited a verse in the *masnawi*.

In first edition:

خوک شد و پنجه زدن ساز کرد

با سر و رو عربده آغاز کرد

In the second edition:

خوک شد و بدنفسی ساز کرد

با سر و رو عربده آغاز کرد

P.L. Lakhan Pal in his book says that “there are few long poems and Qasidas in his work prepared upto 1837, and it appears that he paid greater attention to long poem after 1837, as the edition published in 1845 contains several long poems...”²⁵

Thus we can say that his fourth *masnawi* is *Dard-o-Dagh* which was written in between 1835-45 in Delhi.

Ghalib’s next *masnawi Rang-o-Bou* is an allegorical narrative poem and the poet's autobiographical element can be observed in this poem. Basically, this *masnawi* is a story of a generous king and a proud beggar and the theme of the poem is based on qualities of wealth, power, fortune and prowess. The moral

²⁵ Lakhanpal, P.L; *Ghalib, The Man and His Verse*; International Books, Delhi, 1960, p. 71.

of the story is that prowess is superior to others. One can notice the same in Ghalib's nature.

In 1830, he lost his case in Calcutta which was about his wealth, his family pension. For the case, he made a long and difficult journey to claim his petition at the offices of higher authorities in Calcutta, the city of his hope and justice. During his journey, he lost his health as well as his money. Due to the financial difficulties and his health issues, he had to borrow money from his friends and stay in different cities like Lucknow and Banaras for various reasons. During this journey, difficulties and financial crisis furthered his health. Despite such unfavorable financial and health conditions, he never lost his prowess (*himmat*).

After returning from Calcutta, he put his efforts to restore his pension in Delhi. He struggled for his case for about sixteen to seventeen years in his life. After Ferozpur, Delhi and Calcutta, he further made a written request for his case before the Board of Directors of the East India Company in London. He sent applications and *Qasidas* to Queen Victoria. His petition was sent to London by “La Belle Alliance” on May 10, 1837²⁶.

Though all his efforts were fruitless he fought till the end of his capacity. Here in this juncture, I opine that the same ideas of prowess and optimism are reflected by the poet in his *masnawi Rang-o-Bou*. As Lakhanpal states in his book *Ghalib-The Man And His Verses*, “for twenty years, from 1827 to 1847,

²⁶ Lakhanpal, P.L; *Ghalib, The Man and His Verse*; International Books, Delhi, 1960, p.58

he confined his attention to Persian verses...and it appears that he paid greater attention to long poems after 1837, as the edition published in 1845 contains several long poems and few Ghazals composed after the preparation of the original work,²⁷

Ghalib's biographer, Ikram, in his book *Hayat-e-Ghalib* says:

"کلکتہ کے سفر اور آشوب گاہ دہلی سے دوری نے غالب کی طبیعت میں سکون و توازن پیدا کر دیا تھا اور انہوں نے ہمت اور حکمت آموزی سے اپنے آپ کو سنبھالا۔ اس ذہنی کش مکش کی ادبی یادگار مثنوی رنگ و بو ہے۔"²⁸

Masnawi is a long narrative poem and through Lakhanpal's reference, it can be supposed that this *masnawi* has also been composed during 1835-1845 in Delhi. Following the above-discussed statement from Shaikh Ikram it also depicts that Ghalib wrote the *masnawi* soon after he finished his journey and just before the publication of the first edition of his *Kulliyat-e-Farsi* in 1845.

In 1845, when the first edition of his Persian *Kulliyat* got published, Ghalib became famous as a great Persian poet in the literary circle of the royal court. The literary and intellectual personalities of Mughal court became the admirer of his intellect and understanding of Persian language and literature.

Emperor Bahadur Shah Zafar succeeded his father Akbar Shah II in 1837. In 1847, when Ghalib was arrested on the charge of gambling and was sentenced for six months, Bahadur Shah personally favored and supported him

²⁷ Lakhanpal, P.L; Ghalib, The Man and His Verse; International Books, Delhi, 1960,p.71

²⁸ Ikram, Shaikh Mohammad; *Hayat-e-Ghalib*, Jahangir Book Depot, p.81

but unfortunately, the matter was not solved because the case was in the hands of British officers. He favored Ghalib because he was aware of his intellectual and poetic abilities. It was Ghalib's old wish to join the Mughal Court as a court poet. When Ghalib released after three months of imprisonment he tried to connect himself with the Mughal Court. He came in contact with Kale Sahib, Nasir ud Din, the emperor's religious priest and Emperor's physician, *Aehteram ud Daula* Hakim Ahsanullah Khan. Both of them helped him in appearing in the Mughal Court on 4th July 1850.

In the same year, he conferred upon the title of *Najm ud Daula, Dabir ul Mulk, Nizam Jung, Mirza Asad ullah Khan Ghalib* and cloak of honor comprising six pieces with three jewels by the King. Not only had he received the honor from the King rather entrusted for writing the history of Taimurid dynasty in Persian. He completed and presented the first volume of the work in 1854 titled *Mehr-e-Nim Roz*. Afterwards, when Ibrahim Zauq died in November 1854, Ghalib was appointed as the King's *Ustad* and also chosen as the *Ustad* of Mirza Fakhr ud Din, the heir-apparent. Hence, Ghalib's actual position in the Court was not less than a poet laureate.

Bahadur Shah was devoutly religious and deeply interested in mystic thoughts. When Ghalib closely associated with him, he also got influenced by Zafar's mystic and religious thoughts. The first *masnawi* of his published Persian *Kulliyat* titled *Surma-e-Binish* is in the praise of Bahadur Shah and written on the pattern and theme of Rumi's *Nai Nameh*, the most celebrated

mystic narration of Persian literature. Ghalib followed the style of Rumi's mystic poetry to create an impression on the Emperor's mind. *Surma-e-Binish* recorded as his first *masnawi* in his *Kulliyat* and in that poem he wrote Bahadur Shah as *our King* (مشاهد) while Bahadur Shah came into throne in 1837.

Thus, it may not be counted as his first *masnawi* because he already had penned some of his *masnawiyat* during his notable journey from Delhi to Calcutta during 1826-1829. It might be possible that he wrote *Surma-e-Binish* in his association with the Mughal court from 1850 to 1854. In a chronological order, it should be the sixth *masnawi* which would have been written during 1850-1854 in Delhi.

The seventh *masnawi Tehni'at-i-Id-i-Shavval* is a formal greeting of Eid ul Fitr to Bahadur Shah Zafar. Ghalib wrote this *masnawi* during the same period of his sixth *masnawi Surma-e-Binish* in Delhi.

In addition to it, he wrote his eighth *masnawi Dar Tehni'at-i-Id ba-Wali-Ahd* in the praise of Mirza Fath ul Mulk. It is also an Eid greeting for the prince in the form of *masnawi*. Mirza Fath ul Mulk Bahadur, alias Mirza Fakhr ud Din or Mirza Fakhru, was the last Crown Prince of the Mughal Empire. In 1853 he was made the Crown Prince and Ghalib was chosen as his *Ustad* in the very next year. On June 1854, Ghalib disclosed the facts about these two *masnawiyat* titled *Tehni'at-i-Id-i-Shavval* and *Dar Tehni'at-i-Id ba-Wali-Ahd* in a letter that he wrote to his friend Tafta, in which he explained the following facts:

"بادشاہ کا قصیدہ سارا اور ولی عہد کا قصیدہ بے خاتمہ آگے سے کہ رکھا تھا، اوس کا خاتمہ بہ ہزار مشقت رمضان میں کہ لیا اور عید کو دونوں پڑھ دیے۔ بھائی منشی نبی بخش صاحب کو پرسوں بھیجوں گا، اون سے لے کر تم بھی دیکھنا۔ میں نے اون کو لکھ بھیجا ہے کہ منشی ہر گوپال صاحب کو بھی دینا کہ وہ پڑھ لیں۔ اور چاہیں تو نقل لے لیں۔"²⁹

Ralph Russell, an authority on Ghalib has also discussed this letter and says:

"On June 1854 Ghalib wrote to Tafta, I'd already composed a complete ode to the King and another, all but the conclusion, to the heir- apparent, and had put them aside. I managed to finish this with the greatest difficulty during Ramazan, and recited them at Id..."³⁰

Thus with the reference to his letter, it is clear that his seventh and eighth *masnawis* were written in 1854 in the month of Ramadan and presented on the occasion of Eid ul Fitr to Bahadur Shah Zafar and his son Mirza Fath ul Mulik.

Another *masnawi* of Ghalib, *Dibacha-i-Nasr Mausum be Bist-o-Haft Afsar* is a foreword to the book *Bist-o-Haft-Afsar* work of Shah-i-Awadh. In this *masnawi* the poet has recorded the date of the completion of this book in chronogram as *سزدد نییر اعظم* or *نییر اعظم* correspondences to A.H. 1271.

سزدد نییر اعظم نہی نام

کہ از نامش بر آید سال تمام

دگر باید ازین خوشتر گھر سفت

²⁹ Ghalib, Mirza Asadullah Khan; *Urdu-i-Mualla*; Ram Narayan laal, Allahabad, 1971, p.25

³⁰ Russell, Ralph and Islam, Khurshid; *Ghalib Life and Letters*, Oxford University Press 2013, p.122

ریاض ملک معنی بیتوان گفت³¹

From the above chronograms we may find that the book was completed by Shah of Awadh in 1271 Hegira equivalent to 1852 A.D. as it is depicted in the title and verses of the *masnawi*. Wajid Ali Shah was the King of Awadh when this book was completed and his tenure of rule extends from 13th February, 1847 to 11 February, 1856. Though, Ghalib's association with the Awadh court goes back to his early days but in later period he began writing panegyrics for him and due to his finest poetic talent Shah sanctioned 500 hundred rupees in his favor in 1854. As this *masnawi* is the foreword of Shah's book, it is possible that the *masnawi* was written in between 1854 to 1855.

Dr. Akbar Haidari Kashmiri has written an article titled *Mirza Ghalib aur Shahan-e-Oudh*. In the article, he states:

"واجد علی شاہ نے ایک کتاب 'بیت و ہفت افسر' تصنیف کی تھی۔ مرزا نے اس پر دیباچہ لکھا۔ کلیات غالب کی "نثر موسوم بہ بیت و ہفت افسر تصنیف حضرت فلک رفعت شاہ اودہ" مثنوی۔ مرزا نے اس تصنیف کی دو تاریخی نام تجویز کئے تھے - "نییر اعظم" اور "ریاض ملک معنی"³²

The *masnawi* titled *Dibacha-i-Nasr Mausum be Bist-o-Haft Afsar* is Ghalib's ninth *masnawi* in his *Kulliyat* and when we arrange it in chronological order the placement of this *masnawi* should be ninth too. It was composed in between 1854 to 1855.

³¹ Zoe, Ansari; *Masnawiyat Ghaib asl-e-farsi+Urdu tarjuma*, Ghalib Institute, New Delhi, 1983, p.127

³² Kashmiri, Dr Akabar Haidari, *Mirza Ghalib aur Shahan-e-Awadh, Nuqoosh, Ghalib Number 111*, February 1969 by Mohammad Tufail, Idara Furoogh-e-Urdu, Lahore, p.443

The tenth *masnawi* titled *Taqriz-i-Ain-i-Akbari, musahhah-e-Syed Ahmad Khan, sadru's-sudur-i-Muradabad*. In early 1850s Ghalib was in close connection with Sir Syed Ahmad Khan. Sir Syed started editing *Ain-i-Akbari* of Abul Fazl Allami and completed all of its four volumes in 1855 as it is clear in the following lines:

"سر سید کی تصحیح کردہ پیش نظر آئین اکبری دہلی کے لیتوگرافک پریس مطبع اسمعیل میں پہلی بار بڑے سائز پر حافظ مطلق محمد احمد الحق کے زیر اہتمام 1273ھ بہ مطابق 1855 میں شائع ہوئی تھی۔"³³

Sir Syed asked Ghalib to write a poetic introduction in Persian for his work. Thus Ghalib wrote his well-known *masnawi* which was in the form of a foreword titled *Taqriz-i-Ain-i-Akbari* and when we arrange it chronologically it should be his tenth *masnawi* which is written in Delhi in 1855.

Ghalib started writing *Abr-i-Gohar-bar* the last and longest *masnawi* before 1845 and finished it in 1860 because Sir Syed in his book *Aasaarus-Sanadid* (first edition, 1845), in the chapter *Dilli aur Dilli ke logon ke Bayan me*, has discussed Mirza Ghalib and his poetry and for examples of Ghalib's verses he has given verses from *Abr-i-Gohar-bar*. He writes about the *masnawi* that:

"ایک اور مثنوی مشتمل اوپر غزوات حضرت رسالت دست گاہی ختمی پناہی صلی اللہ علیہ و آلہ وسلم کی اگر چہ ہنوز نا تمام ہے۔ لیکن پھر بھی قریب 16-

³³ Allami, Abul Fazal; *Ain-i-Akbari*; edited by Sir Syed Ahmad Khan, Sir Syed Academy, Aligarh Muslim University, Aligarh, 2005. p.09

15 جزو ہو چکی ہے۔ انشاء اللہ جس وقت اتمام کو پہنچے گی گلدستہ بزم احباب ہوگی۔³⁴

Though the poet had started composing this *masnawi* before 1845 it was not complete that time and for this reason it is not found in the first edition of Ghalib's Persian *Kulliyat*. In 1860 when he completed this *masnawi* he compiled a short poetic collection containing this *masnawi* along with two *qasidas*, few *qitaats* and *rubais* titled *masnawi Abr-i-Gohar-bar* which got published in Delhi in 1860. We also find *Abr-e-Goharbar* in the second edition of his *Farsi Kulliyat* published in 1863. At the end of that poetic collection titled *masnawi Abr-i-Gohar-bar*, he himself says that:

"اقبال نشان حکیم غلام رضا خان ابن عالیجاہ حکیم مرتضیٰ ابن فرزانه یگانہ حکیم محمد صادقعلیخان مرحوم مثنوی ابر گھر بار را پیرایہ انطباع ارزانی داشت و دو قصیدہ و چند قطعہ و کہ پس از طبع کلیات پارسی از مبدا فیاض بمن حوالت رفتہ بود سواد آن نگارش افزود و فاتحہ و خاتمہ از من خواست."³⁵

At the end of the book titled *masnawi Abr-i-Gohar-bar*, many of his friends have written different couplets those yield chronogram which

³⁴ Khan, Sir Syed Ahmad; *Aasarussanadeed*; Urdu Academy, Delhi, 2011, p.591.

³⁵ Ghalib, Mirza Asadullah Khan; *Masnawi Abr-i-Goharbar*; Matba-i-Akmal ul matabae, New Delhi, 1860, p.40.

correspondence into the year 1280 Hegira equivalent to 1860 A.D. Here are few verses which yield date in chronogram.

Mirza Baqar Ali Khan says:

چو ابر گهر بار شد مطبع

ز ثاقب شنو حسن فرجام آن

که وصفش زهی نظم سحر است و باز

همین است تاریخ اتمام آن³⁶

Mirza Qartan Ali Beg Khan, Salik writes:

زهی نظم دبیرالمک غالب

که از هر حرف او حسنی است پیدا

بیاضش چون بیاض صبح امید

سوادش در دل مردم سویدا

بجستم سال طبع از روی الهام

سروشی گفت نظم عقل افزا³⁷

³⁶ Ghalib, Mirza Asadullah Khan; Masnavi Abr-i-Goharbar; Matba-i-Akmal ul matabae, New Delhi, 1860,p.40

In short, Ghalib's last *masnawi Abr-i-Gohar-bar* was completed and published in 1860 in Delhi, just before few years of his death in 1869.

Ghalib's *masnawiyat* is a framework in which we can visualize his complete biographical accounts from 1825 to 1860. He started his journey of composing *masnawiyat* in 1825 in Delhi and finished it in 1860. On the basis of the above study, one can rearrange the *masnawiyat-i-Ghalib* in the following chronological order which is rather different from the order in the published *Kulliyat-e-Ghalib*:

1. First *masnawi* titled *Bayan-i-Numudari-yi Shan-i Nubuwat o Vilayat* (بیان نموداری شان نبوت و ولایت) was composed in **Delhi** in **1825**.
2. Second *masnawi Cheragh-i-Dair* (چراغ دیر) was written in **Banaras** in **1827**.
3. Third *masnawi Baad-i-Mukhalif* (باد مخالف) was penned down in **Calcutta** in **1828**.
4. Fourth *masnawi Dard-o-Dagh* (درد و داغ) was composed in Delhi during **1835 to 1845**.
5. Fifth *masnawi Rang-o-Bu* (رنگ و بو) written in **Delhi** in between **1835-1845**.

³⁷ Ghalib, Mirza Asadullah Khan; *Masnawi Abr-i-Goharbar*; Matba-i-Akmal ul mutabae, New Delhi, 1860, p.40.

6. Sixth *masnawi Surma-i-Binish* (سرمة بيشن) was written when he was associated with the Mughal court in Delhi in **1850-1854**.
7. Seventh *masnawi Tahniyat-i-Eid-Shavval* (تهنيت عيد شوال) was composed in **1854** in the month of Ramadan and presented at the eve of Eid ul Fitr to Bahadur Shah Zafar.
8. Eighth *masnawi Dar Tahniyat-i Eid be-Vali-Ahd* (در تهنيت عيد به ولي عهد) was written in **1854** in the month of Ramadan and presented at the eve of Eid ul Fitr to Mirza Fath ul Mulk, Vali-Ahd.
9. Ninth *masnawi Dibacha-i-Nasr be Bist-o-Haft Afsar* (ديباچه نثر به بيست و هفت افسر) was written between **1854 to 1855 in Delhi** when he came in contact with Wajid Ali Shah.
10. Tenth *masnawi Taqriz-i- A'in Akbari* (تقريظ آيين اكبرى) was composed on the request of Sir Syed Ahmad Khan in **Delhi in 1855**.
11. Last and eleventh *masnawi Abr-i-Guhar-Bar* (ابر گهريار) was completed in **Delhi in 1860**.

Chapter 2
**Introduction of the *Masnawiyat* of
Ghalib**

Mirza Ghalib, the last great poet of the 19th century in India has tried his hands at all poetic genres. He has expanded the scope of Persian poetry in the Indian subcontinent and added various innovations in all forms of poetry. His Persian *Kulliyat* is an elegant specimen of poetic genres like *qita'at* (fragments), *qasaid* (panegyrics), *ghazaliyat* (lyrics), *masnawiyat* (epics), and *rubaiyat* (quatrains). He was one of the most prolific poets in each poetic forms and grown up as a subject of literary interest because of his vast and fascinating literary oeuvre. However, apart from all these famous collections of *ghazals* and *qasidas* he has an excellent combination of *masnawiyat* in his *Kulliyat* too.

He has written eleven *masnawiyat*, all of them have different tastes like mystic, heroic, romantic, didactic, autobiographical, religious, modern and scientific. He amazingly imbued different ideas and thoughts in his *masnawiyat*. His *masnawiyat* are actual interpretations of his vast experiences and true depiction of his personality, emerging from the meaningful life he led. All his *masnawiyat* open a new window into his life and reveal his accurate nature as well as his personality. *Masnawiyat e Ghalib* is a canvas which portrays the life of Ghalib and demands our special attention towards their detailed outline.

