

# *Chapter – VII*

## *Educational Implications of Ghalib's Works*

## **CHAPTER-VII**

### **EDUCATIONAL IMPLICATIONS OF GHALIB'S WORKS**

Mirza Ghalib has not expressed himself explicitly on education. In the absence of any clear cut commitment to education on Ghalib's part, the task of educational researcher, trying to work out on educational concepts and implications, becomes very difficult. One can only deduce educational concepts from far fetched inferences from the poet's life, psychological and philosophical interpretations of his compositions (including letters), and his general ideas and concepts of man and society.

The educational implications of Mirza Ghalib's compositions in the light of his philosophical and psychological thoughts are being discussed under the following headings:

1. Aims of Education.
2. Curriculum.
3. Methodology of Teaching.
4. Role of Teacher and Student.
5. School Discipline.

## AIMS OF EDUCATION

The difficulty in formulating aims of education lies mainly due to the fact that Ghalib himself did not comment straightly on education. It is through psychological and philosophical ideas in his compositions, that one can formulate some aims of education.

Followings are some aims of education from his philosophical thoughts.

1. "Education for happiness in a dangerous doctrine because there can be no happiness without pain and no ecstasy without suffering." (Seetharamu, 2004) Therefore in the light of Ghalib's couplets, we can say that the poet envisaged an education which throws open to children human sufferings, misery, anguish and the dreadful responsibilities of adult life. Ghalib, from childhood till death, suffered a lot and faced lots of responsibilities. In one of his couplets he says:

رنج سے خوگر ہوا انسان تو مٹ جاتا ہے رنج  
مشکلیں مجھ پر پڑیں اتنی کہ آساں ہو گئیں

Ranj se khoogar hua insaan to mit jaata hai ranj,  
Muskilen mujh par parein itni ki aasan ho gaeen.

When man is used to sorrow, sorrow vanishes. I have borne so many troubles that life has become easy now.

Through education, child should become acquainted with both the sides of life i.e. the bright as well as the dark side.

Educational should prepare the child to enjoy the bright side (joy, beauty, ecstasy) and to face boldly the darker side of life (pain, terror, brutalities of life). (Kneller, 1967)

2. Education should enable the child to gain self respect and self pride. It should also help the child to develop confidence in his own self. In the underlying couplets of Ghalib, the importance of that self respect is stressed distinctly when he says:

درد منت کش دوانہ ہوا

میں نہ اچھا ہوا، برانہ ہوا

Dard minnat kash-e-dawa na hua,

Main na acchaa hua, bura na hua.

My pain is not indebted to cure (medicine) I am not better, I am not worse. (I do not beg for my deprivation, as, I feel contented with whatever I have.)

دیوار بار منت مزدور سے ہے خم

اے خانماں خراب نہ احساں اٹھائیے

Deewar bar-e-minnat-e-mazdoor se hai kham,

Ai khaanman kharab na ehsaan uthaiye.

The wall constructed by the labourer, is under his obligation—even the wall is sinking down due to this obligation. Never o rootless man, be obliged to anyone in life.

بندگی میں بھی وہ آزاد و خود ہیں ہیں کہ ہم

اٹے پھر آئے، در کعبہ اگر وانہ ہوا

Bandagi mein bhi who aazad-o-khud been hain ki hum,  
Ulte phir aae, dar-e-kaba agar waa na hua.

I serve you (God), yet my independent self regard is such  
that I shall at once turn back if I find the doors of Kaba closed.

Again he says:

وہ اپنی خونہ چھوڑیں گے، ہم اپنی وضع کیوں چھوڑیں

سبک سر بن کے کیا پوچھیں کہ، ہم سے سر گراں کیوں ہو'

Woh apni khoo na chhodenge, hum apni waza kyon chhoden,  
Subak sar ban ke kya poochen ki hum se sar.geran kyon ho.

