

# *Chapter – VIII*

## *Conclusion*

## CHAPTER-VIII

### CONCLUSION

Ghalib's life was a long-drawn tragedy, interspersed with several milestones. With extreme sensitivity, he imbibed the varied experiences of his eventful life. In one of his couplets he says:

جسے نصیب ہو روز سیاہ میرا سا  
وہ شخص دن نہ کہے رات کو، تو کیوں کر ہو

Jise naseeb ho roz-e-seyaah mera sa,

Who shakhs din na kahe raat ko, to kyon kar ho.

The one who is destined to have his day as black like that of mine; what else can he do, if not to call the night by the name of day.

Besides his own personal tragedies, the revolution of 1857 also left a profound influence on the poet's personality. Having a sharp intellect and a highly philosophic mind, he deeply pondered over human existence. Many of his couplets describe his views about existence. For example the poet says:

ہاں، کھائیومت، فریب ہستی

ہر چند کہیں کہ ہے، نہیں ہے

Han, khaiyo mat, fareb-e-hasti,

Har chand kahen ki hai, nahin hai.

Do not be cheated by this life/existence. People say it exists, infact it does not exists.

Again he says:

ہستی کے مت فریب میں آجائیو اسد

عالم تمام حلقہ دام خیال ہے

Hasti ke mat fareb me aa jaaiyo Asad,

Aalam tamam halqa-e-daam-e-khayal hai.

Do not get deceived by existence, Asad (the poet). The whole world is the circle of web of imagination.

At times, Ghalib thinks of existence as a mirage. Therefore, he says:

جز نام نہیں صورت عالم مجھے منظور

جز وہم نہیں ہستی اشیاء میرے آگے

Juz naam nahin soorat-e-aalam mujhe manzoor,

Juz wahm nahin hasti-e-aashiya mere aage.

To me the image of the world is nothing but a name. The existence of worldly things is not more than a mere illusion, for me.

The circumstances of his personal as well as social life made him believe that other than God, the existence of worldly things including human being is not real, rather illusionary and imaginary. According to him, since every creature has a definite life span and a definite circle of activity, it is clear that their existence is not permanent, rather transitory.

Ghalib's view of existence is associated with the mystic philosophy of Wahdat-al-Wujood which says that nothing exists

except Allah (God). It was the prevalent philosophy of the poet's time which influenced him greatly.

We find the traces of Sufi thoughts in so many couplets of Ghalib. For so many times, Ghalib himself said: "There is no doubt that I am Unitarian (believing in the unity of God's Being). In solitude and silence, I always keep on saying these words: There is no God but Allah, nothing is influential in it's being except Allah." (Hali, 1996)

In one of his couplets, the poet says:

کثرت آرائی وحدت ہے پرستاری وہم  
کر دیا کافر، اس اصنام خیالی نے مجھے

Kasrat aarai-e-wahdat hai parastari-e-wahm,  
Kar diya kaafir, is asnaam khayali ne mujhe.

The unity of God's manifestation in multiplicity is an illusion and believing in it is like worshipping imaginary idols (the multitude forms and figure) which made me (the poet) an atheist.

Ghalib's views in the above couplet are similar with those Sufies who believe in the Unity of Being, and take multiplicity as an illusion.

According to the poet, if we take multiplicity and different forms of things to be real, it will be the worship of illusion. In other words, he wants to convey a message that whatever is seen by us is all deception and it is only His Being which is existing.

In another couplet, the poet says:

نقش فریادی ہے کسکی شوخی تحریر کا  
کاغزی ہے پیرھن ہر پیکر تصویر کا

Naqsh fariyadi hai kiski shokhi-e-tahreer ka,  
Kaghazi hai parahan har paiker-e-tasweer ka.

Whose clever art has kindled the protest of engraving/impression? Every image that we see is in paper robes dressed. (In old times there was a custom in Iran that the petitioner wore paper made dresses and went into the court of the king to seek justice.)

In the above couplet, Ghalib has laid stress on the distinctness of Creator and the created. According to the poet everything including human being is an engraving designed by the Designer (God). This engraving is as weak as a photograph made of paper. Since a paper may be torn, similarly human existence is also perishable.

The poet came to conclusion that only God exists and His Being is real and other things including man are perishable. Therefore, man should endeavour to seek proximity of God.

When man has in mind "لا مقصود الا الله" (La maqsooda illallah.

There is no destination but Allah). Then gradually he reaches to a stage where he feels "لا موجود الا الله" ("La maujooda illallah."

Nothing exists except Allah (God)).