In the previous chapter, an attempt has been made to arrange all his *masnawiyat* in a chronological manner which covers his life from 1825 to 1860, six years before his death. Some of his *masnawiyat* are indispensable to understand his nature, thoughts and imagination. Therefore, in this chapter, all

these *masnawiyat* are being discussed here along with their title, structure, theme and couplets.

His eleven *masnawiyat* are as follow:

- (1) *Bayan-i-namudari-yi shan-i nabuwat o vilayat ki dar haqiqat partav-i nuru'l-anvar-i hazrat-i uluhiyat ast* (Declaration of the Appearance of the Glory of Prophecy and Sanctity, that is in Reality the Ray of the Supreme Light of the Godhead) 1825.

بیان نموداری شان نبوت و ولایت که در حقیقت پرتو نورالانوار حضرت الوهیت است

- (2) *Chiragh-i-Dair* (The Lamp of the Temple) 1827 چراغ دیر
- (3) *Bad-i-Mukhalif* (An Adverse Wind) 1828 باد مخالف
- (4) *Dard-o-Dagh* (Pain and Blemish) 1835 - 1845 درد و داغ
- (5) *Rang-o-Bu* (Colours and Scents) 1835 - 1845 رنگ و بو
- (6) *Surma-i-Binish* (Collyrium of Vision) 1850 - 54 سرمه بینش
- (7) *Tehni'at-i-Id-i-Shavval* (Congratulations for the Feast of Shavval) 1854 تهنیت عید شوال
- (8) *Dar Tehni'at-i-Id ba-Wali-Ahd* (Wishes for a Happy Feast to the Crown Prince) 1854 تهنیت عید به ولی عهد
- (9) *Dibacha-e nasr mausum ba Bist-o-Haft Afsar tasnif-i hazrat-i falak-rif'at Shah-i Avadh* ('Preface [in verse] to the Prose Work "Twenty-Seven Crowns" by the King of Oudh) 1854 – 1855.

دیباچه "نثر بیست و هفت افسر" تصنیف حضرت فلک رفعت شاه اوده

- (10) *Taqriz-i- A'in Akbari musahhaha-e Syed Ahmad Khan sadru's-sudur-i Muradabad* (Afterword to the Edition of the *A'in Akbari* made by the *sadur's-sudur* of Muradabad, Syed Ahmad Khan) 1855.

تقریظ "آیین اکبری" مصححہ سید احمد خان صدرالصدور مرادآباد

- (11) *Abr-i-Gohar-bar* (The Cloud that Rains Pearls) 1860 ابر گہر بار

The first *masnawi* is *Bayan-i-Numudari-yi Shan-i Nubuwat o Vilayat ke dar Haqiqat Partou-e-Noor-ul-anwaar-e-Hazrat-e-ouluhiyat ast*. This *masnawi* deals with the discourse of impossibility of the peer of the Seal of the Prophets. A poet's writing is always influenced by his surroundings. That exactly happened with this *masnawi*. When Ghalib settled in Delhi, there was a religious debate between the traditionalists and the radical reformers in Islam in Delhi. The conflict was between the two groups: one was radical reformers' group called Wahabis led by Maulana Ismail, Shah Waliullah and his family and the other was the group of traditionalists of Islam, led by Maulana Fazl-i-Haq Khairabadi.

According to Maulana Ismail: "a peer of the Seal of the Prophets was...impossible because this would negative his finality in the line of Prophets, not because God did not possess the power to create his peer".¹

¹ Russell, Ralph; *Ghalib Life and Letters*, Oxford University Press, 2013, p. 33.

In Fazl-i-Haq's opinion: "the creation of a peer of the Seal of the prophets was beyond God's power, just as it is beyond His power to create His own peer".²

Fazl-i-Haq was Ghalib's close friend and asked Ghalib to write a *masnawi* in Persian dealing with this subject and denying Wahabi doctrines. Ghalib composed this *masnawi* in 1825 in Delhi. In the title, he says that Prophet Mohammad (شان نبوت و ولایت) is the ray (پرتو) of God. He used the title نور (الانوار حضرت الوهیت ست) for God. As indicated in the Quran in chapter 5, verse 15:

فَدَّ جَاءَكُمْ مِّنَ اللَّهِ نُورٌ وَكِتَابٌ مُّبِينٌ

(There has come to you from Allah a light and a clear Book)

'The light' symbolizes, 'the Prophet' and 'the book' symbolizes 'the Quran'.

According to Ghalib as Prophet Mohammad is the ray of God and it is not possible for God to create his own peer then how can he create the peer of the Seal of the Prophets? As God Himself says in the Quran in Chapter 33, verse 40:

وَلَكِنَّ رَسُولَ اللَّهِ وَخَاتَمَ النَّبِيِّينَ ط

(But he is the Messenger of Allah and the Seal of the Prophets).

² Russell, Ralph; *Ghalib Life and Letters*, Oxford University Press, 2013, p.33.

In Ghalib's opinion the peer of the Seal of the Prophets is impossible and Prophet Mohammad is the Seal of the Prophets. He has composed 128 couplets dealing with the subject. This *masnawi* shows his religious beliefs and attitudes. It discloses his deep understandings in the affairs of Islam. In the starting portion of the *masnawi* he says this *masnawi* is a collyrium which will clear the vision of the skeptical. He says God (حق) is the Divine Light and when God wanted to show His manifestation to the Universe, He created Prophet Mohammad from His Divine light then the poet emphasizes on Ali and Auliya that they also gained the divinity from Mohammad and they are the signals which comes from God.

نور حقست احمد و لمعان نور

از نبی در اولیا دارد ظهور

According to Wahabi doctrine, divinity and spirituality of Auliya, their birthday celebration (عرس), pilgrimage to the tomb of saints and other similar practices like *mehfil-e-milaad* (محفل میلاد) are customs of infidelity (رسم کفر). So they denounced these practices. But according to Ghali,b every country has its own special customs (رسم خاص). He justifies these special customs in his verses and approved the devotion to the holy saints.

هست رسم خاص در هر مرز بوم

خود چه میخواهی زنفی این رسوم

He refers the name of great Islamic leaders in the *masnawi* and says that they have approved to ask for help to Ali and saints.

آنکه شیخ وقت و خضر راه بود

نام والایش کلیم الله بود

گفت: استمداد از پیران رواست

هر چه پیر راه گوید آن رواست

First, he described the love and devotion of Auliya for God and then explained the respect and love of people for Auliya with the beautiful examples of Yaqub's love for his son Yusuf and Majnun's love for Laila. After that he talks about the beauty of the universe like in one universe there is only one sun and one moon. Hence, to maintain the beauty of the universe the peer of the Seal of the Prophets is not possible in this universe.

صورت آرایش عالم نگر

یک مه و یک مهر و یک خاتم نگر

Ghalib composed this *masnawi* on the request of his friend so he justified his friend's opinion in the *masnawi*. According to his friend Fazl-i-Haq, in hundred and thousand universes there would still be only one Seal of the Prophets and that is the reason that Ghalib covers the subject with the point that the peer of the Seal of the Prophets was beyond God's power, just as it is

beyond His power to create His own peer and completed his *masnawi* with this conclusion:

مبدأ ایجاد هر عالم یکیست

گر دو صد عالم بود خاتم یکیست

The second *masnawi* *Cheragh-i-Dair* Ghalib composed this *masnawi* during his journey from Delhi to Calcutta in 1826-1828. He planned this arduous journey to demand justice against dishonesty to his family pension case. On his way to Calcutta, he passed through various cities and places where he experienced and enjoyed varied cultures and traditions of India. In Delhi, he had experienced the culture and traditions of the Mughal court. In Lucknow, he attended the literary gatherings of the Nawabs. Then he reached Banaras, the holy city of temples and worshipers. There he was amazed by the spiritual environment of the city along with the culture and traditions of Hinduism.

He wrote this *masnawi* during his four-week stay at Banaras in 1827 and gave it the title of *Cheragh-e-Dair* which means the lamp of the temple. In Hindu religion, *Chiragh* or *Diya* signifies purity, goodness, good luck and energy. According to Hindu philosophy, darkness symbolizes ignorance and unawareness whereas light symbolizes knowledge and wisdom. There is a *shloka* in Sanskrit from *Upanishad*:

तमसोमा ज्योतिर् गमया।³

"Tamaso mā jyotir gamaya" means "From darkness, lead me to light"

In one perspective, Banaras itself was the *Chiragh or Jyoti* (ज्योति) which created an ambiance of energy and positivity in the poet's heart, and removed darkness and pain from his mind and body and led him to the light of hope and justice in the world. It is quite possible that for this reason he has given the title *Cheragh-e-Dair* to this *masnawi*. He was not feeling well during his travel to Banaras and the troubles he bore all through the way to the city exhausted him completely. But when he entered in Banaras, its spiritual aroma refreshed his soul and the charm of the Ganges, the ghats, the temples and the worshipers, captivated his mind. As he says in his letter:

”در ایام خاک نشینی های بنارس چشم بخت را نوری و بخت چشم را عروجی بخشیده بود.“⁴

With being fully occupied by the overwhelming elegance of the city, he penned down his most illuminated Persian *masnawi* and dedicated to the city. He incorporated his thoughts, observations and vast experiences in it. It comprises one hundred and eight couplets (108) that equal the *Mantras* of *Hawan* in Hindu religion.

³ Brahradaryokopnishad I, Gita Press, Gorakhpur, p.27.

⁴ Ghalib, Asadullah; *Kulliyat-e-Nasr*. Munshi Nawal Kishore, Kanpur, p.166.

According to Shaikh Mohammad Ikram:

"مثنوی چراغ دیر سے غالب کی بندو مذہب سے غیر معمولی واقفیت کا پتہ چلتا ہے۔ وہ کہتے ہیں کہ دبستان مذاہب ان کے زیر مطالعہ رہتی تھی۔"⁵

From then onwards for almost thirty years or more, Ghalib had been a captive of this beautiful city and remembered its ever-lasting charm. On Dec 31st, 1861, he wrote to his friend Sayyah:

"بھائی، بنارس خوب شہر ہے اور میری پسند ہے۔ ایک مثنوی میں نے اس کی تعریف میں لکھی ہے اور "چراغ دیر" اس کا نام رکھا ہے۔ وہ فارسی دیوان میں موجود ہے۔ اس کو دیکھنا۔"⁶

He has expressed his own experiences and feelings in the *masnawi*. This *masnawi* is a heartfelt combination of the three major points that are his pain, beauty and divinity of Banaras and a message of positivity which he internalizes there. The holiness of *Kashi* enriched his soul so much that he called it the *Kaabah* of Hindustan. He versifies his spiritual enrichment in his couplets:

عبادت خانہ ناقوسیانست

ہمانا کعبہ ہندوستانست

He explained the philosophies of Hindu religion like reincarnation (*آواگمن*) and immortality (*نروان*) in his verses.

کہ ہر کس کاندران گلشن بمیرد

⁵ Narang, Gopi Chand; *Ghalib*; Sahitya Academy, New Delhi, 2013, p.585

⁶ Mihr, Ghulam Rasool; *Ghalib*; Muslim Town, Lahore, 1936, p.121.

دگر پیوند جسمانی نگیرد

چمن سرمایه امید گردد

بمردن زنده جاوید گردد

Chiragh-e-Dair is a perfect portrayal and depiction of the holy city of Banaras in which poet equates it with an angelic-faced woman to whom he adorns with the color of *sandal*, *dusk* and *zunnar* and called the Ganges as her mirror.

After the perfect personification of the city, suddenly he changed the narrative of the poem and came in contact with a Raushan Bayan and asked him about worldly phenomena that everything is changing, nothing left in this world. Respect and love had gone through the relations and asked about the doomsdays that these are the signals of doomsday then why it does not come? Then the Raushan Bayan smiled and replied that it is because of this holy city, Banaras. God does not want to destroy its spirituality and beauty. After revealing the truth behind the divinity of Banaras, he has given the message of self and selflessness through it. First, he talks about the power of the self and says:

چه جوی جلوه زین رنگین چمن ها

بهشت خویش شو از خون شدن ها

جنونت گر به نفس خود تمام ست

ز کاشی تا به کاشان نیم گام ست

Ghalib received energy and passion from the Eternal light of Kaashi, which freed him from sadness and darkness and guided him to the path of enlightenment and positivity. Then he talked about selflessness and remembered his home, family and friends.

بکاشی لختی از کاشانه یاد آر

درین جنت ازان ویرانه یاد آر

In summary, the Eternal Light of Banaras dispelled his pain and sadness and filled his heart with energy, goodness, divine knowledge and truth. That is why at the end of the poem he realizes that everything would be destroyed except the Eternal Truth (Allah) and concluded the poem with the verse:

ز الا دم زن و تسلیم لا شو

بگو الله و برق ما سوای شو

The third *masnawi Baad-i-Mukhalif* has been composed during his visit to Calcutta in 1828. Ghalib has given the title *Baad-i-Mukhalif* to this poem because very often in literature *Baad* باد (wind) represents the act of change, sometimes it is a destroyer or sometimes it stands as a preserver. In Persian literature we see the perfect example of dealing the philosophy of *Baad* باد in the verses of Sa'adi:

ای نفس خرم باد صبا

از بر یار آمده ای مرحبا

از در صلح آمده ای یا خلاف

با قدم خوف روم یا رجا⁷

When we talk about Ghalib's *Baad-i-Mukhalif* the poem he composed in Calcutta and when we see the details of the life which he led in the city, we find the wind of Calcutta was completely adverse, unfavorable and contrary to him. He also shared his experience of Calcutta in his Persian couplet:

گفتم از بهر داد آمده ام

گفت بگریز و سر بسنگ مزن⁸

The two distasteful incidents of his life are related to the city. First, his family pension case could have been the solution of his financial crisis, but he lost his case in the city of his hope and justice and second, the very famous literary controversy between Ghalib and followers of Qatil in the poetical symposium of the *Madresa-e-Aalia*.

He went to Calcutta for the purpose of his family pension which was fixed by Lord Lake, the British commander in 1806 after the death of his uncle Nasrullah Beg Khan. Ghalib was under deep financial crises when in 1825 Nawab Ahmad Bakhsh Khan gave his charge to his elder son Shamsuddin Ahmad Khan.

⁷ Sa'adi, Muslehuddin; *Kulliyat-e-Sa'adi*; Intesharat-e-Hormos, Tehran, 1385, *Ghazal* No.02, p.522.

⁸ Beg, Abdullah Anwar; *The Life and Odes of Ghalib*; Urdu Academy, Lohari Gate, Lahore, p.37

First Ghalib tried his effort in Firozpur Jhirka but the matter was not solved there. Finally, in 1826, he decided to present his petition to the judicial authorities in Calcutta and when he reached Calcutta, at that time a poetical symposium was held regularly on the first Sunday of every solar month in *Madresa-e-Aalia*. He was invited to participate in the *mushaira* and there he recited his two Persian *Ghazals*. There was huge gathering over 5000 people⁹. Someone objected to his *ghazals* and gave the reference to Qatil's poetry. To this, Ghalib countered and asked why should I accept him as an authority? In his Persian letter he has shared about the controversy with his friend Maulvi Mohammad Ali Khan:

"سخنوران و نکته رسان این باقعه پس از ورود خاکسار را بزم سختی آراسته بودند. در هر ماه شمسی انگریزی روز یکشنبه نخستین سخن گویان در مدرسه سرکار کمپنی فراهم شدند و غزلهای هندی و فارسی خواندندی. ناگاه گرانمایه مردمی که از هرات بسفارت رسیده است دران انجمن میرسد و اشعار مرا شنوده ببانگ بلند نامی ستاید و بر کلام نادره گویان این قلمرو تبسمهای زیر لبی میفرماید چون طباع بالذات مفتون خودنمایی ست همگنان حسد می برند و کلانان انجمن و فرزندگان فن بر دو بیت من اعتراض نادرست بر آورده آنرا شهرت می دهند.."¹⁰

And those two couplets are:

جزوی از عالمم و از همه عالم بیشم

همچو موی که بتان را ز میان بر خیزد¹¹

⁹ Verma; Pawan Kumar, *Ghalib The Man, The Times*, Penguin Random House India, 2008, p.152.

¹⁰ Ghalib; Mirza Asadullah Khan, *Kulliyat-e-Nasr-e-Farsi, Panch Aahang*, Munshi Nawal Kishor, Kanpur, p.170

¹¹ Narang, Gopi Chand; *Ghalib*; Sahitya Academy, New Delhi, 2013, p.235

شور اشکی به فشابن مژگان دارم

طعنه بر بی سروسامانی طوفان زده¹²

Although he was supported by famous literary personalities like Nawab Ali Akbar Khan, Sirajuddin Ahmad Khan and Kifayat Khan, the Persian Ambassador who was the representative of Shahzada Kamran of Herat. But the controversy spread out beyond the *mushaira*. One of his supporters, Nawab Ali Akbar Khan for whom Ghalib had deep respect in his heart remembers him in his Persian letter to Moulvi Mohammad Ali Khan, he wrote:

"لطف ملاقات نواب علی اکبر خان طباطبایی اگر گویم که مرا از بخت عجب آمد رواست و اگر گویم که مرا بر من بر شک آورد نیز جا دارد. بخدای که خرد آفریده و فرد در برگزیده که بدین گرانمایگی و صاحبدلی در بنگاله دیگری نخواهد بود. یا رب این گوهر گرامی از کدام کان ست و این گوهر گرامی از کدامین دودمان."¹³

Thus being suggested by Nawab Ali Akbar Khan and Maulwi Mohammad Mohsin he composed an apologia in the form of *masnawi*, which is *Baad-e-Mukhalif* the third *masnawi* in his Persian *Kulliyat* comprises 154 couplets. He wrote in a Persian letter:

"بفرمان این دو بزرگوار مثنوی انشاکرده ام و بعد از اظهار عجز و انکسار خویش جوابهای اعتراض دران ابیات موزون ساخته و آن مثنوی پسندیده طبع عالی افتاده است."¹⁴

¹² Narang, Gopi Chand; Ghalib; Sahitya Academy, New Delhi, 2013, p.235

¹³ Ghalib; Mirza Asadullah Khan, *Kulliyat-e-Nasr-e-Farsi, Panch Aahang*, Munshi Nawal Kishor, Kanpur, p.166

¹⁴ Ibid p.170

At the end of the *masnawi* poet called it a note of apology or *آشتی نامه* but when we read it we find that it has the satiric and critical touch against Qatil and his followers. This *masnawi* also shows his deep interest and understanding in Persian language, its grammar as well as his love and respect to its master poets.

He has started the *masnawi* with the praise and addressing couplets to the people of Calcutta or followers of Qatil and informed them about his purpose of coming to Calcutta. He satirically addressed them as *پهلوانان پهلوی دانان* and *ای گرامی فنان ریخته گو*. Then asked who first started the fight.