She will not change her nature and I have my own self  
esteem to maintain. Why should I let myself down and ask her  
the reason for her high disdain.

During his lifetime too, we find the poet maintaining his  
'self respect'. Maulana Hali writes in "Yadgar-i-Ghalib":

"Mirza Ghalib was very much conscious of his self respect  
and self pride. He paid visits to the noblemen and influential  
people of the time and in turn was called on by them. If anyone  
of them would not come to his abode, he too would stop going  
to meet him. He paid much attention to maintain his self  
respect. When the old Delhi College was founded, the poet on  
someone's suggestion went to see a high government official to  
apply for the post of professorship of Persian. But since on this  
occasion, he was not received with due respect as he used to  
be received earlier, he simply rejected the idea of applying for

the post and told the official that now he has changed his mind". (Hali, 1996)

3. Education should help the student in realizing himself by asserting his individuality. We find Ghalib also emphasizing the importance of this aspect, when he says:

اتنا ہی مجھ کو اپنی حقیقت سے بعد ہے  
جتنا کہ وہم غیر سے ہوں پچ و تاب میں

Utna hi mujhko apni haqeeqat se boad hai,  
Jitna ki wahm-e-ghair se hun pecho-e-taab mein.

The reality of my own self is beyond grasp. I am very much far away from the understanding of my own self. Multiplicity or otherness is an illusion. It is simply causing perplexity, as it is a veil in the understanding of unity.

Ghalib in the above couplet is stressing on understanding of the self.

4. One of the other aims of Ghalib's education may also be "to prepare the child to meet death with pleasure." (Seetharamu, 2004) Everyone has to face many tragic situations in his or her own life. The most inevitable tragic event, of one's life is death. But death does not have just negative aspect. Instead, it has its positive aspects too. We should be aware of death at every moment of our life. "If you are troubled by the tragedy of death and suffering, Ghalib comes to your rescue underscoring the positive aspect of

death, which, he tells us is the compliment to life and the cause of its glow and gusto.” (Kanda, 2004)

ہوس کو ہے نشاط کار کیا کیا

نہ ہو مرنا تو جینے کا مزا کیا

Hawas ko hai nashaat-e-kaar kya kya,  
Na ho marna to jeene ka maza kya.

There is no limit to the lust of pleasure seeking. Even the awareness of death causes one to enjoy life.

5. Besides, one more aim of Ghalib’s frame of education may be to inculcate the feeling of acceptance and forbearance among students as Ghaib says:

ہم بھی تسلیم کی خو ڈالیں گے

بے نیازی تیری عادت ہی سہی

Hum bhi tasleem ki khoo dalenge,  
Benayazi teri aadat hi sahi.

I will also learn to bow and yield. Let indifference be your habit (I have now accepted the fact that you will never leave your indifference towards me).

6. Another aim of Ghalib’s education may be to develop secular values among students. We find Ghalib emphasizing on the importance of universal brotherhood, love and affection with other human beings irrespective of colour, creed, race or religion. It is only on the basis of righteousness, loyalty,

steadfastness and humanism that he categorizes human beings as good or bad.

نہیں کچھ سبھ دوزنار کے پھندے میں گیرائی  
وفاداری میں شیخ و برہمن کی آزمائش ہے

Nahin kuchh subbah-o-zunnar ke phande mein geerai,  
Wafadaari mein sheikh-o-brahman ki aazmaish hai.

وفاداری بشرط استواری اصل ایماں ہے  
مرے بت خانہ میں تو کعبے میں گاڑو برہمن کو

Wafaadari bashart-e-istawaari asle-eeman hai,  
Mare butkhana mein to kaabe mein gaaro brahman ko.

One must be constant till the end. This is the essence of faith. If a priest dies in his temple – let the Kaba be his 'burial place (because his death in temple shows how faithful he had been to his religion all his life).