Nevertheless, man is a responsible being. His is accountable for his deeds. Wujoodi people (people who believe in Wahdat-al-Wujood) say that human existence is like a drop which mixes into the sea. People should not misunderstand it. The drop does not lose its identity after going into the sea. The drop will only be a drop and the state of the sea remains intact. It is only a stage of intoxication. When one comes back to sobriety, he feels his element. In Sufism there is no cessation of existence or cessation of individuality. If it is so, like in Buddhism, then what is the heaven and hell? So nobody should misunderstand it.

In spite of being aware of the mysteries of Wahdat-al-Wujood, Ghalib does not escape from life. Rather, he looks eagerly and restlessly on every colour and forms of life. For example in one of his couplet the poet says:

سر اپارہن عشق و ناگزیر الفت ہستی  
عبادت برق کی کرتا ہوں اور افسوس حاصل کا

Sarapa rehan-e-ishq-o-nagazeer-e-ulfat-e-hasti,  
Ibadat barq ki karta hun aur afsos hasil ka.

I pledge myself to love and love of like possesses me. I ship lightning and lament whatever I receive from it, (lightning's handiwork).

He is not escaping from life, rather he is involved in and associated with it. Besides, Ghalib is a devout humanist. So many of his letters and couplets reflect his views about humanism. When we analyze his works, we find secular as well as humanistic thoughts both. In one of his letters he says: "I

hold all human beings – Hindus, Muslims, Christians dear to me and regard them as my brother.” (Ghalib, 1899) For Ghalib, the most important feature of a man is to become accomplished with human virtues. For example, the poet says in one of his couplet as:

بس کہ دشوار ہے ہر کام کا آساں ہونا

آدمی کو بھی میسر نہیں انساں ہونا

Bas ki dushwar hai har kaam ka aasan hona,

Aadmi ko bhi mayassar 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 being, it is not easy to become a human in the true sense of the term).

As far as the psychological interpretation of Ghalib's works is concerned, the researcher has reached to a conclusion that the poet (Ghalib) had penetrating insight into human nature. The poet has written on multiple aspects of human nature such as, love, hatred, jealousy, desires and longings, self respect, despair and gloom, self transcendence, courage, death anxiety, inner conflict and so on and so forth.

When Ghalib talks about love, instead of considering love as a temporary feeling, he relates it with life and concludes that the joys of life are due to love. He says:

عشق سے طبیعت نے زیت کا مزہ پایا

درد کی دوا پائی، درد بے دوا پایا

Ishq se tabiyat ne zeest ka maza paya,  
Dard ki dawa paai, dard-e-be dawa paya.

Love has added zest to life. Through love, my nature has got an ache that has no cure; still love itself has been a cure of every ache.

Though love itself is a pain without remedy, still in Ghalib's opinion all the sufferings of life can be cured by love.

About jealousy, the poet says:

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 shayad kasrat-e-nazzara se waa ho.

If your heart is sick is 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.

If anyone gets subjected to the feeling of jealousy, Ghalib suggests him to broaden his horizon and look into the world, that how people strive hard and then get success.

Ghalib's work has deeply impressed everyone. One of the reason for the extraordinary praise of his poetry is it's psychological importance. From the description of different states of man's life, it is evident that he understands the variety of emotions and he is aware of the multiple aspects of human life. In day to day life, he looks upon the ups and downs of emotions as if he is involved in psychoanalysis like any

psychologist of the present age. Ghalib was a self conscious man. Being a thorough human being, the poet is aware of the strength and weakness of his personality. For example he says about himself.

یہ مسائل تصوف، یہ تیرا بیان، غالب  
تجھے ہم ولی سمجھتے، جو نہ بادہ خوار ہوتا

Yeh masaael-e-taswaauf, yeh tera bayaan, Ghalib,  
Tujhe hum wali samajhte, jo na baada khwar hota.

These mystic thoughts, and the way you express yourself, Ghalib. (Ghalib had deep knowledge about mysticism and he had a very beautiful style of expression). With all these qualities, we would have considered you a friend of God, had you not been addicted to wine.

In so many couplets, Ghalib himself analyses his own personality. For example, he says:

جانتا ہوں ثواب طاعت و زہد  
پر طبیعت ادھر نہیں آتی

Jaanta hun sawab-e-ta'at-o-zohd.

Par tabieyat idhar nahin aati.

I know about the reward I would get if I were to abstain and pray. But (strange enough) my temperament is not inclined this side.

In some other couplets, he talks about his inner self in these words:

آتش کدہ ہے سینہ میرا از نہاں سے

اے وائے! اگر معرض اظہار میں آوے

Aatish kada hai seena mera raaz-e-nihaan se,

Ai waae! Agar maaraz-e-izhaar mein aawe.

My heart has turned into a furnace because of the secrets, hidden underneath. Alas! The day comes when my heart spurts out it's burning heat.

بے خودی بے سبب نہیں، غالب

کچھ تو ہے، جسکی پردہ داری ہے

Be khudi be sabab nahin, Ghalib,

Kuch to hai, jiski parda daari hai.