نمک اندر سبوی می که فگند؟

بچمن رستخیز دی که فگند؟

زلف گفتار را که درهم کرد؟

بزم اشعار را که برهم کرد؟

After satirically complaining, he emphasizes that his verses are correct. He grammatically explains his couplets in the poem and says that other great poets have also used the same pattern and composed beautiful verses. Then points out the objections raised by the followers of Qatil and one by one clears the objections with references to classical Persian poets, he specially remembers his spiritual mentor Mirza Bedil and calls him *Moheet e Bisahil* (محیط بی ساحل) and *Qulzum e faiz* (قلزم فیض) and tells them that he has followed the pattern and style of Bedil for his verses:

همچنان آن محیط بی ساحل

قلزم فیض، میرزا بیدل

از محبت حکایتی دارد

که بدینان بدایتی دادر

"عاشقی، بیدلی، جنون زده"

قدح آرزو به خون زده"

کرده ام عرض همچنان "زده"

طغنه بر بحر بیکران زده؟

Then he praises Bedil and criticizes Qatil in some verses of the poem and in the last section he remembers and praises Persian poets like Hazin, Asir, Talib, Urfi, Naziri and Zahuri. He warmly accepts that they are his spiritual mentors. He especially praises Zahuri's poetic talent and compares his poetry with the paintings of famous painter of Sassanid dynasty, Maani.

In the *masnawi*, he says I have internalized their poetries and I am a follower of all those master poets, how can I appreciate the poetry of Qatil and Waqif? But to finish the controversy and create a peaceful atmosphere I am ready to praise Qatil.

میشوم خویش را بصلح دلیل

میسرایم نوائ مدح قتیل

تا نماید زمن دگر گله

رسد از پیروان وی صله

Then he compares himself with Qatil and says Qatil's poetry is thousand times better than his poetry and finishes the *masnawi* with the objective of its composition and calls it the message of peace and friendship for his friends.

از من نارسایی هیچ مدان

معزرت نامه ایست زی یاران

آشتی نامه و داد پیام

ختم شد والسلام و الکرام

The fourth *masnawi* is *Dard-o-Dagh*. It was written between 1835 to 1845 when he came back to Delhi after his fruitless journey from Calcutta. He gave it the title *Dard-o-Dagh* which means pain and blemish because in the *masnawi* he symbolically narrated his own experiences about fate and in the last section of the poem he also addressed himself that:

غالب اگر محرم معنی شوی

آینده پرداز تسلی شوی

In the verse, his intention from محرم معنی is to understand the mystery of destiny so in the next verse he clarifies that:

تا نبود یاری بخت بلند

چارۂ عیسیٰ نفتد سودمند

He narrated the poem when he came back home from Calcutta. He lost his case despite his best efforts and sources. The adverse wind of Calcutta was completely unfavorable for both, his pension case and his fame as a poet in that city. These unpleasant events were painful blemishes on his heart till his death. This *masnawi* is a didactic narration of destiny and deed (*bhagya and karma*) and the essence of the story is that nothing can be done against destiny.

Ghalib also discusses the same discourse through his *masnawi*. This *masnawi* is an interesting specimen of having elements of Hindu mythologies with Persian narration. It contains 189 couplets.

This is a story of a poor peasant and his old parents. They had nothing in their destiny except hardship and grief. They leave their place with the hope of better fortune. On their way, they met a *Darvish* who was praying in his hermitage. He granted three divine favors for each of them from God. After getting three boons from God they were very excited to change their life and fortune.

First, the peasant's mother asked beauty and youth for herself. Her wish got fulfilled and she got back her beauty and youth which creates joy and excitement in their mind. They were excited to go back to their home but when they were on the way to their home. Suddenly, a prince came across to their path and fell in love with the peasant's mother now she was a young and

beautiful girl. She also fell in love with the young prince and asked him to take her with him. After the infidelity act of his mother, his old father used his boon to turn his wife into a sow to destroy her life. Then the son was left to use his wish, he felt pity to see his mother's condition and used his boon to preserve his mother's life and his family.

In this way, all the three boons were wasted and ultimately they got nothing from their destiny and they reached their former condition. Here we see the interconnection of Ghalib's thoughts with Kabir Das, a 15th-century Indian mystic poet and saint, who has well explained the philosophy of destiny in his *Doha*:

परारब्ध पहिले बना , पीछे बना शरीर ।

कबीर अचम्भा है यही , मन नहीं बांधे धीर ॥¹⁵

Meaning: *Prarabhdha* (destiny) is decided, before we take birth, this is the strange reality of this world, but still our mind does not understand this and is always impatient about the future.

In Hindu religion, "*Prarabdha* is that result part of the past *karma* which is responsible for the present life.

Tanweer Ahmad Alavi in his book *غالب کی فارسی شاعری تعارف و تنقید* has written about this *masnawi Dard-o-Dagh* in which he says about reincarnation

¹⁵ kabirsahib.blogspot.com/p/blog-page_3.html

and has connected the philosophy of reincarnation to a verse of this *masnawi* and that is:

بر دل اندوہ گزینم ببخش

جرم سہ تن را بیقتیم ببخش

He explains the verse as:

شعر میں ان تین آدمیوں کے لیے لفظ "جرم سہ تن" استعمال ہوا ہے۔ یہ لوگ مجرم نہیں ہیں، اس لیے کہ یہ صرف غریب ہیں اور غریب ہونا جرم نہیں ہے۔ جب تک کہ آدمی تناسخ مشرب نہ ہو، جس میں ایک جنم کی سزا دوسرے جنم میں ملتی ہے۔ یہ اتنے غریب اور مفلس اس لیے بھی تھے کہ پچھلے جنم کے جرموں کی سزا اس جنم میں غربت کی صورت میں انہیں دی گئی تھی۔¹⁶

Divine favor or *Vardan* is a notion which originated from Hindu mythologies and played the exciting part in stories. In Hindu mythologies, *Vardaana* were granted by *Maharishis*, Kings and Saints by the grace of Bramha.

Similarly, in the *masanwi* by the request of the *Darvish*, they were granted three boons from God. Ghalib also used the philosophy of trinity of the Hindu religion in his *masnawi*. In Hindu religion number three is also a symbolic representation of the trinity of creator, preserver, and destroyer. Ghalib also conveyed his message in three characters with their three wishes. First, the

¹⁶Alavi, Dr Tanweer Ahmad; *Ghalib ki Farsi Shayri Ta'aruf-o-Tanqeed*; Ghalib Academy, New Delhi, 2005, p. 249.

mother's wish was to create joy and excitement for her life. Father's wish was to destroy his wife's life and the son's wish was to preserve his mother's life and his family. Ghalib says in the last:

شد سه دعا با همه لطف اثر

صرف علاج سه بلای دگر

Ghalib's fifth *masnawi* is ***Rang-o-Bu*** which means color and scent. This *masnawi* discusses the three qualities of wealth, physical power and courage. The poet has divided these qualities into two forms: essence (*zaat*) and attributes (*sifaat*). He describes the philosophy of essence and attributes through this *masnawi*.

In the poem color (*Rang*) is essence while scent (*Bu*) is attribute. In the poet's opinion, wealth and physical power are the essences, but courage is an attribute which comes from God. He deals with the philosophy of essence and attribute in the frame of a story of an Indian King. He starts the poem from the verse:

بود جوان دولتی از خسروان

غازه کش عارض هندوستان

Ghalib has completed this *masnawi* in three narratives. In the first part, he tells a story of an Indian generous King, who has purchased pain and sorrow of a proud beggar and kept that beggar's goods in his coffer which created stink

and darkness. For this reason wealth, physical power and courage wanted to leave his royal treasury. In the second part, he personified those qualities and composed their dialogues with the King and concluded this part with courage as superior to wealth and power because after wealth and power when courage also wanted to leave his royal treasury. He requested the personified character of courage if she left him he would find himself nowhere.

In the third part the poet addresses himself and has given the message to be courageous because courage is an attribute which comes from God and says:

ہمت ما نیز شہود حق ست

ہر چہ بسنجیم وجود حق ست

In this *masnawi* when the poet tells us the story of the generous King, he talks about the three qualities of the King. These three qualities are wealth, physical power and courage. The three qualities of Ghalib's *Rang-o-Bu* resemble the dialogues of Krishna and Arjun in chapter 14, in Bhagavadgita. When Krishna explains to Arjun the three qualities of material nature: *sattva* (light) *rajas* (passion) and *tamas* (darkness):

“सत्त्वं रजस्तम इति गुणाः प्रकृतिसंभवाः

Sattva, Rajas and Tamas- these three Gunas born of Nature.”¹⁷

¹⁷ Srimad Bhagwadgita, Gita Press, Gorakhpur, 2013, p.168

In Ghalib's *masnawi* among these three qualities, courage is superior to wealth and power. In the same way for Krishna in Bhagavadgita, *sattva* guna is superior to the other two gunas. One can say what *sattva* guna is for Krishna in Bhagavadgita, courage (*himmat*) is for Ghalib in *Rang-o-Bu*. In a *shloka* he says *sattva* is superior to others:

“तत्र सत्त्वं निर्मलत्वात्प्रकाशकमनामयम्

O sinless one, the mode of goodness (*sattva*), being purer than the others.”¹⁸

In the *masnawi Rang-o-Bu*, the Indian King has the same qualities in his character, which has been explained by Krishn in following *shloka* of Bhagavadgita:

“समदुःखसुखः स्वस्थः समलोष्टाश्मकाञ्चनः।

तुल्यप्रियाप्रियो धीरस्तुल्यनिन्दात्मसंस्तुतिः।

“He who is ever established in the self, takes pain and pleasure alike, regards a clod of earth, a stone and a piece of gold as equal in value, is possessed of wisdom, accepts the pleasant as well as the unpleasant.”¹⁹

In the *masnawi*, the King also purchased cloak and bowl of the beggar and kept these goods in his royal treasury and gave a handsome price to the beggar and said he has purchased the pain and sorrow of the beggar, not his goods.

¹⁸ Srimad Bhagwadgita, Gita Press, Gorakhpur, 2013.p.168.

¹⁹ Ibid p.170.

As Nabi Hadi has written about the *masnawi* in his book that:

"ہندوستان کہانیوں کا خزانہ ہے۔ اس قسم کی کہانیاں قدیم زمانہ سے لوگوں میں مشہور چلی آ رہی ہیں۔ ذات کو صفات سے الگ کر کے دیکھنا ہندو بھگتوں کے تخیل میں صدیوں سے عام ہے۔"²⁰

Bausani, in his article Ghalib's Persian Poetry has also written about this *masnawi*:

"...in one of the verses of this *masnawi*, there is a *tajnis* understandable only to a speakers of Hindi/Urdu."²¹

This *masnawi* also contains autobiographical elements of the poet's life. In the last fifty verses, he recalls those days when he was free from all worldly status and fame, feels regret for his sins:

در ہوس جاہ فرو رفتہ

حیف کہ در چاہ فرو رفتہ

After, denying worldly essence, he takes only attribute (*himmat*) which is eternal and says:

ہمت ما غیرت حق ست و بس

کثرت ما وحدت حق ست و بس

²⁰ Hadi, Nabi; *Mughlon ke Malak ush shoara*, Shabistan, Shahganj, Allahabad, 1978 p.317.

²¹ Bausani, A; *Ghalib's Persian Poetry*, Ghalib The Poet and His Age, Oxford University Press, New Delhi, 1997, p. 74

The sixth *masnawi* *Surma-i-Binish* is a collyrium which reveals the secrets of divine love through its verses. Ghalib has composed 52 couplets on the rhythm of Rumi and has started the *masnawi* with the most popular verse of Rumi:

بشنو از نی چون حکایت می کند

وز جدای ها شکایت می کند

He composed the *masnawi* when he was associated with Mughal court and praised Bahadur Shah Zafar in his *masnawi*. This *masnawi* is a spiritual discourse in which he tells us to find the secret of divine love through the character of the King. In it, he praised the King and for this reason, it gets the form of *Qasida*. He has materialized Rumi's spiritual concept of *Nae* (نی) into the character of *mard-e-haq* (مرد حق), and his *mard-e-haq* is Bahadur Shah.

ور تو می پرسی که مرد راه کیست

جز سراج الدین بهادر شاه کیست

Mard-e-haq in *Surma-i-Binish* has the same importance what the reed has in Rumi's *Nai Namah* because in its starting verses he says that I have taken the discourse from the master and has turned my pen like his *Nae* نی:

من نیم کز خود حکایت می کنم

از دم مردی روایت می کنم

از دم فیضی کز استاد آورم

خامه را چون نی بفریاد آورم

In the poem, he has explained the divine qualities of *mard-e-haq* through the character of King and compared King's spiritual love with the love of Shibli and Ibrahim Adham and made King's character superior because he is both a *Sufi* on the throne and an Emperor in a cloak. After praising the King he tells the process of finding divine love through the secrets which the King tells from his throne. In the last verses of the *masnawi*, he made اشراق and اخلاق its essence and says:

مدعا تهذیب اخلاق ست و بس

سعی در تحصیل اشراق ست و بس

The seventh *masnawi Tehni'at-i-Id-i-Shavval* is a greeting in the form of *masnawi*, in which he congratulated the King on the occasion of Eid-ul-Fitr in 1854. He wrote this poem when he joined Mughal court as a poet. He starts the *masnawi* with eulogizing his job, his poetry and his *Shah* and says:

یافته ام منصب کار آگهی

خاصه بتوقیع بهادر شهی

جوهر نابم من و شه جوهریست

خوبی آینه زر و شنگریست

جنبش کلکم بهوای شهست

نازش نطقم به ثنای شهست

In the *masnawi* he glorified the splendors of the Mughal court, he praised the King's spirituality and called him as *آینه حق نما*, he says the planet of intellect Jupiter also learns intellectuality from the King. After praising the King in 42 couplets of his *masnawi*, he ended it with *dua*:

دولت شه دولت جاوید باد

تا ابدش عید پس از عید باد

The eighth *masnawi* *Dar Tehni'at-i-Id ba-Wali-Ahd* is also a formal greeting to congratulate the Prince Mirza Fath ul Mulk. He was the last crown prince of Mughal Empire. He was made crown prince in 1853 and the poet was chosen his *Ustad* in 1854 so he wrote the *masnawi* to present it on the occasion of Eid-ul-fitr in 1854. He composed 39 couplets in the poem.

He penned down this *masnawi* to present it to the Crown Prince and for this reason, it gets the structure of short *Qasida* and can be divided into three parts *tamhid*, *madh* and *dua*. This *masnawi* shows his affection and respect to *Zorestrian* religion. He starts the poem with the praising verses for *atish* and compared his *masanwi* with the poetry of Nizami, and even called it better than Nizami's poetry.

گر چه به از نظم نظامیست این

مدح مخوان خط غلامیست این

This *masnawi* shows his fondness in *Zoroastrianism* and talks about *atish* (fire) and sun to indicate power. He called this *masnawi* as خط غلام یست . In this *masnawi*, he called himself *atish*, then turned himself into *shama* and later called himself a *zarra* which takes light from the sun, and the sun is *Vali Ahd*:

ذره ام و دیدۀ بد خواه کور

ذره ز خورشید پذیرفته نور

مهر ولی عهد شهنشاه عهد

زیب فزاینده این هفت مهد

He praises the Prince's honesty and justice, his poetic talent, his beauty and compared his power with that of the king of Rome and China. After praising the prince he comes to *dua* and prays Khizr's life and Sikandar's destiny for the Prince.

The ninth *masnawi* is ***Dibach-i-nasr be Bist-o-haft-afsar***. It is a foreword to the book *Bist-o-haft Afsar* (tasnif-e-hazart-e-falak-Rifat-Shah-e-Awadh). In the *masnawi* Ghalib has used chronogram of the book and that is 1852 which means the book was completed in 1852. It appears from the title of the *masnawi* that this book is a work of Shah-e-Awadh thus in 1852 Wajid Ali shah was the Shah of Awadh and Ghalib was associated with his court as a court poet and Akbar Haidari Kashmiri has written an article titled *Mirza Ghalib aur Shahan-e-Awadh*. In the article, he wrote about the *masnawi* that:

"واجد علی شاہ نے ایک کتاب "بیست و ہفت افسر" تصنیف کی تھی . مرزا نے اس پر دیباچہ لکھا . کلیات غالب کی "نثر موسوم بہ بیست و ہفت افسر تصنیف حضرت فلک رفعت شاہ اودہ" مثنوی . 22"

This *masnawi* contains 33 verses. In 33 couplets he has discussed the title of the book, date of its publication but the subject matter of the book is not very clear. The two verses in the *masnawi* indicate at the subject of the book:

کہ راز دہر در دفتر نگارد

ہمایون "بیست و ہفت افسر نگارد

شہ فرزانه چندین افسرش بین

بہر افسرش جهان دیگر بین

From this verse it appears that the book had astronomical aspects and according to this verse in every *afsar* (crown) you can see another universe. Here *afsar* stands for chapters and study of universe comes under the astronomical studies. Thus it may be said that the subject of the book is related to astronomy. Another verse which indicates that the book has religious and entertaining stories:

اگر یابی زبازی داستان ها

ز دین و داد ہم بینی نشانها

²² Kashmiri, Dr Akabar Haidari, *Mirza Ghalib aur Shahan-e-Awadh, Nuqoosh, Ghalib Number 111*, February 1969 by Mohammad Tufail, Idara Furoogh-e-Urdu, Lahore, p.443

Ghalib praised the design of the book more than its content. He says its ink is *aab-e-hayat* and color of its pages is brighter than Musa's *yad-e-baiza*. He called the book collection of secrets and a *raushan aftaab*. This *masnawi* also shows that the book had some pictures inside which has been compared with the paintings of Mani, the great painter in Sasanid period, by the poet. He ended the *masnawi* with prayer (*dua*) for the King.

The tenth *masnawi* *Taqriz-i-Ain-i-Akbari* is also a foreword of the book *Ain-i-Akbari* of Abul Fazal Allami. Sir Syed Ahmad Khan edited the book in 1855 and before its publication he asked Ghalib to compose a poetic foreword for his work in Persian language. In 1850s Ghalib was famous as the court poet of Mughal and Awadh dynasties. He was *ustad* of the King and the Prince. At the same time Sir Syed was also his friend and great admirer of his poetic ability and intellect so, he also approached Ghalib for a foreword of the book. In his book *Aasaar-us-Sanadid* he wrote about Ghalib that:

"میں اپنے اعتقاد میں ان کے ایک حرف کو بہتر ایک کتاب سے ، اور ان کے ایک گل کو بہتر
ایک گلزار سے جانتا ہوں اور دیکھا جائے تو حق بھی یہی ہے۔"²³

Ghalib was not interested in the book *Ain-i-Akbari* and called this work of Sir Syed "مردہ پروردن" but composed the foreword *Taqriz-i-Ain-i-Akbari* only to fulfill his friend's desire. It contains 38 couplets. In the *masnawi* he congratulates the editor for his efforts but criticizes the book and says that

²³ Khan, Sir Syed Ahmad; *Aasarussanadeed*; Urdu Academy, Delhi, 2011, p.590

those who are not aware of Syed's ability will only praise the work. He praises this honesty and truthfulness of his personal thoughts in the *masanwi*.