In yet another couplet, he reiterates the similar point when he says:

ہم موحد ہیں، ہمارا کیش ہے ترک رسوم  
ملتیں جب مٹ گئیں، اجزائے ایماں ہو گئیں

Hum muwahhid hain, humara kaish hai tak-e-rasoom,  
Millaten jab mit gayein, ajzaae-eeman ho gayein.

Our creed is 'God is one.' We abandon rituals and this is our way of life. When communities (religions) dissolve, these constitute one faith.

## CURRICULUM

Since Ghalib believed in individual freedom, we can infer that curriculum in his scheme of education should not be rigid. Since each individual has his own potential, each would require his own curriculum. The content of education will be determined by the needs of the individual themselves. The curriculum will therefore not be uniform but varied and according to the level of capacity of students as the poet says:

توفیق باندازہ ہمت ہے، ازل سے

آنکھوں میں ہے وہ قطرہ، جو گوہر نہ ہوا تھا

Taufeeq ba andaaza-e-himmat hai, azal se,  
Ankhon mein hai woh qatra, jo gauhar na hua tha.

It is from the very beginning, that whatever a person actualizes or achieves is in accordance with his courage (potential). The tear in eyes is the one which did not become a pearl in the shell. (The drop of tear which is in my eyes, still needs to become a pearl).

گرنی تھی ہم پہ برق تجلی، نہ طور پر

دیتے ہیں بادہ ظرف قدح خوار دیکھ کر

Girni thi hum pe barq-e-tajalli, na Toor par,  
Dete hain baada zarf-e-qadah-khawar dekh kar.

You should have chosen us ('O' God) for the flash of your radiation not the Koh-i-Toor (Mount Sinai). The wine is given, according to the capacity of the drinker.

The above two couplets indicate that curriculum should be framed keeping in mind the individual differences. From philosophical concepts we come to know that Ghalib has talked about human existence that it has to bear so many tragic incidences of life. Therefore, the curriculum should include bad as well as good experiences of life and the student should be taught to bear the incidences and hardships of life with courage.

In Ghalib's poetry and letters, we find traces of humanism which shows his concern over making a man, a perfect and complete human being. A being, who is fully aware of the purpose of his existence in this world. In one of his couplets Ghalib says:

بس کہ دشوار ہے ہر کام کا آساں ہونا  
آدمی کو بھی میسر نہیں انساں ہونا

Bas ki dushwar hai har kaam ka asaan hona,  
Aadmi ko bhi maysassar nahin insaan hona.

To think that every task is easy is something misleading. When even a man can not manage to become human. Alas!

(For a human, It is difficult to become human in true sense of the term)

Hence, humanities subjects occupy first place in Ghalib's frame of curriculum because these subjects are helpful in making human beings accomplished with human attributes.

Humanities (Arts, Music, Philosophy, Drama, and literature) should be made an important part of the curriculum, the more so because it reveals the inner feelings and thoughts of man i.e. his guilt, sin, suffering, tragedy, death, hate and love etc. Art reveals the true nature of man. (Taneja, 1997) It is found that most of the existentialists like Kierkegaard, Heidegger, Strindberg etc were interested in works of art. Ghalib himself is a great poet and his works of Art is amazing. Art is a power through which student uses the freedom of expression. Through Art man can retaliate against the well established but wrong norms and rules of the society. We find Ghalib commenting on the hypocrisies of his time in his verses.

Ghalib also emphasizes on earning livelihood. For example he says:

ہے خبر گرم انکے آنے کی

آج ہی گھر میں بوریا، نہ ہوا

Hai Khabar garm unke aane ki,

Aaj hi ghar mein boriya, na hua.

The news comes hot that she (the beloved) is on her way just on the day when the house is empty and bare. (There is nothing in the house; not even a mat for the beloved to sit.)

غم اگر چہ جاں گسل ہے، پہ کہاں بچیں، کہ دل ہے

غم عشق گر نہ ہوتا، غم روزگار ہوتا

Gham agar chah jaan ghasal hai, pe kahan bachen, ki dil hai,

Gham-e-ishq gar na hota, gham-e-rozgaar hota.

Grief wastes our life away, and yet – how shall we flee the heart within us? Had we not known the grief of love, we would have known the grief of earning livelihood. (Because no-one can escape from the problem of earning living).

The above mentioned couplets of the poet indicate that in order to cope up with the problems of earning livelihood, the student should be imparted some vocational training.

Besides, the study of world's religion should also be included in the curriculum, in order to develop right attitude, tolerance and respect for other's religion. We find Ghalib having a great deal of respect and reverence for all the religion as in his friend circle, Hindu, Muslim, British, In other words, people from different creed and race were present and he had a very intimate relationship with them.

Moral judgment and personal character building has it's own place in the development of a complete personality. Therefore, religious and moral education should also be included in the curriculum.

### **GHALIB AND MORAL EDUCATION**

Ghalib, being a philosopher, tried to make his poetry a weapon/tool for education and reformation of people. Some of his couplets reflect his thoughts about morality and character building. In these couplets, we find all the educative principles that are helpful in shaping the life of an individual. (Raza, 1973)

Following are some couplets that are quite helpful in character building of a child.

نہ سنو گر برا کہے کوئی      نہ کہو گر برا کہے کوئی

روک لو گر غلط چلے کوئی      بخش دو گر خطا کرے کوئی

Na suno gar bura kahe koi,      na kaho gar bura kahe koi.

Rok lo gar ghalat chale koi,      bakhsh do gar khata kare koi.

Ignore if someone evil speaks. Do not reply to evil deeds. Restrain the man who goes astray; forgive if someone errs in pride.

ہاں بھلا کر تیرا بھلا ہوگا

اور درویش کی صدا کیا ہے

Han bhala kar tera bhala hoga,

Aur darwesh ki sadaa kya hai.

Do good and you shall be blessed. What else is the mendicant's call?

If a person loses his temper on petty things, people complain about his rudeness and anger. According to Mirza Ghalib we should talk in a manner that nobody gets offended.

گرمی سہی کلام میں لیکن نہ اس قدر

کی جس سے بات اس نے شکایت ضرور کی

Garmi sahi kalaam mein lekin na is qadar,

Kee jis se baat us ne shikayat zaroor kee.

And whenever you talk, you should be kind. For, if you are rude, people complain about your tone.

At another place ghalib says:

ہر ایک بات پہ کہتے ہو تم کہ، 'تو کیا ہے'

تمہیں کہو کہ یہ انداز گفتگو کیا ہے

Har ek baat pe kahte ho tum, 'ki too kya hai',

Tum hi kaho, ki ye andaaz-e-guftugoo kya hai.

You react with 'what are you', to everything I say. You yourself tell me, what a style of speech is this?

With the help of this couplet Ghalib intends to give a moral lesson that everyone should adopt decent and courteous tone of talking.

واں گیا بھی میں، تو انکی گالیوں کا کیا جواب

یاد تھیں جتنی دعائیں، صرف درباں ہو گئیں

Wan gaya bhi main, to unki gaaliyon ka kya jawaab,

Yaad theen jinti duaen, sarf-e-darbaan ho gayein.

Even if I call on him, how to answer his rebukes? All were lavished on the guard, the blessings that I had learned.

Neither the beloved always abuses his lover, nor there always a watchman on the gate of her house. Rather, through this couplet, the poet wants to convey a message that we should not retaliate with harsh words if, someone uses abusive words for us.

We should behave with politeness but that does not mean that we should abstain from saying the truth. We should always abide by the righteous things, whatever be the consequences

and after effects. The poet teaches us to enjoy the freedom of expression when he says. (Nayyar, 1968)

جی ہی میں کچھ نہیں ہے ہمارے، وگرنہ ہم

سر جائے یار ہے، نہ رہیں پر کہے بغیر

Jee hi mein kuch nahin hai humare, wagarna hum,

Sar jaae ya rahe, na rahein par kahe baghair.