گر بدین کارش نگویم آفرین

جای آن دارد که جویم آفرین

After deprecating the old *Ain* of Abul Fazal he acclaims the new *Ain* of English men in this old world and introduces his modern and scientific ideas which he observed and experienced in Calcutta during his journey. His arduous journey of Calcutta had expanded his vision to see the world which was more modern and scientific than the society in which he lived in Delhi. He has discussed the same thoughts in the Persian verses which are:

غالب هر پرده نوای دارد

هر گوشه از دهر فضای دارد

بر چید پیوسته از دماغم یکسر

بنگاله شگرف آب و هوای دارد²⁴

Although this *masanwi* is a foreword of the book *Ain-i-Akbari* but when we read the poem it appears that Ghalib's *masnawi* is an essence of two years of his life which he expended in Calcutta. Those scientific and modern laws which he experienced and observed there, got expertly expressed in this *masnawi*. He ended the *masnawi* with dua for Sir Syed. This *masnawi* is not

²⁴ Ghalib; Mirza Asadullah Khan, *Kulliyat-e-nasr-e-farsi, Panch Aahang*, Munshi Nawal Kishor, Kanpur, p.167

only a foreword of the book but it also leads the generations in new direction of modern thoughts and ideas. As Ghalib says in the *masnawi*:

هر خوشی را خوشتری هم بوده است

گر سری هست، افسری هم بوده است

The last and lengthiest *masnawi* is *Abr-i-Gohar bar*. Ghalib has written this *masnawi* in different years of his life but completed it in 1860. He composed 1,095 couplets in the *masnawi* and divided it into eight different parts all parts are interconnected with each other. Those eight components are as follows:

1. *Hamd* (حمد): 114 verses
2. *Munajat* (مناجات): 79 verses
3. *Hikayet* (حکایت): 145 verses
4. *Na'at* (نعت): 57 verses
5. *Bayaan-i-Meraaj* (بیان معراج): 278 verses
6. *Manqebat* (منقبت): 128 verses
7. *Mughanni Namah* (مغنی نامه): 139 verses
8. *Saqi Namah* (ساقی نامه): 155 verses

Ghalib has given the title *Abr-i-Goharbar* to this *masnawi* because the subject of the *masnawi* is religious and spiritual. It appears that the whole *masnawi* is a divine cloud (*abr*) and its components are its pearls (گهر) which rain drops in the form of divinity and spirituality on the believers. Ghalib also describes the title in the foreword of the book and says:

"مثنوی را ابر گہر بار نام نہادہ بودم ہمانا آن امینی میغ ہمان قطرہ فشانی کرد و دجلہ ریز نشد۔"

25

His objective behind the composition of this *masnawi* was to record the Holy Wars of the Prophet Muhammad following the pattern of Firdousi's *Shahnama* but he could not complete it. When we see the arrangements of its components, the whole pattern seems to be an introduction to a *masnawi* and has been written in the same pattern of traditional *masnawiyat* in Persian literature. He says in the foreword of the earliest edition of this *masnawi*:

"در پسیچ نبشتن مثنوی دلنشین افتاد فردوسی طوسی را بہ رہمنای و نظامی گنجوی را بہ نیروفزای گماشتند در ضمیر زود اثر پذیر من چنان فرود آمد کہ غزوات خداوند و دنیا و دین حضرت امام المرسلین سلام علہ من رب العالمین بہ بند نگارش اندر آرم توحید و مناجات و منقبت و ساقی نامہ و مغنی نامہ پیدایی پذیرفت۔"²⁶

Dr. Azarmidukht Safawi in her article titled *Miraj Nama-e-Ghalib* (معراج نامہ) in the very first line of the article she stated about the *masnawi Abr-i-Gohar bar* that:

"غالب نے آل تیمور کی فتوحات کے ذکر میں بہادر شاہ کے حکم سے ایک مثنوی لکھنی شروع کی تھی اور اس کا نام مثنوی ابر گہر بار رکھا تھا۔"²⁷

²⁵ Ghalib, Mirza Asadullah Khan; *Masnawi Abr-i-Goharbar*; Matba-i-Akmal ul matabae, New Delhi, 1860, p.03

²⁶ Ghalib, Mirza Asadullah Khan; *Masnawi Abr-i-Goharbar*; Matba-i-Akmal ul matabae, New Delhi, 1860, p.03

²⁷ Dr. Safawi, Azarmidukht; *Miraj Nama- e-Ghalib, Tanqidaat*; Ghalib Institute, New Delhi, 1997 p.222

But, when we see the earliest edition of the *masnawi Abr-i-Gohar bar* which got published in Ghalib's life in 1860 and he himself wrote the foreword and afterword of that publication, where Ghalib says:

"در ضمیر زود اثر پزیر من چنان فرود آمد که غزوات خداوند و دنیا و دین حضرت امام المرسلین
سلام علیه من رب العالمین به بند نگارش اندر آرم."²⁸

(In my impressionable mind, it so came that I should bring into writing the Holy Wars of the Lord of Earth and Heaven, the Head of the prophets, peace be on him from the God of the worlds. Translation, Waris Kirmani²⁹)

"در پسیج نبشتن مثنوی دلنشین افتاد فردوسی طوسی را به رهنمای و نظامی گنجوی را به
نیروفزای گماشتند."³⁰

(The idea of writing the *masnawi* found a way into my heart. They appointed Firdowsi Tusi for guidance and Nizami Ganjawi for promoting strength. Translation, Waris Kirmani³¹)

It appears from the discussed statements of Ghalib that the idea to compose *Abr-i-Goharbar* was Ghalib's own idea. He did not compose his longest and finest *masnawi* to follow the order of Bahadur Shah. In the eleven hundred couplets there is not a single couplet in the praise of Bahadur Shah, not even in the preface and afterword of the *masnawi* which Ghalib himself wrote in 1860.

²⁸ Ibid.p03

²⁹ Kirmani, Prof.Waris; *Evaluation of Ghalib's Persian Poetry*; The Aligarh Muslim University Press, Aligarh, 1972,p.48

³⁰ Ghalib, Mirza Asadullah Khan; *Masnawi Abr-i-Goharbar*; Matba-i-Akmal ul matabae, New Delhi, 1860, p.03

³¹ Kirmani, Prof.Waris; *Evaluation of Ghalib's Persian Poetry*; The Aligarh Muslim University Press, Aligarh, 1972,p.49

This *masnawi* shows his deep understanding and belief in Islam and opens a new window not only in his life which he lived but also in his literary personality from there he appears not less than as a Sufi poet. He says in his verse:

به اقبال ایمان و نیروی دین

سخن رانم از سیدالمرسلین

He starts the *masnawi* in order to follow the traditional pattern of *masnawi* writing in Persian literature. It starts with the Praise of God (*Hamd-o-Sepas*). He composed 114 couplets in this part deal with the philosophy of *hame ust*. He has elucidated the link of *Khaliq* and *makhluq* from the dawn of creation and has connected all worldly creations with the supreme creator.

After *hamd*, he starts the second part that is *Munajat*. It has 79 couplets. It is an intimate dialogue between the poet and God. He starts the part from the beautiful illustration of Poetry (سخن) and says poetry is not only the creation of wisdom (خرد) and heart (دل). It is a divine attribute which comes from the God. He praises God and his attributes (*Sifat*) and connects the whole universe to His *Sifat*. He divides the God's attributes into two part of *jamal* (جمال) and *jalal* (جلال)³². He says:

بهر گونه پردازش هست بود

جمال و جلال تو گیرد نمود

³² Bausani, A; Ghalib's Persian Poetry, Ghalib The Poet and His Age, Oxford University Press, New Delhi, 1997, p.79

He has explained the discourse of *jamal* and *jalal* more impressively in its connected part titled *Hikayat*, 145 couplets. About this part, Ghalib has written in the preface of the *masnawi* that:

"ویژہ در مناجات بہ شیوہ ابداع بدان سان رندانہ و قنندارانہ سخن سرودہ شد کہ سروشان بہشتی
را لب از شورہا یا ہوی تبخالہ زد۔"³³

This amazing expression of Ghalib reminds the very famous verses of Iqbal from his *Jawab-e-Shikwa*:

تھی فرشتوں کو بھی حیرت کہ یہ آواز ہے کیا!

عرش والوں پہ بھی کھلتا نہیں یہ راز ہے کیا!

اس قدر شوخ کہ اللہ سے بھی برہم ہے

تھا جو مسجود ملانک یہ وہی آدم ہے؟³⁴

The poet has divided this part into three different narrations. In the first narration, he tells an allegorical story of merciful King. In the second part, he connects that story of the King with God's mercy for his sins on the Day of Judgment. In the third part, he asks God's permission to speak about his sorrows and unfulfilled desires of his unpleasant life.

In the story, he creates the plot to ask God for His mercy on the Day of Judgment. This is a story of a merciful King, who comes back after winning a victory. Two groups gathered to welcome the King, one group is blessed and happy while the other group is unblessed and grieved people. In his court, the

³³ Ghalib, Mirza Asadullah Khan; *Masnawi Abr-i-Goharbar*; Matba-i-Akmal ul matabae, New Delhi, 1860, p.03

³⁴ Iqbal, Sir Mohammad; *Kulliyat-e-Iqbal*, Educational Book House, Aligarh, 1999, p.199

group of blessed and happy people brings gifts to congratulate him, spread flowers and lightened the city. The other group of unblessed and grieved people brings nothing but their pain, sorrow. Between the two groups, the King showered his mercy on unblessed and grieved people:

شہ دیدہ ور را دل از جای رفت

بخاموشیش بر زبان های رفت

خموشی بدلجونی آواز شد

ترحم به گفتار دمساز شد

This act of mercy in the character of the King reminds Portia's speech on mercy in Shakespeare's *The Merchant of the Venice*, Act 4, Scene 1:

It is enthroned in the hearts of kings,

It is an attribute to God himself;

And earthly power doth then show likest God's

When mercy seasons justice.

It's enthroned in the hearts of kings. It is an attribute of God himself. And earthly power most closely resembles God's power when justice is guided by mercy.³⁵

In the poem when Ghalib connected the King's court with the Day of Judgment of God. He wants the same forgiveness from God and says:

³⁵ <https://www.nosweatshakespeare.com/quotes/the-quality-of-mercy-is-not-straind/>

تو نیز ای که هر چیز و هر کس ز تست

بهارو خزان و گل و خس ز تست

بروزی که مردم شوند انجمن

شود تازه پیوند جان ها به تن

در آن حلقه من باشم و سینه

ز غم های ایام گنجینه

به دوش ترازو منه بار من

نسنجیده بگزار کردار من

In the last part of the poem, he asks God's permission and recalls his sins and the only sin which he committed was drinking wine. He justifies his sin of wine drinking by saying that my life was full of sorrows and that sorrows and pains also derive from you. I have not committed many sins in my life but the drinking wine because wine has the quality to dissipate the sorrow. He says:

من اندوهگین و می اندوه ربانی

چه می کردم ای بنده پرور خدائی

He compares his sin with that of his unfulfilled desires and pains of his life. He reached the conclusion that even heaven did not weigh his grief and unfulfilled wishes. He has expressed the same thought in his Urdu verse:

آتا بے داغ حسرت دل کا شمار یاد

مجھ سے مرے گنہ کا حساب اے خدا نہ مانگ³⁶

After *Hikayat*, the next part of the *masnawi* is *Na'at*. It has 57 couplets. When Ghalib is composing *Na'at* first he makes his pen divine to write *Na'at* and starts with the verse:

بنام ایزد ای کلک قدسی صریر

بہر جنبش از غیب نیرو پزیر

In these 57 couplets, he is creating the plot to write *Bayan-e-Miraj*. In this part he says Prophet Mohammad is the manifestation of God and the seal of the Prophets then praises his life, character, qualities and sacrifices and when he discusses Prophet's life and acts he reaches to his ascension to Heaven (معراج) and from there he starts to describe the Prophet's heavenly journey and says:

سخن تا دم از ذکر معراج زد

بمن چشمک خواهش تاج زد

The fifth component of this *masnawi* is *Bayan-e-Miraj*. It has 278 couplets and deals with the topic of Prophet's heavenly journey. The word *Miraj* (معراج) derived from *Urooj* (عروج) means ascension and this poetic piece of Ghalib also can be said the ascension of his poetry, knowledge, and thoughts. He also writes about this part of the *masnawi* that:

³⁶ Ghalib, Mirza Asadullah Khan; *Diwan-e-Ghalib*; Educational Book House, Aligarh, 2012, p.108

"دربارهٔ معراج عروج فکر آن پایه یافت که سخن از جائیکه میرفت هم بدانجا رسید."³⁷

The whole *Bayan-e-Miraj* can be divided into two major parts. In the first part, he explains the blessed night, *Jibreel*, and *Buraq*. While in the second part he covers the journey to seven planets and twelve stars with the description of their qualities. He starts the poem with the astonishing illustration of the night and elucidates it in 29 couplets. He has personified the night and says it was night but brighter than a day, there, the sun looks like a black mole of women's beautiful face and at the end of its description he says the night was like an ocean of light:

ز بس ریزش نور بالائی نور

به گیتی روان بود دریای نور

Then he describes *Jibreel*, an angel, praises him and explains his heavenly qualities in 9 couplets and then connects him to *Noor-e-Haq*:

امینی نخستین خرد نام او

ز سر جوش نورحق آشام او

After that, he composed *Jibreel's* dialogues with the Prophet and conveyed the message of God. In this part, Ghalib also mentioned the event of *Musa*, a Prophet, through the dialogues of *Jibreel*. The angel says that once *Musa*

³⁷ Ghalib, Mirza Asadullah Khan; *Masnavi Abr-i-Goharbar*; Matba-i-Akmal ul matabae, New Delhi, 1860, p.03

requested God to see Him (God) but this time God wants to see you and the word “*lantrani*” (لن ترانی) has been discarded by the God in your turn:

به دور تو شد لن ترانی کهن

فصاحت مکرر نسجد سخن

ترا خواستگارست یزدان پاک

هر آنینه از لن ترانی چه پاک

After having the message of God then comes to *Buraq*. *Buraq* also derived from *Barq* (light). He explains the speed, lightness, and heavenly qualities of *Buraq* in 27 couplets and also converted it in light:

چو بود آتش آن پویه آتشین

برافروختش باد دامان زین

Shab-e-Miraj occurred when God wanted to give the universal knowledge to his messenger Mohammad. At the time of ascension, the night turned into the ocean of light. Jibreel and *Buraq* are also made of light and when we consider the above verses it becomes clear that this part contains the discourse of light. This is the reason that we can say this part of the *masnawi* as *Noor Namah* of Ghalib. This amazing description by Ghalib reminds us of the famous couplet of Khusrow and the astonishment in the verses of Khusrow can be visualized in the verses of Ghalib's *Bayan-e-Miraj*. Those verses of Khusrow are:

نمی دادم چه منزل بود شب جای که من بودم

به هر سو رقص بسمل بود شب جای که من بودم

خدا خود میر مجلس بود اندر لامکان خسرو

محمد شمع محفل بود شب جای که من بودم³⁸

In the second part, he discusses the universal journey of the Prophet which has covered the journey to spheres and zodiac signs. This journey can also be divided into three parts. First: the journey of seven spheres, second: the journey of stars and the last Arsh-i-Ilahi.

In the journey of spheres, the Prophet and the angel covers the spheres as follows: Moon (قمر), Mercury (تیر), Venus (ناهید), Mars (ماریخ), Jupiter (برجیس) and Saturn (زحل). The poet has also discussed the psychology of these spheres as well as their astronomical fact in his verses. For instance, Mercury called *دبیر فلک*, it is a sphere of communication, thoughts, and ideas. Ghalib personified the sphere into a poet who praises the Prophet when he reached there. Sphere Venus (ناهید) or *رقاصه فلک* is a sphere of pleasure, music, and romance and when the Prophet reached there, she entered into the religious circle. In the same way, when the Prophet reached at the sphere Mars (ماریخ) known as *سپه سالار فلک* or the God of War, Ghalib remembered his forefather because they were also the commanders in the army. He says:

نیاگان من تا جهانبان پشنگ

³⁸ Khusrow, Amir; *Diwan-i-Kamil Amir Khusrow Dehlavi; Chaapkhana-i-Saadi.*

قدم بر قدم اندران حلقه تنگ

When the journey of seven spheres covered, the Prophet and Jibreel reached to the stars فلک ثوابت and they start the journey of zodiac signs:

سپهر ثوابت به پیش آمدش

گهرها ز اندازه پیش آمدش

Then he discussed all zodiac signs in their sequence and explained their characteristics, qualities, and actions in his verses which indicate his command and interest in the study of Astronomy. Ghalib's interest in the area can also be seen in his Urdu verse when he says:

دیکھیے پاتے ہیں عشاق بتوں سے کیا فیض

اک برہمن نے کہا ہے کہ یہ سال اچھا ہے³⁹

The last stage of the journey was فلک اطلس or عرش الہی, the place was beyond the time and space and it was the state of oneness. For this reason, the word Ahmad (احمد) converts into Ahad (احد) and Ahad takes the form of Ahmad:

نمائد اندر احمد ز میمش اثر

کہ آن حلقہ بود بیرون در

احد کسوت احمدی یافتہ

دم دولت سرمدی یافتہ

³⁹ Ghalib, Mirza Asadullah Khan; Diwan-e-Ghalib; Educational Book House, Aligarh, 2012, p.186

In the last verses of the *Bayan-e-Meraj*, the poet praises Ali and the next component of this *masnawi* is *Manqabat*, a devotional poem has written in the praise of Ali ibn Abi Talib and contains 128 couplets. This poem shows that Ghalib was a staunch supporter and a true devotee of Ali. About his religious attitude, Pawan K. Verma has written that:

“Although it was known that Ghalib was born a Sunni, his pronouncements and lifestyle led to much speculation as to what exactly his religious standing was. In the circles of the court and nobility he was suspected by some to be a Shia and by others to be a *Tafzili*. *Tafzili*, one who, though not a Shia, acknowledges the pre-eminence of Ali.”⁴⁰

It is a spiritual discourse of his religious faith in which he says Ali is his spiritual guide and led his life, thoughts, and soul:

در آئینه خاطر م رو دهد

به اندیشه پیوسته نیرو دهد

He says that he (Ghalib) has internalized the spirituality of Ali in his heart and mind and for this reason, it gets exposed in both forms *قال* and *حال*. He also explained the connection between his name and Ali's and this part of the *masnawi* can be the best explanation of his famous verse:

غالب نام آورم نام و نشانم می‌پرس

⁴⁰ Verma; Pawan Kumar, *Ghalib The Man, The Times*, Penguin Random House India, 2008, p.60

هم اسد اللهم و هم اسد اللهم

He has described the beautiful bonding between the Prophet and Ali and says that the Prophet did not have his own shadow because Ali is the ray of the Prophet and he is the real shadow of his personality. He says:

نبی را اگر سایه صورت نداشت

تردد ندارد ضرورت نداشت

از ان سایه یک جا گرایش کند

که احمد ز حیدر نمایش کند

He hopes to make Najaf his last destination and wished to be buried there. He expresses his hope and says:

ولیکن چون آن ناحیه دلکشست

اگر در نجف مرده باشم خوشست

He expresses the feeling of envy of the poet Urfi, who was later buried in Najaf. Urfi had wished in one of his verse to be buried in Najaf:

ز کاوش مژه از گور تا نجف بروم

اگر به هند هلاکم کنی و گر به تتر⁴¹

So Ghalib also expressed the same feeling in his verses and said:

⁴¹ Ansari, Zoe; *Masanawiyat-i-Ghalib*; Ghalib Institute, New Delhi, 1973, p.239

من این کار بر خود گرفتم بچشم

بمژگان گر او رفت رفتم بچشم

Mughanninama, a significant constituent of *masnawi Abr-e-Gohar bar*. This the poetic chunk of Ghalib which can be said to be an “*Ode to his Poetry*” and the *Mughanni* (composer) is no one other than the poet (Ghalib) himself because in the last verses of this part he speaks about his poetic qualities and also praises his *ghazals*, says:

دمی کندر آیین زمن میروود

تو دانی سخن در سخن میروود

Or

من از خویشتن با دل درد مند

نوائ غزل بر کشیده بلند

This *masnawi* is a discourse of poetry in which he reveals the secrets of intellectual poetry, so, he starts with *mughanni* (مغنی) then explains the quality which poetry must have. He says that poetry without intellect is only a talk (سخن) and when poetry comes with wisdom (خرد), it is intellectual poetry.