There is nothing in our heart, or else we do not stop from speaking out our mind, regardless of it's cost.

Besides, self respect is also an attribute that the poet highly appreciates and according to him, it should be safeguarded in every case.

بندگی میں بھی وہ آزاد و خود ہیں، کہ ہم

الٹے پھر آئے، در کعبہ اگر وا نہ ہوا

Bandagi men bhi woh aazzad-o-khud been hain ki hum,

Ulte phir aae, dar-e-kaaba agar waa na hua.

I serve you; yet my independent self regard is such that I should at once turn back if I find the doors of Kaba closed.

At yet another place, Ghalib expressed the same views when he says:

ہم پکاریں اور کھلے، یوں کون جائے

یار کا دروازہ، گر پائیں کھلا

Hum pukaren aur khule, yoon kaun jaae,

Yar ka darwaaza, gar paen khula.

I would not like to go in the beloved's house, where door opens only after I call. I can go in, only if the door of the friend (beloved) is kept opened.

The more one has the courage to face the hardships, the more people will appreciate his efforts.

توفیق باندازہ ہمت ہے، ازل سے

آنکھوں میں ہے وہ قطرہ، جو گوہر نہ ہوا تھا

Taufeeq ba andaaza-e-himmat hai azal se,

Ankhon mein hai woh qatra, jo gauhar na hua tha.

It is from the very beginning that whatever a person actualizes or achieves is in accordance with his courage. The tear in eyes is the one which did not become a pearl in the shell (The drop of tear which is in my eyes, still needs to become a pearl.)

The drop of water becomes a pearl in the sea but if the same drop finds a place in the eyes, it has its own importance. We can infer from this couplet that if you have the courage to face the hardships and could be able to do good deeds, you will find a place in the eyes of the world. Your self esteem will be elevated and you will acquire the bigger post according to your courage.

The world is full of multifaceted people. Some have excelled in knowledge and some in wealth; while some others have extraordinary physical power. There are of course some people who have excellent mental capacity. People, who are

lacking in these qualities, develop inferiority complex and consequently get jealous of others. To these people, Ghalib instructs in these words:

حسد سے دل اگر افسردہ ہے، گرم تماشا ہو  
کہ چشم تنگ شاید کثرت نظارہ سے وا ہو

Hasad se di agar afsurda hai, garm-e-tamasha ho,  
Ki chashm-e-tang shaed kasrat-e-nazara se waa ho.

If your heart is sick with jealousy, fire it with the zeal to visualize. Keep looking at the variety of events/scenes so that your narrowed eyes may yet be opened wide.

It means, if you are jealous of someone, you should open up your eyes and look into the world and plenty of scope in it. It is expected that you will get rid of the feeling of jealousy and work hard for getting success in life.

ابھی ہم قتل گہ کا دیکھنا آساں سمجھتے ہیں  
نہیں دیکھا شانوار جوئے خوں میں تیرے تو سن کو

Abhi hum qatl-e-gah ka dekhna aasaan samajhte hain,  
Nahi dekha shanwar joo-e-khoon mein tere tausan ko.

We do not find it hard, as yet, to gaze at the slaughter ground. For, we have not seen your steed through gory waters wade.

Here the message is that as much as possible, we should keep away from war.

مہرماں ہو کے بلا لو مجھے چاہو جس وقت  
میں گیا وقت نہیں ہوں، کہ پھر آ بھی نہ سکوں

Meharbaan hoke bula to mujhe chaho jis waqt,  
Main gaya waqt nahin hoon, ki phir aa bhi na sakoon.

Once you are kind to me, you can send for me when you will. I am not like time past, that I can never come again.

The point that emerges from this couplet is that time never comes back; therefore, we should not waste it. From this couplet, we can also deduce the concept of education for the proper utilization of leisure time.

ضعف میں طعنہ اغیار کا شکوہ کیا ہے  
بات کچھ سر تو نہیں ہے کہ اٹھا بھی نہ سکوں

Zoaf me taana-e-aghyar ka shikwa kya hai,  
Baat kuch sar to nahin hai ki utha bhi na sakoon.

Why to complain about other's sarcastic jibes, when we are weak. This (other's taunting) can not stop us from lifting our heads.

The open lesson that we get from this couplet is that complaining people's taunting is useless. It is better to bear it silently.

زہر ملتا ہی نہیں مجھکو ستمگر، ورنہ  
کیا قسم ہے تیرے ملنے کی، کہ کھا بھی نہ سکوں

Zaher milta hi nahin mujh ko sitamgar, warna,  
Kya qasam hai tere milne ki, ki kha bhi na sakoon.

I just can not get the poison, tyrant (beloved). Otherwise is this (the poison) like an oath to meet you, that I can not take?

Some people have interpreted these couplets as Ghalib could not get poison to sacrifice his life for his beloved. But this is a narrow meaning. Infact, here the poet wants to give a moral lesson that to take oath is an indecent activity so much so that he can take poison but can not take oath.

Some couplets that reflect the poet's own self are rather universal. Infact in such couplets if any reformative point is there, the poet instead of relating it to any other person relates to himself, for the purpose of moral education. (Raza, 1973)

قسم جنازے پہ آنے کی میری کھاتے ہیں غالب

ہمیشہ کھاتے جو تھے میری جان کی قسم آگے

Qasam jaanaze pe aane ki meri khate hain Ghalib,

Humesha khate jo the meri jaan ki qasam aage.

Those who used to swear by my life to express love for me, are now swearing not to come on my funeral, Ghalib.

تو نے قسم مے کشی کی کھائی ہے، غالب

تیری قسم کا کچھ اعتبار نہیں ہے

Too ne qasam maikashi ki khaai hai, Ghalib,

Teri qasam ka kuchh aitebaar nahin hai.

You have taken an oath to abjure cup and flask of wine Ghalib. But we can not trust your oath (as it is so fragile).

Here, the poet wants to emphasize a point that taking oath is the manner of untrustworthy people.

From the above mentioned couplets we can conclude that Ghalib paid much attention to the moral education in his poetry. He wanted the individual to be well equipped with human attributes. Therefore, in Ghalib's frame of curriculum moral education occupies a great deal of significance.

### **METHODOLOGY OF TEACHING**

We find Ghalib adopting the technique of distance and correspondence mode of learning. Infact the poet may be called a precursor of this mode of teaching and learning, because till then, this technique had not yet been explored. He had numerous disciples under his guidance whose poetic works were used to be corrected by the poet. He used to receive letters containing the works of disciples who sought corrections and Ghalib used to make correction and used to give direction by replying those letters.

Replying one of the letters of Qazi Abdul Jameel who got his works corrected by the poet, Ghalib writes like this:

"Your two kind letters have reached my hands. The first letter had verses written on the reverse and on the margins. The ink was so dim that it was difficult to read to words. Though my eyesight is good and I do not need to wear glasses, I had to take extra pains to decipher your writing. In addition, there was hardly any space for making corrections. I am

therefore, returning the letter to you, lest you think that I have torn it a piece, and dumped it in dustbin. You will realize yourself that there is absolutely no space for inserting the corrections. Please write your stanzas more neatly in future and leave enough blank space between the lines and between the couplets for necessary corrections. The portion of the page containing your verses is sufficiently bright and legible, but where to write the correction? For your sake I am writing the two corrected gazhals all over again. You must be in possession of the original versions and by comparing the two you can find what improvements I have suggested and which verses I have deleted." (Ghalib, 1928)

If we examine the above lines, we find that Ghalib adopted the methodology of distance and correspondence education with his disciples. He is only guiding and suggesting rather than imposing his own views in the above letters.