Wisdom (خرد) is a heavenly bliss comes from God. He says:

فروغ خرد فرّه ایزدییست

خدانشناسی ز نا بخردییست

He further says that intellectual poetry is the real poetry and wisdom was the first creation by the God in the universe which removed its darkness:

نخستین نمودار هستی گرائ

خرد بود کامد سیاهی زدائ

He says though poetry is a manifestation of heart and music creates happiness and joy in poetry but the wisdom creates meaning and thoughts in the poetry and that is intellectual poetry. He personifies wisdom and represents it as a *Saqi*.

He further adds that he never had the spiritual guide in his poetic journeys like Nizami and Zulali but the grief (غم) and pain (درد) which he bore throughout his life has led his thoughts and made his poetry immortal. Later, he discusses grief, pain and difficulties of his life and compares his treasure (گنج) of grief with Nizami's city Ganjah (گنجه) and says:

نباشم گر از گنجه ، گنجم بس ست

بغم گر چنین پرده سنجم بس ست

According to Ghalib, wisdom (خرد) is alchemy (کیمیا) which can transform your nature and personality. As he used his wisdom as his philosopher's stone and transformed his pain and grief into his immortal poetry.

بدانش غم آموزگار منست

خزان عزیزان بہار منست

Saqinama the last component of the *masnawi Abr-e-Goharbar* . It is a discourse of spiritual wine and its cupbearer. As the poet represents the same thought in his Urdu couplet and that is:

ہر چند ہو مشا ہدہ حق کی گفتگو

بنتی نہیں ہے بادہ و ساغر کہے بغیر⁴²

Ghalib has tried to introduce his spiritual thoughts through the poetry. His intention behind the *masnawi Abr-e-Gohar bar* was to compose the stories of the Holy Wars of the Prophet Mohammad in the pattern of Firdousi's *Shahnama*. So, the *masnawi Abr-e-Gohar bar* deals with the religious subject and that is the reason that this part *Saqinama* becomes the discourse of the poet's spiritual and religious thoughts and an imagined cupbearer. As he says in the poem:

خود این نامہ فہرست راز حقست

درون و برونش طراز حقست

And for Saqi he says that:

چہ ساقی یکی پیکر سیمیا

مس آرزوئی مرا کیمیا

⁴² Ghalib, Mirza Asadullah Khan; *Diwan-e-Ghalib*; Educational Book House, Aligarh, 2012, p.93.

In the starting lines of the poem, he addresses the *Saqi* and recalls the Iranian Kings Jamshid, Parvez, and Behram. He criticizes Nizami for composing *Saqinama* and says that Nizami's *Saqinama* is only lyrical poetry because he was a pious man and he never drank wine so his *Saqinama* is only a story.

After that the narration of the poem changes into spiritual discourse and deals with the subjects of *وحدت الوجود* and *نفی ما سوا* with the reference of Sa'adi and Ibn-i-Arabi's verses:

"ره عقل جز پیچ در پیچ نیست

بر عارفان جز خدا هیچ نیست"

دگر رهروی گوید از زیر دلق

که "حقست محسوس و معقول خلق"

After discussing these spiritual subjects he talks about *داستان سرائی* and appreciates his idea of immortality by composing this religious subject. He recalls his youth and complains about his old age. But he also praises his ideas and thoughts in poetry writing in his old age. He criticizes Firdowsi for his *Shahnama* because he dealt an old subject which is mortal and called his *Shahnama* an old storybook and says:

گزشت آن که در دستانسرائی کهن

زکیخسرو و رستم آرد سخن

He appreciated his own subject of *masnawi* because *Abr-e-Goharbar* deals the subject of Haq (حق) and Iman (ایمان) which is immortal and says that:

رقم سنج منشور یزدانیم

ز ایمانیان گویم ایمانیم

به اقبال ایمان و نیروی دین

سخن رانم از سیدالمرسلین

As it is discussed that the *masnawi Abr-i-Goharbar* was composed in different stages of his life but this part *Saqinama* got composed in his old age because in the verses of *Saqinama* he has clearly mentioned that:

دریغا که در ورزش گفتگوی

به پیری خود آرائی آورد رونی

In the last verses of the poem he addressed himself to deal with the religious discourses in his poetry and makes *dua* (دعا) for the improvement in his poetry and thought.

These *masnawis* captured all the important phases, incidents and experiences of almost thirty-five years of his life. In the manner of subject, they also deal with the philosophy of life-revealing truth, the nature of the world and secrets of mysticism. Although, he has followed the traditional pattern of *masnawi* writing but has changed the traditional subjects of it. He has not composed the

Qissa or Dastan in his *masnawi* but shares his personal thoughts, beliefs, and experiences which he lived in his life.

Chapter 3

Poetical study of Masnawiyat of Ghalib

Mirza Ghalib is one of the brightest poets in the firmament of Indo-Persian literature. It is very famous that Ghalib's poetry has many layers and different meanings in one couplet. Similarly, his nature and personality also had several layers. Some of his verses and writings are the best examples which manifest his essence of being Parsi which was inherent in his nature and personality. When we see his poetic expressions in his Persian works one can say that he was an Indian by birth but an Iranian by his nature. In one of his Urdu letters he wrote to Mirza Rahim Beg says:

"اگر کوئ مجھ سے کہے کہ غالب تیرا بھی مولد ہندوستان ہے۔ میری طرف سے جواب یہ ہے کہ
بندہ ہندی مولد پارسی زبان ہے۔"

ہر چہ از دست گہ پارس بہ یغما بردند

تا بنالم ہم از ان جملہ زیاتم دادند

زبان دانی فارسی میری ازلی دستگاہ اور یہ عطیہ خاص منجانب اللہ ہے۔ فارسی زبان کا
ملکہ مجھ کو خدا نے دیا ہے۔¹

Although his Urdu verses are recited and sung by his lovers in everyday life but we see his (Ghalib) deep love and passion for his beloved Persian language. He has been the more fertile poet who inserts interesting ideas and expression more in Persian than in Urdu. The fascination of Persian language attracted

¹ Ghalib, Mirza Asadullah Khan, *oud-i-hindi*, Sharib Collection, Barabanki, Munshi Nawal Kishore, Lucknow, 1941, p.202

Ghalib since his childhood and during his early education, his deep study of Persian literature has sharpened his intellect. After that Abdus Samad, a Parsi man introduced him with the fine points of Persian grammar.

Ghalib is one of the greatest poets who has changed the general patterns of poetry writing and instead filled new colors in it which has different hues and fragrance at the same time. His colorful poetry is tinged with new subject matters, thoughts and ideas and unique style of his own. His vast repertoire of Persian poetry has the essence of Pehlavi language and colorful Indian culture and traditions.

Ghalib had been successful in all poetic forms because he followed the poets who were masters in particular forms of poetry. For instance: in *ghazals*, he followed Hafiz, Khusrow, Naziri, Zahuri and Talib. For his, *Qasidas* he adopted the style and pattern of Khakani and Urfi as well as for his *masnawiyat*, Firdowsi, Nizami, Khusrow and Rumi are his spiritual guides. Ghalib enriched his thoughts and ideas with classical Persian colors of Khusrow, Hafiz and Sa'adi and imbued those ideas with the new writing style of Mughal poets like Ghazali, Naziri, Urfi, Talib and Bedil. He remembered them as his spiritual guides in his verses and letters throughout his life and called their group "گروه فرشته شکوه". He says in his Persian writing:

" شیخ علی حزین بخنده زیر لبی بی راهه رویهای مرا در نظرم جلوه گر ساخت و زهر نگاه طالب
آملی و برق چشم عرفی شیرازی ماده آن هرزه جنبش های ناروا در پای ره پیمای من بسوخت

ظهوری بسر گرمی گیرائی نفس حرزی بیازو و توشه بکمرم بیست و نظیری لابلالی خرام به هنجار
خاصه خودم بچالش آورد. اکنون به یمن فرہ پرورش آموختگی این گروه فرشته شکوه کلک رفاص
من بخرامش تدروست و برامش موسیقار بجلوه طاوس است و پیرو از عنقا.²

His *masnawiyat* played an important role in developing his literary talent as he followed the patterns and styles of the above mentioned epic masters. All his eleven *masnawiyat* are filled with poetic elements and show his allegiance to classical masters of Persian literature. He has used beautiful similes and metaphors and figures of speech in his *masnawiyat*. He adopted the style, metre, sound, term and pattern of the best Persian poets in the field of *masnawi* writing. The echoes of *Shahnameh* of Firdowsi, *Khamsa* of Nizami and *Masnawi-e-Manavi* of Rumi are quite audible in the verses of *masnawiyat* of Ghalib. Thus, in this chapter, the impact of other poets on *masnawiyat* of Ghalib, their metres, figures of speech and beautiful use of similes and metaphors will be discussed.

First *masnawi* *Bayan-i-Numudari-yi Shan-i Nubuwat o Vilayat*, has written in 1824-25 and it deals a religious subject of the Seal of the Prophet. It has 128 couplets and all these couplets have been composed in metre *ramal*. Ghalib wrote this poem in the early days of his poetic life so the language he used is very simple and fluent. As he was the master in use of language and always played with words and their sounds in his verse, so, here we see some very interesting usage of figures of speech in the verses of his first *masnawi*.

² Kirmani, Waris; *Ghalib ki Farsi Shayri*; Ghalib Institute, New Delhi, 2008, p.19

من نه بد گفتم و گر گفتم مرنج

تو کرا بد گفته در دل بسنج

Or

میتوانی گفت هان ای تن پرست

پیر کنعان بود پیراهن پرست

Alliteration: The repetitions of the sound of consonant گ and پ creates alliteration in these verses and makes their sounds rich and attractive.

بوی پیراهن بمصر آرد صبا

دیده یعقوب زو یابد جلا

Allusion: In the last line of the verse name یعقوب (Jacob) and in the first line the place مصر (Egypt) indicates the reference of the story of Prophets Jacob and Joseph which shows that the device allusion has been used in the verse.

دائم از انکار انکار آوری

پیچشی در زلف گفتار آوری

Metaphor: In this verse poet applied word زلف (hair) for his گفتار (talk). He compares the length of the talk with the length of hair. Because both talk and hair have the same quality of being long so he uses word *zulf* as a metaphor for his گفتار in the verse. It creates an amazing expression in the poem.

The second *masnawi* is *Cheragh-i-Dair*, the poet composed this *masnawi* in Banaras in 1827, during his journey from Delhi to Calcutta. It has 108 couplets and is composed in metre *hazaj*. This poem is about Hindu culture, tradition and elements so the poet preferred Indian style for his Persian verses and composed it in *the* style of *sabk-i-hindi*. This poem has a fascinating blend of Indian culture and Persian language and has ample examples of beautiful similes, metaphors and other figures of speech. Some of them are depicted here with the verses:

درین دیرینه دیرستان نیرنگ

بهارش ایمن ست از گردش رنگ

Alliteration: In this couplet repetition of consonant د creates alliteration and because of the beautiful use of this poetic element this poem has become more elegant.

میانه نازک و دلها توانا

ز نادانی به کار خویش دانا

Antithesis: In this couplet, the poet uses contrast words in both lines and those words have their opposites in the same line نازک: توانا, نادانی: دانا which creates contrasting ideas through those words in the verse. So, in this verse, the figure of speech antithesis has been used.

پریشان تر ز زلفم داستانیست

به دعوی هر سر مویم زبانیست

Metaphor: In this verse, the poet compares his story (داستان) with hair (زلف) because both have the quality of entanglement. He shows entanglement of his *dastan* through the entanglement of *zulf*. It is an interesting instance of metaphor.

بود در عرض بال افشائی ناز

خزانش صندل پیشانی ناز

Metaphor: Poet illustrates the color of autumn season of Banaras (خزانش) with the color of Sandals (صندل) because they have same color and Sandal is used to be put on the forehead and the color of autumn can be seen in the trees of Banaras. So he directly uses the word Sandal to describe the autumn season of Banaras.

مگر گوئی بنارس شاهدهی هست

ز گنگش صبح و شام آئینه در دست

Personification: This verse is not about a lady who held a mirror in her hand, instead it is about the river Ganges and the city Banaras but poet beautifully personified the city Banaras as a lady with a mirror (The Ganges) in her hand.

جهان آباد گر نبود الم نیست

جهان آباد بادا جائی کم نیست

Pun: In this verse, the poet repeats the word جهان آباد for two different meaning. They have the same spelling and pronunciation but their meanings are different. First represents Delhi and the second stands for this world.

بنارس را کسی گفتا که چینست

هنوز از گنگ چینش بر جبین ست

Pun: In this verse, the word چین has been used in two places. Their spelling and pronunciation are same but both have different meanings. In the first line word چین indicates China and in the next line, it is used for crinkles. The poet says someone compared the city Banaras with China and from that time till now Banaras has crinkled on her forehead and that crinkles are the waves of the Ganges. Ghalib has smartly played with the words in both couplets.

نهادشان چو بوئ گل گران نیست

همه جانند جسمی درمیان نیست

Simile: In this verse poet compares nature of the people of Banaras (نهادشان) with the scent of flower (بوئ گل) and also used the comparative word as (چو) so, he has used simile in the verse. He says the nature of the people of Banaras seems weightless as the scent of flowers. Their body seems as weightless as the soul.

چو شمع از داغ دل آذر فشانان

به بزم عرض دعوی بی زبانان

In this verse, the poet recalled his family and friends and says they are burning like a candle in his separation. So he compares آذر فشانان with شمع (candle) and also used comparative word چو, so, it is also a pretty example of a simile.

As this *masnawi* has plenty of music, intellect and imagery in its verses, it also has a huge impact of other poets which makes this poem more affluent. According to A. Bausani, Ghalib's *Chiragh-i-Dair* reminds Ghanimat Kunjahi's *Nairang-i-Ishq*³ and Nabi Hadi says that it has the pattern of Nizami's *Khusrow-o-Shirin*⁴ while Gopi Chand Narang has written in his book *Ghalib* that:

"ڈاکٹر عبدالغنی یہ نتیجہ اخذ کرتے ہیں کہ سفر کلکتہ میں غالب نے دو مثنویاں 'چراغ دیر' اور 'باد مخالف' تصنیف کیں۔ دونوں میں استفادہ اور استفاضہ بیدل ظاہر ہے۔۔۔۔۔ مثنوی 'طور معرفت' کے بارے میں معلوم ہے کہ قیام بنارس کے دوران 1827 میں غالب کی 'چراغ دیر' اسی مثنوی کی ترغیب ذہنی سے لکھی گئی اور بحر بھی 'طور معرفت' والی اختیار کی گئی۔"⁵

Bedil also used the metre of Nizami's *Khusrow-o-Shirin* for his *طور معرفت* and when we discuss the impact of these poets on Ghalib's mind, we realize that Bedil had strong influence than Nizami on Ghalib's mind that time, because Ghalib composed the poem *Cheragh-i-Dair* in Banaras and just after few

³ Bausani, A; Ghalib's Persian Poetry, Ghalib The Poet and His Age, Oxford University Press, New Delhi, 1997, p.73

⁴ Hadi, Nabi; *Mughlon ke Malak ush shoara*, Shabistan, Shahganj, Allahabad, 1978 p.312

⁵ Narang, Gopi Chand; *Ghalib*; Sahitya Academy, New Delhi, 2013, p.238

months in Calcutta he composed a *masnawi Baad-i-Mukhalif* and in that *masnawi* he praises Bedil and his poetry a lot and called Bedil his spiritual guide. When we discuss the subject of these *masnawiyat* we find that Bedil has written *طور معرفت* in the praise of the city of Berat (بیرات) he starts the *masnawi* with the verse:

آغاز بیان سیر بیرات

تحقیق سواد قدرت آیات⁶

Ghalib also has written the poem *Cheragh-i-Dair* in the praise of the city of Banaras. Both poems have written in the style of *sabk-i-hindi* and have the same metre of *Khusrow-o-Shirin* of Nizami. As the impact of Bedil's *طور معرفت* on Ghalib's *Cheragh-i-Dair* is very strong but thoughts and terms of Nizami's *Khusrow-o-Shirin* also can be seen in the poem which we cannot omit to discuss. Like:

Nizami says:

مده اندیشه را زین پیش تر راه

که یا کوه آیدت در پیش یا چاه

جهت را شش گریبان در سر افکند

زمین را چار گوهر در بر افکند⁷

⁶ Bedil, Abul Ma'sni Mirza Abdul Qadir Bedil; *Kulliyat (jild-i-sevum)*; Dar-ul-Talif-e-Riasat, p.567

Ghalib in *Cheragh-i-Dair* says:

مده از کف طریق معرفت را

سرت کردم بگرد این شش جهت را

In these verses, both poets talked about the ability and power of selfhood and mankind and Ghalib also used the terms of Nizami to express his thoughts. Both poets talked about six directions in their verses.

Nizami says:

به قدر آنکه اندر زلف مشکین

گهی هندوستان باشد گهی چین⁸

Ghalib says:

به چین نبود نگارستان چو اونی

به گیتی نیست شارستان چو اونی

In these couplets, both poets have used چین (China) for their comparisons in their verses. Nizami compares the beauty and aroma of his beloved's hair with Hindustan and China while Ghalib compares the beauty of the city of Banaras with the beauty of China.

⁷ Nizami, Hakim Jamaluddin Abu Mohammad Ilyas bin Yusuf Nizami; *Khamsa-i-Nizami*; Intesharat-i-Doostan; 1388, p. 108

⁸ Ibid p. 123

An indispensable impression of Bedil's *Tur-i-Marefat* can be observed in the verses of *Chiragh-i-Dair* of Ghalib. Both poets sensed divinity while viewing natural beauties of those cities. For example:

Bedil starts his *masnawi Tur-i-Marefat* with these couplets:

طپش فرسود شوق ناله تمثال

ز تحریک نفس وا میکند بال

که خاموشی نوا ساز است امروز

غبار سرمه آواز است امروز⁹

Ghalib starts his *masnawi Chiragh-i-Dair* with these verses:

نفس با صور دمسازست امروز

خاموشی محشر رازست امروز

Both, Mirza Bedil and Mirza Ghalib start their *masnawis* with very similar sounds. Their expressions, metres and vocabularies are pretty similar. There are ample examples of the verses in both *masnawiyat* which can be easily compared and has the same expressions and meaning which indicates Ghalib was highly influenced with Bedil when composing his chef-d'oeuvre *Chiragh-i-Dair*. For instance:

Bedil in his poem says:

⁹ Bedil, Abul Ma'sni Mirza Abdul Qadir Bedil; *Kulliyat (jild-i-sevum)*; Dar-ul-Talif-e-Riasat, p.567

همه گر راه مقصد نیم گام است

شنائی میکنم جولان کدام است¹⁰

Ghalib also in his poem says:

جنونت گر به نفس خود تمام ست

ز کاشی تا به کاشان نیم گام ست

In both poems, descriptions and figurative language are also very similar. Both poets use Hindu images while explaining their thoughts in their verses. For example:

Bedil says:

نمایان موج او زین قلزم نیل

بر رنگ سرخی از پیشانی فیل¹¹

Bedil compares the sunset scene of the city of Berat with the image of an elephant who wore a red tilak on his forehead. Ghalib also in his verses says:

فلک را قشقه اش گر بر جبین نیست

پس این رنگینی موج شفق چیست

¹⁰ Bedil, Abul Ma'sni Mirza Abdul Qadir Bedil; *Kulliyat (jild-i-sevum)*; Dar-ul-Talif-e-Riasat, p.579

¹¹ Ibid, p.586

He also called the scene of the dusk of the city of Banaras a *tilak*. He says if the firmament of Banaras has not *tilak* on her forehead then what is this dusk? Both poets create an Indian image with the scene of dusk which is a religious mark of Hindu religion.

The third *masnawi* is ***Baad-i- Mukhalif***, the poet has penned this *masnawi* in 1828 in Calcutta. It is based on the literary controversy between Ghalib and the followers of Qateel. This *masnawi* contains 154 couplets and metre *khafif* (خفيف) is used in its composition. This *masnawi* is the best example of his intelligence and understanding of the Persian language and its grammar. In this *masnawi*, he has also shown his respect and admiration for the Persian poets whom he has followed in his poetry. As in comparison to his other poems, this *masnawi* also has pretty poetic devices inside its verses. For examples:

بسیه روز غربتم بینید

تیره شبهای وحشتم بینید

Antithesis: In this couplet, the poet uses juxtaposition contrasting words day (روز) and night (شب) which presents opposing expression in one verse. So, in this verse, we can see how beautifully the figure of speech 'antithesis' is used.

وین خود از شان فاعل ست که هست

حق بود حق به باطل است که هست

Antithesis: In the second line of the verse poet used words باطل و باطل which are contrary to each other and represent the contrasting idea in one line. So, the poetic device antithesis has been applied here.

از گداز نفس بتاب و تبی

در بیابان یاس تشنه لبی

Metaphor: In this verse poet called the city Calcutta بیابان یاس because in this verse he is talking about his reason to come to Calcutta which was the city of his hope but his hope was never fulfilled there. So, he called the city بیابان یاس (City of wilderness).

نمک اندر سبوی می که فگند

بچمن رستخیز دی که فگند

Metaphor: In this couplet, the poet has applied a metaphor سبوی می for the *Mushaira of Madresa-i-Aalia* in which that literary controversy took place and because of that literary controversy, the distasteful event is compared with نمک اندر سبوی می.

همچنان آن محیط بی ساحل

قلزم فیض میرزا بیدل

Metaphor: In this verse, Ghalib used beautiful metaphorical words محیط بی ساحل and قلزم فیض میرزا بیدل for Mirza Bedil, which represent the quality and depth in

Bedil's thoughts. So he has tried to show the deepness and limitless thoughts of Bedil through these terminologies.

مویہ چون موی کردہ است مرا

غصہ بد خوی کردہ است مرا

Simile: In this verse, the poet shows his difficulties (مویہ) that made him thin like a hair (موی) and also used a comparative word as چون to create simile in the verse.

نالہ بی صرفہ ، چون جرس نزم

بی صدا گردم و نفس نزم

In this verse, the poet compares his act of complaining about injustice with the bell (جرس) and says he will be not complaining anymore about his injustice like the ringing bell whose rings have no advantage. He also used the comparative word چون which shows simile here.

Ghalib has composed this *masnawi* following the metre of Nizami's ہفت پیکر but he was strongly influenced by Bedil's *masnawi Irfan* (عرفان). The poetic expressions and thoughts of Bedil's Irfan can be seen in the verses Ghalib's *Baad-i-Mukhalif*:

Bedil starts his *masnawi Irfan* (عرفان) with this couplet:

ای تماشائ جهان خیال

جلوه بی پرده است چشم بمال¹²

Ghalib starts his *masnawi Baad-i-Mukhalif* in the same way:

ای تماشائیان بزم سخن

وی مسیحا دمان نادره فن

The fourth *masnawi Dard-o-Dagh* was composed in Delhi in between 1835 to 1845. It has 188 couplets and is composed in metre *sari* (سریع). The poet narrates it in a symbolic way. He penned this *masnawi* when he came back to Delhi from Calcutta. Narration and subject of the *masnawi* reveal that he has composed his own experience of destiny in the form of *masnawi*. He seems to be a true imitator of Nizami in this *masnawi*. This *masnawi* also has very interesting examples of figures of speech. Such as:

هر سحرش تیره تر ، از تیره شام

فاقه پی فاقه کشیدی مدام

Antithesis: In this couplet, poet used antithesis in the first line to describe their grief which had made their morning darker than night and to represent that idea poet uses contrasting words *شام* and *سحر* both are contrary to each other.

یوسف اقبال بجوابم رسان

¹² Bedil, Abul Ma'sni Mirza Abdul Qadir Bedil; *Kulliyat (jild-i-sevum)*; Dar-ul-Talif-e-Riasat, p.07

همچو زليخا بشبام رسان

Allusion: This verse is passing the reference to a historical story of يوسف و زليخا So, the poetic device ‘allusion’ can be seen here that how beautifully it has been placed in this verse.

دست تهي آئينه قسمتش

زخم دل و داغ جگر دولتش

Metaphor: In this verse, poet applied the term ‘دست تهي’ to show the emptiness and misfortune of the destiny of the boy because in the story the boy had nothing in his fate except grief and pain. So, the poet illustrates his unfavorable destiny through the word دست تهي.

ماند بران پير زن دل جوان

قرعة ديباجگي امتحان

Oxymoron: In the first line of the verse where the poet described the nature of the old lady, he used contradictory thoughts through پير زن and دل جوان and represents contrasting qualities in one line. So, the poetic device oxymoron has been applied here very beautifully.

راست چو گل خنده زنان خاستند

دست فشانان و دنان خاستند

Simile: In this verse, the poet compares their smile (خنده زنان) with flower (گل) and used the comparative word as (چو) to create simile between them.

The fifth *masnawi* is **Rang-o-Bu**. It is an allegorical story of essence and attributes which was versified in Delhi, between 1835 to 1845. It has 154 couplets and was composed in metre *sari* (سريع). In this *masnawi*, he tells a story of a generous king and a proud beggar and personifies three qualities: wealth, power and courage; and represents them as the characters in the *masnawi*, so, to express this interesting thought he has used many poetic devices which have enriched his poetic narrative.

هر چه کنون میرسدم در نظر

شاهد و شعرست و شراب و شکر

Alliteration: In this verse, the repetition of the consonant ش indicates that the figure of speech 'alliteration' is used here. It creates an attractive sound in the verse and makes the poem musically rich.

خیز و چو منصور نوائ بزین

هستی خود را سر پای بزین

Allusion: In this verse, there is a reference towards the story of Mansur-al-Hallaj (منصور الحلاج) who was a Persian mystic and Sufi poet and is well known for his famous saying: Ana-al-Haqq (انا الحق) "I am the truth" which

has created a vast debate in the field of Sufism. So, the poetic device ‘allusion’ can be seen here. This verse indicates this historical incident.

بود جوان دولتی از خسروان

غازه کش عارض هندوستان

Metaphor: In this verse, the poet has applied two metaphorical terms غازه (rouge) and عارض (cheek). In this verse, the poet is talking about a famous King and his fame in the land of Hindustan. The poet says he was famous for his generosity in the land of Hindustan and his fame in the land seems as rouge on cheeks. He called the land of Hindustan عارض هندوستان and for his fame, he used the metaphor غازه. It is an elegant example of the use of metaphor.

بسته کمر بهر کشود همه

بود زیان خود و سود همه

Oxymoron: In this couplet, Ghalib has used the device oxymoron in the second line and shows the contradicting qualities where he describes the generosity of the King. He says the King's generosity was profitable for other but for his own, it was the loss. To present this contrasting quality, the poet has used contrast words سود همه and زیان خود which are contrary to each other.

وا به گل و خار چو آغوش ابر

پیش کفش غاشیه بر دوش ابر

Simile: In this verse, the poet has created a resemblance between King's bosom (آغوش) and clouds (ابر) and used the comparative word as (چو) to create a similarity in the verse. So, here we see the beautiful use of simile.

بود به پیچ و خم سودای کار

کار تو چون زلف بتان تار و مار

Simile: In this verse, the poet has created a similarity between his overlong and complicated works (پیچ و خم سودای کار) and beloved's hair (زلف بتان) because his work is as tortuous and twisty as is the beloved's hair. He used the word 'چون' to create that resemblance.

The personification of physical power in this *masnawi* is quite similar to the characterization of Rustam in Firdousi's *Shahnama*. Ghalib also uses narration, terminologies, and expression in the same manner as Firdausi has used in his magnum opus. Firdausi describes Rustam as:

چو آتش پرا گنده شد پیل تن

درختی بجست از در بابزن

چه گویند گردان که "اسپش که برد؟"

تہمتن بدین سان بخفت و بمرد¹³

In the *masnawi* '*Rang-o-Bu*' when Ghalib personifies the character of physical power (قوت و نیرو), he personifies the character of physical power as:

ہیکلی از کوه تنومند تر

بود ازو جبۃ الوند تر

پیل تنی کز پی عرض شکوہ

رستہ رگ گردنش از مغز کوه

رند قوی پنجه خصم افگنی

جم سرو برگی و تہمتن تنی¹⁴

The sixth *masnawi* is *Surma-i-Binish*. It is a short panegyric *masnawi* written in the praise of Bahadur Shah Zafar. The poet has composed this *masnawi* when he was in connection of the Mughal court in 1850 to 1854. This *masnawi* has 51 couplets and has been composed in the poetical metre of *Ramal*. In this poem, there is a spiritual discourse articulated by the character of Bahadur Shah Zafar, the last Mughal king and because the theme of the *masnawi* is spiritual so, Ghalib has employed the same metre of *Ramal* which had been

¹³ Jafar Shar and Hasan Anwari; *Dastan-e-Rustam-o-Sohrab*; Danishgaah-i-Payam-i-noor, p.28

¹⁴ Ansari, Zoe; *Masanawiyat-i-Ghalib*; Ghalib Institute, New Delhi, 1973, p.61, 62(Verse:61,62 and 64)

employed by Maulana Rumi in his *Masnawi-i-Manawi*. This *masnawi* is poetically very rich and full of poetic devices. For example:

دست در دامن مرد راه زن

لیک رهبر را شناس از راه زن

Or

دارد این دانا دل دانش پسند

در خدا دانی سخن های بلند

Alliteration: In both verses, the sound of consonant د is repeating which indicates that the figure of speech ‘alliteration’ has been used in these verses.

آنچه ابراهیم ادهم یافت ست

بعد ترک مسند جم یافت است

Allusion: This verse is giving the reference of the historical account of the Sufi King ابراهیم ادهم who had renounced his throne and chosen the path of asceticism so; the poetic device ‘allusion’ can be seen here.

شاهی و درویشی اینجا باهم ست

بادشاه عهد قطب عالم ست

Antithesis: In this couplet, ‘antithesis’ has been applied in the first line where the poet describes the nature of the King and to represent his nature poet has

used contrasting words شاهى (King) and درويشى (beggar) both are contrary to each other.

از دم فيضى كز استاد آورم

خامه را چون نى بفریاد آورم

Simile: In this verse, the poet compared his pen (خامه) with the flute (نى) and used comparative word چون to create a similarity between pen and flute. So, here we see the beautiful use of simile.

"بشنو از نى چون حكایت می كند

وز جدائی ها شكایت می كند"¹⁵

تضمین: Ghalib begun his *Surma-e Beenish* with the opening line of the *Song of the Reed* of Rumi and that is called 'تضمین' in a poetic device.

These two great poets: Ghalib and Rumi have lots of similarities in their thoughts and expressions which also can be seen in their verses. As:

Rumi says:

سینه خواهم شرحه شرحه از فراق

تا بگویم شرح درد اشتیاق¹⁶

¹⁵ Ansari, Zoe; *Masanawiyat-i-Ghalib*; Ghalib Institute, New Delhi, 1973, p.09 (Verse:01)

¹⁶ Rumi, Maulana Jalaluddin; *Masanwi-i-Manavi* volume 1st; Intesharat-i-Dostan, Khayaban-i-Inqelab, Iran, 1392, p.19

Ghalib says:

گر نه دل ریش از مستی ملاف

کین می از تندی بود پهلو شگاف

Both poets in their verses tell us the condition of the heart while searching the eternal love and both poets demand the heart which is full of wounds and pain.

Rumi: حکایت بقال و طوطی، و روغن ریختن طوطی در دکان

چون بسی ابلیس آدم روی هست

پس به هر دستی نشاید داد دست¹⁷

Ghalib in *Surma-i-Beenish* says:

دست در دامان مرد راه زن

لیک رهبر را شناس از راه زن

The seventh *masanwi* is *Tahniyat-i-Eid-Shavval*. This *masnawi* is a formal greeting of Eid-i-Shavval. Poet composed this *masnawi* to present it to Bahadur Shah Zafar at the occasion of Eid in 1854. It has 42 couplets and metre *sari* is used in its composition. It also has beautiful similes, metaphors, and other poetic devices.

3. Rumi, Maulana Jalaluddin; *Masanwi-i-Manavi* volume 1st; Intesharat-i-Dostan, Khayaban-i-Inqelab, Iran, 1392, p.31

نیست دویی در روش دین من

شاه پرستی بود آئین من

گر نتوان گشت بگرد سرش

جبهه توان سود بخاک درش

Alliteration: In these verses sounds د and گ are repeating in the first line of both verses respectively and they are the examples of the poetic device ‘alliteration’.

باز برانم که به دیبای راز

از اثر ناطقه بندم طراز

Metaphor: In this verse, the poet has used word دیبای (fine silk) to illustrate the exquisiteness of his poetry. He says that his verses are fine silk, as silk has the best quality in cloths, in the same way, his poetry also has the secrets and fine points so he called it دیبائی راز.

پای فرو رفته قلم را بگنج

خامه برقصست و نفس نغمه زن

Metaphor: In this line of poetry, poet exemplified the movement of his pen (خامه) with the movement of dance (رقص). He says because he is praising the King in the poem and for the reason of this happiness and joy his pen is dancing.

حفظش اگر عام کند ایمنی

شمع پزیرد ز هوا روشنی

Oxymoron: In this verse, there is a contradictory thought in the nature of fire and wind. The nature of the wind is to turn off the fire but in this verse, the poet says the wind is lighting the fire. So here we can see how the figure of speech 'oxymoron' is used in the poetry.

The eighth *masnawi Dar Tahniyat-i Eid be-Vali-Ahd* is also a formal greeting to congratulate the Prince Mirza Fath ul Mulk. Poet composed it to present on the occasion of Eid in 1854 to the Crown Prince. It has 39 couplets and is composed in the metre 'sari'.

روشنی چشم ظفر فتح ملک

فرخ و فرخنده گهر فتح ملک

Alliteration: In the second line of this verse sound of ف is repeating and because of this repetition, the verse has become beautiful and that is the beauty of the 'alliteration'.

دارم ازین زمزمه شرمندگی

پرتو مهرم بدرخشندگی

Metaphor: In this verse, the poet has used metaphor پرتو مهرم (Sun's gleam) for himself because he was the court poet in Mughal court at that time and the

King and the Crown Prince were his patrons, so, he called the Crown Prince as Sun and called himself as his gleam. This is also a beautiful example of a metaphor.

گوی فلک در خم چوگان اوست

نازش ایام بدوران اوست

Hyperbole: In this poetic verse poet has shown the exaggeration while talking about the Crown Prince. He says that this sky is a ball (گوی) for his stick (چوگان). So we see how beautifully the poetic device 'hyperbole' is used here in this verse.

The ninth *masnawi* *Dibacha-i-Nasr Mausum be Bist-o-Haft Afsar* is a foreword to the book *Bist-o-haft-afsar (tasnif-e-hazrat-e-falak-e-Rifat, Shah e Awadh)*. This *masnawi* has 33 verses and has been composed in the metre *hazaj*. There are also some verses in the *masnawi* in which figure of speech is used to make the poetry more beautiful.

که راز دهر در دفتر نگارد

همایون "بست و هفت افسر" نگارد

Alliteration: In the first line of this verse sound of د is repeating and that is the example of the poetic device alliteration.

بنام ایزد زہی مجموعہ راز

شگفت آور تر از نیرنگ و اعجاز

Metaphor: In this verse, the poet has used metaphor (collection of secrets) for the book for which he composed this masnavi as a poetical foreword.

ید بیضا خریدار بیاضش

کہ بادا گرم بازار بیاضش

Hyperbole: In this verse, the poet has shown the exaggeration while describing the color of the page of the book (*Bist-o-Haft Afsar*). He says the color of the pages of this book is whiter and brighter than the ید بیضا of Musa.

سوادش زلف مشکینی کہ با اوست

ہزاران نکتہ کان باریک چون پوست

Simile: In the second line of the verse poet says that this book has the secret points which are lean like hair. So, he compares the depth of those points with the thinness of hair and used the word چون for comparison.

The tenth *masnawi* is *Taqriz-i-Ain-i-Akbari*. It is also a poetic foreword of the book *Ain-i-Akbari* of Abul Fazal Allami, which was edited by Sir Syed Ahmad Khan in 1855. He requested to Ghalib to compose a poetic foreword in the

Persian language for his work. Ghalib composed this *masnawi* as a foreword. This masnawi has 38 couplets and its metre is *ramal*. We see some interesting poetic devices in the poem. For example:

دیده بینا آمد و بازو قوی

کهنگی پوشیده تشریف نوی

Antithesis: In this couplet, the antithesis is in the second line where the poet gives the description of the old book and says the book is old but it has come in new form. Here both the words old (کهنگی) and new (نو) are opposite words.

هین ، نمی بینی که این دانا گروه

در دو دم آرند حرف از صد گروه

Alliteration: In the second line of this verse, the sound of د is repeating and it has created the figure of speech ‘alliteration’ in the verse.

نغمه ها بی زخمه از ساز آورند

حرف چون طائر بپرواز آورند

Simile: In the second line of the verse poet says that the words of the song fly like a bird. He has compared the word (حرف) with bird (طائر) to describe his thought. He has also used the comparative word (چون) for creating a comparison between those words.

The eleventh *masnawi* is *Abr-i-Gohar bar* and in the context of its thoughts, terminologies, and expressions this is the best Persian *masnawi* of the poet. He has adopted the style and metre of Firdowsi's *Shahnameh* for *Abr-i-Gohar bar*. It is also the longest *masnawi* among all his eleven *masnawiyat* and as it is the longest *masnawi* it has 1,095 couplets but Prof. Nabi Hadi in his book *Mughalon ke Malikush Shoara* says that:

"ضخامت کے اعتبار سے بھی یہ مثنوی باقی دس کے مقابلے میں زیادہ یعنی تقریباً ساڑھے چھ سو ابیات کی حامل ہے۔"¹⁸

When we see the earliest edition of the *masnawi Abr-i-Goharbar* which got published in the poet's life itself and its introduction and conclusion has also written by the poet himself, in that edition, we find 1,095 couplets in the *masnawi*.