Besides, personal reading is also suggested as Ghalib himself was very fond of reading books. He used to borrow books on fare and returned it after reading. He never bought any book because he did not have enough money to buy it.

### **THE ROLE OF TEACHER AND STUDENT**

The teacher and student must in all case be a free personality of their own. The task of the teacher is to awaken the awareness in the student with the sense of freedom and responsibility. The role of the teacher is very important because he is the creator of such an educational institution in which the

student can establish contact with his self and achieve self realization.

If we observe Ghalib's way of dealing with his pupils, we can infer that in his scheme of education, the teacher must build positive relationship between himself and his student.

The poet had innumerable disciples from different parts of India. The ethical dimensions of his dispositions and general appreciation from people were the two important factors responsible for making the circle of his disciple large. If any of the disciples would send the poet his verses for correction, he would necessarily reply the letter and made corrections. Among his pupils, there were Nayyar Rakhshan, Aarif, Salik, Majrooh, Nawab Alauddin Alai, Hargopal Tafta etc., who were blessed with the great poet's company and used to get their works corrected by him. There were some others who were apparently not known as his disciples but who used to get favoured by the poet's company. Among these, Nawab Mustafa and Sayyed Ghulam Ali Khan (Wahshat) were very famous.

Ghalib had very close and intimate relationship with his disciples. They felt free to share anything with him (the poet) be it through letters and Ghalib used to respond very affectionately. The traces of free and intimate relationship with students may be finding in his letters. Among his disciples Hargopal Tafta was probably the most loved friend and pupil of the poet. He was endearingly called Mirza Tafta by Ghalib and the latter (the poet) used to call him as his son, friend, dear

brother, or sir etc. In one of his letters to Mirza Tafta, Ghalib writes these words:

“It is a matter of pride for me that I own one friend in India who is sincere and steadfast. His name is Hargopal and his poetic name is Tafta. I had one real brother who died after thirty years of madness. If he were alive and sane, and if he had spoken ill of you, I would have rebuked him and felt angry with him..... I feel that you are now a mature and experienced writer, much beyond the age of apprenticeship. I do not think that I can find anything to correct in your verse.”  
(Ghalib, 1899)

In another letter to Tafta, the poet writes:

“Dear Munshi Hargopal Tafta, the full moon of the house of my heart. What magical charms you display in your writing. It has now become imperative for me to write back to you in a similar vein.....God knows that I treat you as my son.”  
(Ghalib, 1899)

In yet another letter to his disciple Mir Mehdi Majrooh he writes:

“Wonderful Sayyed Saheb! What a prose style you have developed. What a knack you have acquired to display your literary skill. I wonder what tricks of style I should adopt to match your enchanting manner of writing of Urdu prose.”  
(Ghalib, 1928)

The example of the above extracts of letters by Ghalib shows how friendly and affectionate relationship he had with his disciples.

Hence, from Ghalib's way of dealing with his students we can deduce that the teacher should promote the growth of free, creative and unique personality of the child. A teacher should present his views before the child and ask the child to comment on them. He should encourage creativity of students as well as their originality by praising their effort.

From psychological point of view we can say, that Ghalib in his poetry had talked about human emotions i.e. the emotion of love, amusement, desire and longing, hatred, jealousy, disappointment and conflict in man etc. "The teacher should try to practice and teach the children the art of managing the feelings and emotions as adequately as possible. This is especially important for the distressing emotions of jealousy, hatred, despair and gloom etc." (Mangal, 2011).

حسد سے دل اگر افسردہ ہے، گرم تماشا ہو

کہ چشم تنگ شاید کثرت نظارہ سے وا ہو

Hasad se dil agar afsurda hai, garm-e-tamasha ho,

Ki chashm-e-tang shaed kasrat-e-nazzara se waa ho.

If your heart is sick with jealousy, fire it with the zeal to visualize. Keep looking at the variety of event/scenes so that your narrowed eyes may yet be opened wide.

Ghalib in the above couplet talks about the feeling of jealousy. Therefore if the child suffers from jealousy, the teacher should try to find out the reason and should be able to deal with inferiority complex which causes jealousy.

ذکر میرا بہ بدی بھی اسے منظور نہیں

غیر کی بات بگڑ جائے، تو کچھ دور نہیں

Zikr mera ba badi bhi use manzoor nahin,

Ghair ki baat bigar jaae, to kuch door nahin.

She (the beloved) does not want to hear me mentioned even in a derogatory way. If the other's (the rival's) matter gets spoiled, I would not be surprised.

Similarly, hatred is also an emotion which the child should get rid off; therefore the teacher should be able to eradicate the feeling of hatred from students and the students should be made to love human beings and love God.

ہزاروں خواہشیں ایسی، کہ ہر خواہش پہ دم نکلے

بہت نکلے میرے ارمان، لیکن پھر بھی کم نکلے

Hazaaron khwahishen aisi, ki har khwahish pe dum nikle,  
Bahot nikle mere arman, lekin phir bhi kam nikle.

Thousands of desires – each too my breath away. Though I could quench many of my longings, still I yearn for more.

In the above couplet, Ghaib also talks about desires and longings which should be developed in students, as, having desires in life one strives to fulfill those desires and the satisfaction of one desire leads to another and this process

goes on and on. Having desires, the child is motivated towards goal setting and goal getting, but the teachers should pay full attention towards the fact that the goal should be attainable. The level of aspiration should be adequate; it should be neither too high nor too low.

سنہالنے دے مجھے اے نا امیدری، کیا قیامت ہے  
کہ دامن خیال یار چھوٹا جائے ہے مجھ سے

Sambhalne de mujhe ai na ummeedi kya qayamat hai,  
Ki daman-e-khayal-e-yaar choota jaae hai mujhse.

Give me respite, O despair! My state is terrible. Even the thought of my friend is slipping away from my mind. (I am too much overwhelmed with despair and gloom.)

Ghalib in the above couplet talks about despair and disappointment which indicates that some students may be sad, depressed and disappointed. The task of the teacher is to bring hope in their life by removing their disappointment and to encourage them to lead a happy life.

Ghalib also talks about the complex nature of human being, in his poetry. For example, he talks about the inner conflict of man in the following couplet.

ایماں مجھے روکے ہے، تو کھینچے ہے مجھے کفر  
کعبہ میرے پیچھے ہے، کلیسا میرے آگے

Iemaan mujhe roke hai, to kheenche hai mujhe kufr,  
Kaba mere peeche hai, kaleesa mere aage.

Faith tugs me back, heresy attracts me towards itself.  
Kaba lies behind me, while the church is in front of my eyes.

Hence, the teacher should be able to deal with the student's complex nature. Some students may be involved in conflicts, so the task of the teacher is to deal with those conflicts effectively.

As far as the role of student is concerned, keeping in mind the behaviour of Ghalib with his students as well as some couplets emphasizing the importance of freedom of expression, it can be said that Ghalib gives full freedom to his students. But he does not want the child to become selfish, autocratic and irresponsible. Freedom is indeed only for natural development. Ghalib's disciples freely ask from him whatever they wanted to ask, but simultaneously they had all the regards, respect and love for the poet. They came for the poet's support whenever he was in need.

### **DISCIPLINE IN SCHOOL**

Ghalib emphasizes on freedom of individual. Therefore we can conclude that his school provides free atmosphere to the children. The aim of school tasks should be to nurture self discipline and cultivate self evaluation. The schedule must be flexible and open. Each individual student should be paid full consideration and the time table should be adjusted in such a way that the individual should not feel restricted. (Taneja, 1997)

The school should also provide leisure for creative writing, so that the full and overall development of students may be possible. Therefore, the time table in school should be arranged keeping in mind the above stated points.