This longest *masnawi* has been divided into eight parts entitled *Hamd*, *Munajat*, *Hikayet*, *Na'at*, *Bayaan-i-Meraaj*, *Manqebat*, *Mughanni Namah* and *Saqi Namah*. It has been composed in the metre of *mutaqarib* (مقارب) and also contains fascinating examples of metaphor, simile, and other poetic devices. Some of them are shown here. For example:

متاع اثر بسکہ ارزان دہد

مسیحا بدان مردہ را جان دہد

¹⁸Hadi, Nabi; *MughlonkeMalakushshoara*, Shabistan, Shahganj, Allahabad, 1978 p..324

Or

فزاید بغوغائی یوسف دوبہر

ترنج کف خردہ گیران شہر

Allusion: In these two couplets poet has used the poetic device ‘allusion’ because in the first verse when he is trying to show the greatness of the name of the God he is giving the reference of Masiha (مسیحا) (the Prophet Isa or Jesus) and in the second verse he is passing the reference of the story of Prophet Yusuf (یوسف). These historical discussions create here the poetic element allusion.

کہ اندازہ آفرینش بدوست

دم دانش و داد بینش بدوست

Or

ز ایمن چہ گوئی کہ راہ ایمنست

بہ شب گیر بر شو کہ شب روشنست

Or

ز تیزی بہ گلبرگ گر بگذرد

ز گلبرگ رنگ آنچنان بسترد

Alliteration: In these verses, the poet has played with the same binging consonant sound of گ،ش،د in the second line of all the three verses respectively create alliteration here.

کز ان نقطه خیزد سیاه و سپید

و زان پرده بالد هراس و امید

Or

ولی با چنن آتش خانه سوز

تر و خشک و آباد و ویرانه سوز

Antithesis: For making the poetry interesting poet has used opposite words in the same line such as سپید، سیاه و امید، هراس و خشک، ویرانه and آباد this type of poetic element in poetry called antithesis.

دران پاک میخانه بیخروش

چه گنجائی شورش نائی و نوش

Metaphor: In this couplet instead of using word جنت for heaven, the poet has used the word پاک میخانه for it and left for the readers to guess its metaphoric meaning. This way the poet has used metaphor in the verse very beautifully.

چگویم چسان گیتی افروز بود

شبی بود کز روشنی روز بود

Oxymoron: In this verse, the poet presents the contradiction in ideas and says that it was night but seems brighter than a day. These contradictory ideas have been created through the poetic device ‘oxymoron’ in the verse.

به تلخی گوارا چو قهر طبیب

به تندى ملائم چو خشم ادیب

Simile: In this verse, poet shows the greatness of the Prophet Khizr and compares his wrath with that of a physician and says his wrath was not as harsh as that of a physician and also compares his anger with that of a polite man and says his anger is as soft as a polite man’s anger.

بهر بذله كز لب فشام چو قند

خضر "درمن قال" گوید بلند

In this verse, the poet has created a simile between humor (بذله) and sugar (قند) and says that his humor is sweet like the sugar and it has been appreciated by Prophet Khizr. Thus a comparison between humor and sugar is done here very beautifully.

With this discussion, it appears that all the eleven *masnawiyat* of Ghalib are replete with poetic qualities and also show his allegiance to classical masters of Persian literature namely Firdousi, Nizami, Rumi, and Bedil. He also imbued thoughts and expression from discussed great poets in his verses. As well as his verses are impressive examples of the use of poetic elements like alliteration, similes and

metaphors and the rest. The echo and rhythms of Firdausi, Nizami, Rumi, Khusrow, Bedil's verses and thoughts can be heard in the couplets of Ghalib.

Chapter 4

A Comparative Study of *Abr-i-Goharbar* of

Ghalib

and *Javid Nama* of Iqbal

Mirza Asadullah Khan Ghalib (1797-1869) and Sir Mohammad Iqbal (1877-1938) are the two most distinguished and dominant poets of Indo-Persian literature. They played an important role in keeping the Persian language alive when it had almost lost its beauty and charm in India.

As in the 19th century, Ghalib enriched Indio-Persian literature with his vast repertoire of Persian poetry, in the same way, in the 20th century Iqbal made it wealthier with his rich philosophy and thoughts. The Persian language was on the brink of losing its illustrious nature but their works have made Indo-Persian literature everlasting. Their works have won them a place not only in Persian speaking countries but in the world literature.

Ghalib and Iqbal came to this world in different centuries and led contrasting lives as Ghalib was a maverick and free-minded while Iqbal was pious and spiritual, but their ideas, beliefs and most importantly their love and affection for Persian language and literature were the same. Just as Ghalib had shown his love and affection for the Persian language in his letters and verses, in the same way, his admirer Iqbal also showed his admiration for the Persian language in his writings and letters. Ghalib in one of his Persian letters to his friend Munshi Rehmatullah Khan writes that:

"حاشا که فارسی باهندی در شورانگیزی و ذوق افزائی برابر تواند بود. شان پهلوی و پارسی بلند تر ازان است که بدین پایه فرودش آورند."¹

¹ Ghalib; Mirza Asadullah Khan, *Kulliyat-e-nasr-e-farsi, Panch Aahang*, Munshi Nawal Kishor, Kanpur, p.222

Similarly, when Iqbal was composing his first Persian *masnawi* *اسرار خودی*, he wrote in his letter:

".....بلا شبہ یہ صحیح ہے کہ اس کے بعد فارسی کی دلکشی نے مجھے اپنی طرف کھینچ لیا اور
میں اسی زبان میں شعر کہتا رہا"²

In another letter he says:

"اردو اشعار لکھنے سے دل برداشتہ ہو جاتا ہوں۔ فارسی کی طرف زیادہ میلان ہوتا ہے اور وجہ
یہ ہے کہ دل کا بخار اردو میں نکال نہیں سکتا"³

Both poets preferred the Persian language to express their unique thoughts. They guided the coming generations to understand the philosophy of divine love (عشق), eternal truth (حق), wisdom (عقل) self (خودی), etc and with these great ideas they produced a universal message for the world. They fully accomplished the supreme heights of their thoughts and freedom of their pens. According to both of them, poetry is a divine attribute which directly comes from God.

This chapter is about a comparative study of *Abr-i-Goharbar* of Ghalib and *Javid Nama* of Iqbal. With this analysis, firstly, we find that Ghalib has written eleven *masnawiyat* in Persian and each one of them incorporates new ideas and introduces a variety of subjects to this genre. Among all of his eleven *masnawiyat*, the last and longest *masnawi* is *Abr-i-Goharbar*. As Firdowsi composed the stories of the wars of the Iranian King in his *Shahnama* (Book of

² Iqbal, Dr. Jawed; *Zindeh Rud*; Ilmi Academy, New Delhi, 2013, p.248

³ *Ibid*, p.249

Kings), similarly, Ghalib also aimed to versify the stories of the holy wars of the Prophet Mohammad in the form of *masnawi*. He says:

"در ضمیر زود اثر پذیر من چنان فرود آمد که غزوات خداوند و دنیا و دین حضرت امام المرسلین
سلام علیه من رب العالمین به بند نگارش اندر آرم."⁴

Ghalib composed this fascinating poem in different phases of his life, he started it before 1845 and completed it in his old age. The earliest edition of the *masnawi* titled *Masnawi-i-Abr-i-Goharbar* got published in 1860, a few years before he died. This exquisite poetical narrative is full of music, intellect, and imagery. This is the lengthiest *masnawi* of the poet and contains 1,095 verses and has been divided into eight parts, titled as:

1. *Hamd* (حمد): 114 verses
2. *Munajat* (مناجات): 79 verses
3. *Hikayet* (حکایت): 145 verses
4. *Na'at* (نعت): 57 verses
5. *Bayan-i-Miraj* (بیان معراج): 278 verses
6. *Manqebat* (منقبت): 128 verses
7. *Mughanni Namah* (مغنی نامه): 139 verses
8. *Saqi Namah* (ساقی نامه): 155 verses

⁴Kirman, Prof. Waris; *Evaluation of Ghalib's Persian Poetry*; The Aligarh Muslim University Press, Aligarh, 1972, p.49

The longest component of the *masnawi* is *Bayan-i-Miraj*, which contains 278 couplets. As *Abr-i-Goharbar* deals with the religious and spiritual subject of Prophet's ascension, the narrative of the poem reflects the image of Ghalib as a Sufi poet. This *masnawi* also indicates that he had deep knowledge and a keen interest in astronomy, especially, when we see the verses and imagery of *Bayan-i-Miraj* where the poet covers the journey of the seven spheres and twelve stars (zodiac signs) made by Prophet Mohammad and the angel Jibreel. There is a fascinating blend of religious thought with astronomical terms and images in *Abr-i-Goharbar*.

After Mirza Ghalib, Sir Mohammad Iqbal was the most prominent bilingual poet of Persian and Urdu in India. He was the last great poet of the Indo-Persian literature who composed magnificent *masnawiyat* in Persian in the 20th century and with his demise, Indo-Persian literature almost lost the art of *masnawi* writing in Persian in India. Iqbal used the genre of *masnawi* to express his distinguished philosophy and the novelty of thoughts. He left behind several glorious poetic works most of which are in the form of *masnawi*. His well discussed Persian *masnawiyat* are:

- 1) *Asrār-e khudi* (اسرار خودی) “*The Secrets of the self*” (1915)
- 2) *Rumuz-e bikhudi* (رموز بیخودی) “*Mysteries of selflessness*” (1918)
- 3) *Zabur-i-Ajam* (زبور عجم) “*Persian Psalms*” (1927)
- 4) *Javid Nama* (جاوید نامہ) “*Book of Eternity*” (1932)

5) *Pas Che Bayad Kard ay Aqwam-i-sharq* (پس چه باید کرد اے اقوام شرق)

What should then be done O people of the East (1936)

Among all his Persian *masnawiyat*, the *Javid Nama* (جاوید نامہ) “*Book of Eternity*” is the ultimate and the lengthiest *masnawi* which he started in 1928, completed in 1931 and it got published in 1932, just six years before his death.

Iqbal says about *Javid Nama* that:

آنچه گفتم از جهان دیگر است

این کتاب از آسمان دیگر است

There are several expert views about *Javid Nama*:

Prof. Yusuf Salim Chishti in his book “*جاوید نامہ مع شرح*” has written in chapter two “*جاوید نامہ کا تعارف*” that:

”جاوید نامہ ’ در اصل معراج نامہ ہے۔ اسرار حقائق معراج محمدیہ پر ایک کتاب لکھنے کا خیال مدت سے علامہ اقبال کے دماغ میں تھا۔“⁵

Rafiq Zakariya says in his book *Iqbal: The Poet and the Politician* that:

“And *Javid Namah* took him to soaring heights; it was hailed as a classic, comparable to Milton’s *Paradise Lost* and Dante’s *Divine Comedy* on the one hand and Firdausi’s *Shah Namah* and Rumi’s *Mathnawi* on the other hand.”⁶

⁵ Chishti, Prof. Yusuf Saleem; *Javed Namah mae Sharah*; Iteqaad Publication House, New Delhi, 1993, p.19

⁶ Zakaria; Rafiq, *The Poet and the Politician*, VIKING, Penguin Books India, 1993, p.96

Mathew David in his article *Javid-Nama* has discussed a letter of Iqbal in which the poet discusses his motive behind the composition of the *masnawi*, David writes that:

“When writing to a friend about future possibilities, he remarked that he intended to produce “a kind of Divine Comedy in the style of Rumi’s *Maṭnawī*” (*Maktūbāt-i Iqbāl*, ed. Sayyid Nazir Niazi, Karachi, 1956, p. 300), and this is exactly what the *Jāvid-nāma* turned out to be”⁷

And in an introduction of an Urdu translation of *Javid Nama*, it is written that

”علامہ اقبال نے اٹلی کے مشہور شاعر دانٹے کا جواب لکھنا شروع کیا۔ جس نے اسلام کے عقیدہ معراج اور نظریہ جنت و دوزخ کا مطالعہ کر کے ایک طویل نظم ’ ڈیوائن کامڈی ’ کے نام سے لکھی تھی۔ علامہ نے 1929 میں اس کا جواب لکھنا شروع کیا جو 3 سال کی محنت کے بعد 1932 میں جاوید نامہ کے نام سے شائع ہوا۔“⁸

Later, in that introduction it is also written that:

”مولانا عبد السلام ندوی رقمطراز ہیں کہ ” اسرار حقائق معراج محمدیہ پر ایک کتاب لکھنے کا خیال ڈاکٹر صاحب کو ایک مدت سے تھا اور وہ ”گلشن راز جاوید“ کی طرح علوم و حاضرہ کی روشنی میں معراج کی شرح لکھ کر ایک قسم کا معراج نامہ جدید لکھنا چاہتے تھے۔“⁹

Javid Nama is a symbolical, philosophical and long poetical narrative, in which the poet has made the spiritual journey from earth, through the spheres,

⁷ Mathew, David; *JavidNama*; Encyclopedia Iranica, December 15, 2008
www.iranicaonline.org/articles/javid-nama

⁸ Iqbal, Allama; *JavedNama (Farhang, Tarjuma and Tashreeh)* p.
02 <https://www.scribd.com/document/112531076/Javed-Nama-with-Urdu-Translation>

⁹ ibid

to reach the Divine presence. During the journey, the poet has revealed not only the secrets of divine love, eternal truth and time and space but has also discussed the political and religious conflicts of the world. During this universal journey, on every sphere, he meets with historical, political and literary personalities. In *Javid Nama*, the poet has celebrated the Miraj of Prophet Mohammad too. This poem contains nearly 4000 couplets¹⁰ and is divided into several parts:

- 1) Prayer (مناجات)
- 2) Prelude on Earth (تمهید آسمانی ، تمهید زمینی)
- 3) The Sphere of the Moon (فلک قمر)
- 4) The Sphere of Mercury (فلک عطارد)
- 5) The Sphere of Venus (فلک زهره)
- 6) The Sphere of Mars (فلک مریخ)
- 7) The Sphere of Jupiter (فلک مشتری)
- 8) The Sphere of Saturn (فلک زحل)
- 9) Beyond the Spheres (آن سوی افلاک)
- 10) The Divine Presence (حضور)

¹⁰ Iqbal, Allama; *JavedNama (Farhang, Tarjuma and Tashreeh)* p. 02 <https://www.scribd.com/document/112531076/Javed-Nama-with-Urdu-Translation>

Ghalib in his *Abr-i-Goharbar* versified the description of the Prophet's ascension (معراج) and that part of the poem is the longest part and one can say that it is the most important part of the *masnawi*. After Ghalib's *Bayan-i-Miraj* it was Iqbal who tried his pen on this subject and wanted to represent this old and traditional narrative of *Miraj* in a new pattern and style. It is true that Iqbal was immensely influenced by the thoughts and ideas of western philosophers such as Henri Bergson, Friedrich Nietzsche, and Goethe but his heart was exceptionally attached with the spiritual souls of eastern poets like Rumi, Bedil, Ghalib and Hali. Annemarie Schimmel in her article titled *Iqbal, Muhammad* says that:

“He has acknowledged his indebtedness to Bidel and to Gāleb (qq.v.), who taught him “to remain Oriental in spirit.”¹¹

Among them, Iqbal was very much influenced by Rumi and Ghalib in his poetry. He called Ghalib accordant of Goethe, a German philosopher in the 18th century. Iqbal says about Ghalib in his Urdu poem titled مرزا غالب:

شابد مضمون تصدق ہے ترے انداز پر

خندہ زن ہے غنچہ دلی گل شیراز پر

آہ! تو اجڑی ہوئی دلی میں آرامیدہ ہے

گلشن ویمرمیں ترا ہم نوا خوابیدہ ہے¹²

¹¹Schimmel, Annemarie; Iqbal Muhammad; Encyclopedia Iranica, 2004
www.iranicaonline.org/articles/iqbal-muhammad

In a private notebook of Iqbal titled '*Stray Reflections*', edited by Dr. Javid Iqbal, it is written about Mirza Ghalib that:

“As far as I can see Mirza Ghalib – the Persian poet – is probably the only permanent contribution that we – Indian Muslims – have made to the general Muslim literature. Indeed he is one of those poets whose imagination and intellect place them above the narrow limitations of creed and nationality. His recognition is yet to come.”¹³

As *masnawi Abr-i-Goharbar* is the chef-d'oeuvre of Ghalib's Persian poetry similarly *Javid Nama* is the magnum opus of Iqbal's Persian poetry. Both poems have been written in the form of *masnawi* and deal with the topic of *Miraj* in a dramatic form.

In the composition of their *masnawiyat* Ghalib and Iqbal have been influenced by great classical poets of Persia, Firdowsi, and Rumi. In *Abr-i-Goharbar* Ghalib has followed the pattern, style and metre of Firdowsi and in *Javid Nama* Iqbal seems to be a great follower of Rumi. It has been noted that Iqbal was influenced by Dante's *Divine Comedy* and Milton's *Paradise lost* in the versification of *Javid Nama* and it also resembled the *Shahnama* of Firdowsi and the *Mathanwi* of Rumi. But when we see Iqbal's *Javid Nama* in the light of Ghalib's *Abr-i-Goharbar*, we find that both have huge similarities in the

¹²Iqbal, Sir Mohammad; *Kulliyat-e-Iqbal*, Educational Book House, Aligarh, 1999, p.

¹³Iqbal, Mohammad; edited by Dr. Javed Iqbal; *Stray Reflections: The Private Notebook of Muhammad Iqbal Also includes: 'Stray Thoughts'*, Iqbal Academy Pakistan, 1987, p.50

pattern, subject, and imagination and it gets revealed that in the composition of *Javid Nama*, Iqbal imitates Ghalib too.

Although, *Abr-i-Goharbar* and *Javid Nama* have great similitude in their theme and style both have different motives. In the comparative study of these two masterpieces, firstly, we will discuss the similarities in their theme and style and then we will try to find out the objective of the poets behind their compositions. So far as the theme is concerned the pivot of both the poems is the Divine love and to illustrate the subject, both poems have covered the universal journey or *Miraj* in a dramatic form. Ghalib in the verses of *Abr-i-Goharbar* has shown God's love for Prophet Mohammad at the night of *Miraj*:

خداوند گیتی خریدار تست

شبست این ولی روز بازار تست

ترا خواستگارست یزدان پاک

هر آنینه از لن ترانی چه پاک

نه گویم که یزدان ترا عاشقست

ولی زان طرف جذبۀ صادقست

In these verses, the angel *Jibreel* is preparing Prophet Mohammad for this universal journey and is talking about God's love and affection for his beloved Mohammad. Because it is the ascension of the Prophet, the dark night seems brighter than the shining sun.

In a similar way, the essence of *Javid Nama* is also divine love, but in this poem, that love and affection have been shown by Prophet Mohammad towards his beloved God. Iqbal says that Prophet Mohammad was not content with the name and attributes (صفات) of God but wanted to see God in the form of the essence (ذات) and with this fondness and love he reached beyond the universe which was his *Miraj* and says:

عقل آدم بر جهان شبخون زند

عشق او بر لامکان شبخون زند

Additionally, he has explained the meaning of *Miraj* in his verses:

چیست معراج؟ آرزوی شاهی

امتحانی، روبروی شاهی

از شعور است این که گویی نزد و دور

چیست معراج؟ انقلاب اندر شعور

انقلاب اندر شعور از جذب و شوق

وارهاند جذب و شوق از تخت و فوق

According to Iqbal, only divine love can create a revolution in the consciousness of a man. He has exemplified the love of Prophet Mohammad for God and it was the power of his love through which he reached ascension.

Iqbal says:

مرد مومن در نسازد با صفات

مصطفی (ص) راضی نشد الا به ذات

Thus, we see that the theme of both poems is divine love. As Ghalib has shown God's love towards the Prophet, in the same way, Iqbal also has shown the love of Prophet Mohammad towards God. According to both poets, the only reason behind the ascension was divine love.

In Iqbal's private notebook named *Stray Reflections* Mi'raj is defined as:

“The idea of Mi'raj in Islam is face to face vision of Reality without the slightest displacement of your own ego.”¹⁴

In these long poetic narratives, apart from their themes, there are abundantly similar discussions like time and space (زمان و مکان), essence and attribute (ذات و صفات), heart and wisdom (عقل و عشق) and the discourse of light (نور) and in representing these topics the thoughts of both Ghalib and Iqbal are very similar to each other. As we see in their verse:

Ghalib:

همانا از آنجا که توقیع ذات

بود فرد فهرست حسن صفات

ظهور صفات تو جز در تو نیست

¹⁴ Iqbal, Mohammad; edited by Dr. Javed Iqbal; *Stray Reflections: The Private Notebook of Muhammad Iqbal* Also includes: 'Stray Thoughts' p.158

نشان هائ ذات تو جز در تو نیست

Iqbal:

چشم او روشن شود از کائنات

تا ببیند ذات را اندر صفات

In general, the attributes (صفات) can be seen within the essence (ذات) but in their verses both Ghalib and Iqbal have changed the phenomena of essence and attributes. When they are talking about God they see the essence within the attributes and here their thoughts are very similar.

In *Abr-i-Goharbar* when Ghalib is discussing the ascension of the Prophet there is an extensive discussion of light (نور):

Ghalib says:

ز بس ریزش نور بالائی نور

به گیتی روان بود دریای نور

Similarly, in *Javid Nama* there is also a discussion of light (نور) in its verses:

نور جان بی جاده ها اندر سفر

از شعاع مهر و مه سیار تر

نور صبح از آفتاب داغ دار

نور جان پاک از غبار روزگار

However, both are talking about light (نور) in different manners but they are discussing the same light and it is the divine light which comes from God. Ghalib's discussion of light stands for the *Noor* of the night of *Meraj* and Iqbal's discussion of *Noor* indicates the light of the soul. Both lights come from the Eternal light.

As far as the style is concerned, both poems have been written in a dramatic form and discuss a celestial journey from the earth through the spheres. The way both poets have narrated the celestial journey is mostly similar and one can separate both poems into three major parts. Like, *Abr-i-Goharbar* starts with *hamd* (حمد), *munajat* (مناجات), *na'at* (نعت) and then *bayan* of *Miraj* which starts with the description of the night, then Jibreel and after that the journey of spheres starts. The journey can be divided into three parts:

- 1) First: Journey of Spheres
- 2) Second: Journey of Stars
- 3) Third: Presence of the Divine

In the same manner, *Javid Nama* starts with *munajat* (مناجات), *tamheed e Aasmani* (تمهید آسمانی) and a description of the spirit of Rumi and then start the universal journey but the complete journey can be divided into three major parts:

- 1) First: Journey of Spheres
- 2) Second: Beyond the Spheres
- 3) Third: Presence of the Divine

In both *masnawiyat* there is the same celestial journey, in Ghalib's *masnawi* the journey has been covered by the Prophet Mohammad and Jibreel was his companion through the journey. In Iqbal's *masnawi* the spiritual journey has been completed by *Zindeh Rud* (Iqbal) and his companion is *the spirit of Rumi*. Both pairs completed the journey in love, affection, and fondness of the Eternal truth (God) and both poems end with the presence of the Divine. In *Abr-i-Goharbar* the description of *Jibreel* and in *Javid Nama* the appearance of *the spirit of Rumi* are also quite similar. In *Abr-i-Goharbar*, Ghalib describes Jibreel as:

که ناگه ورود سروشان سروش

در آن بیکران قلزم افگند جوش

ز باد یکه از بال جبرئیل خاست

تنومند موجی ازان نیل خاست

روان و خرد را روانی بدو

نبی را دم راز دانسی بدو

In *Javid Nama*, the appearance of *the spirit of Rumi* is described as:

روح رومی پردها را بر درید
از پس که پاره ای آمد پدید
طلعتش رخشنده مثل آفتاب
شیب او فرخنده چون عهد شباب
پیکری روشن ز نور سرمدی
در سراپایش سرور سرمدی
بر لب او سر پنهان وجود
دهای حرف و صوت از خود گشود
حرف او آئینه آویخته
علم با سوز درون آمیخته

The journey of Spheres in Ghalib's *Abr-i-Gohrbar*:

When Jibreel appeared he gave the message of God and prepared Prophet Mohammad for the universal journey. After that, they start the celestial journey and cover the spheres of the Moon, Mercury, Venus, Mars, Jupiter, and Saturn. Ghalib has composed the whole journey in a dramatic form. Along with the traditional *Bayan of Meraj*, he has also discussed the nature and quality of all spheres according to astronomical facts. Like the Moon does not have its own

light but that night it was full of light and there was no need of the Sun. When they reached Mercury, which is called *Dabir-i-Falak*, the planet transformed itself into the form of Ghalib (poet) and praised the Prophet. Venus is called *Raqqasa-i-Falak*, the planet of Music and Dance. When the Prophet reached there Venus changed herself completely and entered the *Shariaah*. On Mars, which is the fourth sphere, there was a golden palace and in that palace, there was Prophet Isa (Jesus) and kings like *هوشنگ* and *کیکاؤس* were standing at the door of that palace. Since Mars is the planet of warriors, he has discussed the names of Iranian Kings. On Jupiter, which is called *Sipeh salaar-i-Falak* there was a group of warriors and Ghalib's forefathers were among them. They were gathered like the *احرامیان* of Kabah. Although they were great Turk warriors in the presence of the Prophet they seemed like moths. In the next sphere, there was a place of worship of a saint who gave them a sherbet (شربت) after which they reached the last sphere Saturn. This was the place of darkness and inauspiciousness and in that sphere, they saw a malevolent Hindu man and at the sphere of Saturn, they complete their journey of spheres.

The journey of Spheres in *Javid Nama* of Iqbal:

In *Javid Nama*, after prayer and introduction, the spirit of Rumi appeared and then Zindeh Rud (Iqbal) and the spirit of Rumi were transported from the earth through the universe and covered the spheres of the Moon, Mercury, Venus, Mars, Jupiter, and Saturn. On the Moon, they met an Indian sage *Jahan Dost* and *Sarosh*. On Mercury, they met Jamal-ud-Din Afghani and Syed Halim

Pasha. From Mercury, they reached Venus where they saw the assembly of the God of ancient people and spirits of Firaun and Kitchener. From there they were transported to Mars where they saw a palace of the people of that sphere. On that sphere, Zindeh Rud talked to *Hakim-i-Marikh* (حکیم مریخ). Then they landed on Jupiter where they met the three immortal spirits of Hallaj, Ghalib and Quratul-ain-Tahira and also listened to the lament of the Satan. After that they reached Saturn and there they saw the evil spirits of Ja'afar and Saadiq from Bengal and Deccan. This is how they completed the first part of the journey.

When we compare the celestial journeys of *Abr-i-Goharbar* and *Javid Nama* we see that both poets used the same sequence of spheres for their journeys. But there are some very interesting similarities which can easily be compared to each other which are as follows:

In *Abr-i-Goharbar* when the Prophet reached the sphere Jupiter, Ghalib recalled his forefather in his verses:

صف آرا گروهی ز بهرامیان

بپیرامن کعبه احرامیان

نیاگان من تا جهانبان پشنگ

قدم بر قدم اندران حلقه تنگ

During the journey of stars the Prophet reached Sagittarius and according to astrology, Jupiter is the ruling planet of Sagittarius. In *Abr-i-Goharbar* when the Prophet reached Sagittarius Ghalib talked about himself and said:

به قوس اندر آورد چون خواجه روى

سعادت ببرجيس شد مزده گوى

کمان گشت زين فخر قربان خویش

ز هى طالع غالب عجز کيش

بدین خوشدلى باميدم شاد زیست

که در طالع من قدم بوس کیست

In *Javid Namah* when Zindeh Rud and the spirit of Rumi were taken to Jupiter. They met the immortal spirit of Ghalib in *falak-i-mushtari*. As in *Abr-i-Goharbar*, Ghalib placed his forefathers and himself on Jupiter similarly in *Javid Nama* Iqbal also placed the spirit of Ghalib on Jupiter and Zindeh Rud has sung a revolutionary song of Ghalib on Jupiter:

بیا که قاعده آسمان بگردانیم

قضا به گردش رطل گران بگردانیم

اگر ز شهنه بود گیر و دار، نندیشیم

و گر ز شاه رسد ار مغان بگردانیم

In both poems, the abode of the spirit of Ghalib is very much similar to each other. Afterward, Zindeh Rud asked Ghalib to explain a couplet of Ghalib:

قمری ، کف خاکستر و بلبل ، قفس رنگ

ای ناله! نشان جگر سوخته ای چیست؟

Then the spirit of Ghalib explained his couplet in few verses. Subsequently, Zindeh Rud started the discussion of saints and prophets and asked the spirit of Ghalib:

صد جهان پیدا درین نیلی فضاست

هر جهان را اولیا و انبیاست؟

This discourse of saints and prophets has been discussed by Ghalib in one of his *masnawiyat* titled: *Bayan-i-Numudari-Yi -Shan-i Nubuwat o Vilayat* (بیان (نموداری شان نبوت و ولایت) which he composed in 1825 on the request of his friend Maulana Fazl-i-Haq Khairabadi. Iqbal has mentioned a couplet from this particular *masnawi* of Ghalib in *Javid Nama* and asked to explicate the couplet:

هر کجا هنگامه عالم بود

رحمته للعالمینی هم بود؟

Thereafter Zindeh Rud asked some literary and religious questions related to the verses of Ghalib to the spirit of Ghalib. Among those questions, a question is related to the *masnawi* of Ghalib which indicates that Iqbal was highly influenced by the *masnawiyat* of Ghalib.

Similarly, in *Abr-i-Goharbar* the Prophet reached sphere Saturn. The sphere was dark, doomy and inauspicious. A Hindu man was making *Zunnar* (janeo) in that sphere. Likewise in *Javid Nama*, Zindeh Rud and the spirit of Rumi reached to Saturn. They spotted the sphere murky, dark and inauspicious. They also saw the *zunnar* (janeo) and the spirit of India in Saturn. In both poems, the description of Saturn is very similar.

In *Abr-i-Goharbar*, Ghalib says:

که گر خود توان گوهرجان شناخت
فروغ وی از داغ نتوان شناخت

In *Javid Nama*, when the spirit of Rumi tells Zindeh Rud about the sphere Saturn. He describes as:

گفت ای گردون نورد سخت کوش
دیده ای آن عالم ز نار پوش؟
آنچه بر گرد کمر پیچیده است
از دم استاره ای دزدیده است
عالمی مطرود و مردود سپهر
صبح او مانند شام از بخل مهر

In *Abr-i-Goharbar* when the Prophet saw a Hindu man in Saturn. The poet says:

دران پرده هندوئى واژون پسيچ

به زيار تابی كفش خورده پيچ

In *Javid Nama*, when the spirit of India appears. The poet says:

گفت رومی ((روح هند است اين نگر

از فغانش سوز ها اندر جگر))

In *Abr-i-Goharbar*, Ghalib describes Saturn as:

بدل تنگی از بس فروخورده دور

شده شعله را روى روشن كبود

In *Javid Nama*, when the spirit of Rumi tells about the place he says:

در فضای نیلگون يك دم بایست

تا مكافات عمل بینی كه چیست

The journey of Stars in *Abr-i-Goharbar*:

In *Abr-i-Goharbar* once the journey of spheres is completed, Ghalib composed the journey of stars of the Prophet and Jibreel. In the journey of stars, they covered the twelve Zodiac signs Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius, and Pisces. The poet also has

discussed the nature and quality of all twelve stars in his poem. During the *Miraj*, all stars became dynamic and performed job according to their nature in the presence of the Prophet and Jibreel and when the journey of stars ends Prophet Mohammad reaches to the presence of the Divine.

Journey beyond the Spheres in *Javid Nama*:

In *Javid Nama* when the celestial journey of Zindeh Rud and the spirit of Rumi is completed, there was a place called آن سوی افلاک (Beyond the Spheres) or trans-heaven region where Zindeh Rud and the spirit of Rumi met with the spirits of great personalities like Nietzsche, Syed Ali Hamdani, Ghani Kashmiri, Bhartari Hari, Nadir Shah, Ahmad Shah Abdali and Tipu Sultan in different stations and when they finish the journey of trans- heaven Zindeh Rud recites a *ghazal* and reaches to the presence of the Divine (حضور).

The Divine Presence in *Abr-i-Goharbar* and *Javid Nama*:

In *Abr-i-Goharbaar* as the journey of stars completes, Prophet Mohammad reaches to the Presences of God, the last stage of the universal journey. Similarly in *Javid Nama* when the journey of trans-heaven completes Zindeh Rud also reached to the presence of the Divine. The Divine Presence was the place where Prophet Mohammad in *Abr-i-Goharbar* and Zindeh Rud in *Javid Nama* remained alone. They did not have their companion Jibreel and the spirit of Rumi on that stage. In *Abr-i-Goharbar* Ghalib defines the place as:

قدم زد براهی که رفتن نداشت

نگهبان و همراه و رفتن نداشت

Equally, in *Javid Nama* when Iqbal talks about the path from which one can reach to the ascension. He states about the place that:

اول او هم رفیق و هم طریق

آخر او راه رفتن بی رفیق

In both poems presence of the Divine unfolded the secrets of the earthly and universal world towards Prophet Mohammad in *Abr-i-Goharbar* and for Zindeh Rud in *Javid Nama*. In both poems, it was the stage where the senses and perception unite into one.

In *Abr-i-Gohabar* Ghalib defines as:

ز گفتن شنیدن جدائی نداشت

نمودن ز دیدن جدائی نداشت

In *Javid Nama* Iqbal is telling the same in his couplets:

نور او هر پردگی را وانمود

تاب گفتار از زبان من ربود

Including similarities in their style and pattern, both poets have a different motive in the composition of their *masnawiyat*. Ghalib has composed the holy

incident of *Miraj* in the 19th century in his *Abr-i-Goharbar* and till that time most of the great Persian poets had celebrated *Miraj* of the Prophet Mohammad in their verses and it had become the tradition in Persian literature. Ghalib clearly says about his intention of the versification of *Miraj* in his verse:

به اقبال ایمان و نیروی دین

سخن رانم از سیدالمرسلین

Or

سخن تا دم از ذکر معراج زد

بمن چشمک خواهش تاج زد

While in the 20th century, Iqbal has tried his pen to discuss the topic of *Miraj*. He modified the old and traditional *Bayan* of *Miraj* into a new pattern. He tried to aware the young generation of their ability and power by giving the example of Prophet's *Miraj* in *Javid Nama*.

بر مقام خود رسیدن زندگی است

ذات را بی پرده دیدن زندگی است

مرد مومن در نسازد با صفات

مصطفی (ص) راضی نشد الا به ذات

چیست معراج؟ آرزوی شاهی

امتحانی، روبروی شاهی

In Javid Nama, Iqbal reveals that a man has the ability and power to go beyond the time and space as the Prophet Mohammad with his divine love made this universal journey. In his Urdu couplet in *Bang-i-Dra* he says:

رہ یک گام ہے ہمت کے لیے عرش برین

کہ رہی ہے مسلمان سے معراج کی رات¹⁵

¹⁵ Iqbal, Mohammad; Kulliyat-e-Iqbal; Educational Book House, Aligarh, 1999, p.149

Conclusion

Mirza Asadullah Khan Ghalib has been one of the most acclaimed and celebrated poets in the literary history of India. He was not only richly endowed with poetic genius but impressive personality and charismatic nature too. Due to this, various biographers, writers, and critics have celebrated his life, persona, and thoughts in their appreciated works.

In the field of *Ghalibiyat* among his works and thoughts, it is Ghalib's enlightening life which has inspired lot of biographers. They have written about the poet's life with the help of Ghalib's own writings focusing on his letters and *ghazals* of Urdu as well as Persian. But thorough study of his life and thoughts has not yet seen the day, especially through the mirror of his Persian *masnawiyat*.

Although his Persian poetic opus also contains an elegant cluster of eleven *masnawiyat* and these eleven *masnawis* are important in understanding the vicissitudes of unpleasant and complex life which he led. Additionally, these are indispensable to interpret his life and nature of his poetry. These eleven narrative poems can also be a window to visualize his life and poetry and deserve immense attention for a biographical study.

Thus, this thesis is an attempt to relate all his eleven *masnawis* to the poet's life and tries to present a coherent biography of the poet. Due to this, it has tried to arrange all his *masnawis* in order of occurrence which shows that his

journey of *masnawi* writing starts from 1824-25 when he was twenty five or twenty six years old and completed in 1860 just nine years before he died. They covers all important phases of the life of the poet from 1824-1860. In 1860 the earliest edition of his last *masnawi* titled *Masnawi-i- Abr-i-Goharbar* got published.

These *masnawiyat* capture all important phases of Ghalib's life and also give the account of his journey in different cities like Lucknow, Banaras and Calcutta. They also confirmed his association with Mughal and Awadh court and also deal with the socio-religious issues of conflict between radical reformists and traditionalists of Islam in Delhi. They also indicate his friendly nature and his love and respect for his friends: Maulana Fazl-i-Haq Khairabadi, Husamud-Din Hyder, Aminud-Din Ahmad Khan, and Sir Syed Ahmad Khan. His *masnawis* also gives the information of important books like *Ain-i-Akabari* and *Bist-o-Haft Afsar*.

Along with the factual and autobiographical elements, his *masnawiyat* also discuss a few serious and religious topics such as *Hamd*, *Munajat*, *Na'at*, *Bayan of Meraj* of Prophet Mohammad and *Manqabat* of Hazrat-i-Ali and at that part of the *masnawi*, he is not a maverick and free minded Ghalib but seems like a Sufi and mystic poet. He also reveals the secret of his immortal poetry in the verses of his *masnawiyat* and says that he has used his wisdom as philosopher's stone and transformed his pain and grief into immortal poetry.

In the study of Ghalib's *masnawiyat* it seems that he was classical and traditionalist by nature but was modern in his thoughts and ideas. For the composition of his *masnawiyat*, he followed the traditional pattern and style of Persian classical poets but deals them with his new thoughts and subject which imbued novel hues in this genre.

He followed the pattern of Rumi in his *masnawi Surma-i-Beenish* but has changed the spiritual discourse of Rumi and transformed the spirituality of Rumi into his materialist discourse. In his last and longest *masnawi Abr-i-Goharbar*, he followed the pattern and style of Firdowsi but criticizes Firdowsi for the old discourse of *Shahnama*; he is a great follower of Nizami's pattern and style of *masnawi* writing but never discusses Qissa of *Laila-o-Majnu* and *Khusrow-o-Shirin* in his *masnawiyat*.

The thoughts and ideas of his *masnawiyat* are not just a *qissa* or a story of pain, war and failure, written in one night or in intoxicated mood but the philosophy of life-revealing truth. He discusses his own experiences of life, nature and observations of his fate in his *masnawiyat*. These poems also indicate towards his changing moods and shades of his poetic life. The grounds of subject in which Ghalib has composed his *masnawiyat* have also expanded the area of this genre.

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