Your self forgetfulness is not without a causes, Ghalib  
There is something lying hidden.

Ghalib has not developed these principles on self made assumptions. Rather, after deeply studying human nature, he has described different mental states of man. When we read his couplets, we feel as if '*yeh bhi mere dil mein hai*' (this too is in my heart). From the use of wit and humour also, it is evident that he deals with life intellectually.

Though till that time, people were not aware of psychology as a branch of knowledge, but Ghalib intuitively had psychological understanding.

Just as the problems of life are so complicated, similarly human nature is also very complex. Every moment, human intellect works as a shelter for different emotions and feelings.

Whatever the poet said, was based on close observation of people from different race and culture. His conclusions are more subtle in comparison to the western thinkers because western thinkers think only on intellectual level. While Ghalib, being influenced by Sufism, has intellectual as well as spiritual insight, both. In Ghalib, we find universal appeal and depth in thought, wherein lies the secret of his greatness.

The educational implications of Mirza Ghalib's compositions, in the light of his philosophical and psychological thoughts, may be described under the headings such as; Aims of education, Curriculum, Methodology of teaching, Role of teacher and students and School Discipline.

### **AIMS OF EDUCATION**

Some important aims of education in the light of interpretation of Ghalib compositions are as following:

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. The following couplet of Ghalib emphasizes on this aspect when he says:

دیوار بار منت مزدور سے ہے خم

اے خانماں خراب نہ احساں اٹھائیے

Deewar bar-e-minnat-e-mazdoar 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.

Another aim of Ghalib's education may also be to prepare the child to meet death with pleasure because in his opinion, death does not have just negative aspect, rather it has its positive aspect as well, because the awareness of death, causes one to enjoy life. The poet says:

ہوس کو ہے نشاط کار کیا کیا

نہ ہو مرنا تو جینے کا مزا کیا

Hawas ho hai nashaat-e-kaar kya kya,

Na do 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.

Another important 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. In one of his letters to Hargol Tafta, the poet says: "I hold all human beings—Hindus, Muslims, Christians, dear to me and regard them as my brothers". (Ghalib, 1899)

Besides, in a couplet he says:

نہیں کچھ سبھ وزنار کے پھندے میں گیرائی

وفاداری میں شیخ و برہمن کی آزمائش ہے

Nahin kuch subbah-o-zunnar ke phande mein geerai,

Wafadari mein sheikh-o-brahman ki aazmaish hai.

The rosary and the sacred thread have no strength because these are mere stranglehold. The Brahmin and the Sheikh are judged by their steadfast faith.

## CURRICULUM

Since each individual has his own potential, each would require his own curriculum. The curriculum will therefore be varied, not uniform and according to the capacity of students. 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,  
Aankhon mein hai wo 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 the tear which is in my eyes, still needs to become a pearl).

In another couplet the poet says:

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 khwar dekh kar.

You should have chosen us (O God) for the flash of your radiation not the Koh-e-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.

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 the poet says:

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

Bas ki dushwar hai har kaam ka aasan hona,  
Aadmi ko bhi mayassar nahin insaan hona.

To think that every task is easy is something misleading. When even a man can not manage to become human. Alas! (It is difficult to become human in true sense of the term.)

From the above couplet we can infer that humanities subjects (Arts, drama Music, literature, philosophy etc) occupy first place in Ghalib's frame of curriculum.

Ghalib has also laid much stress on the importance of moral education in his poetry. For example the poet says:

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 kehe 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.

Therefore moral education should also be included in the curriculum.

### **METHODOLOGY OF TEACHING**

We find Ghalib adopting the technique of distance and correspondence mode of learning. He had numerous disciples under his guidance whose poetic works were used to be corrected by the poet. Ghalib used to receive letters containing the works of disciples who sought corrections and Ghalib used to make corrections and 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 these words:

“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.” (Ghalib, 1928)

If we examine the above lines, we find that Ghalib adopted the methodology of correspondence education with his disciples.

## **ROLE OF TEACHER and STUDENT**

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. Ghalib had a very close and intimate relationship with his disciples. They felt free to share anything with him, be it through letters. Among his disciples, Munshi Hargopal Tafta was the most loved one whom Ghalib calls as 'my sons', 'dear brother', or 'sir' etc.

In a 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, 1928)

The example of the above extract of letter shows how friendly and affectionate relationship he had with his pupils. Hence, we can deduce that the teacher should develop a close and intimate relationship with his student.

Ghalib in his poetry talks about human emotions i.e. emotion of love, amusement, desire and longing, hatred, jealousy, despair and 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 shayad kasrat-e-nazzarase 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.

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.

Ghalib also talks about the inner conflict of man, in his poetry. For example, the poet says:

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

Ieman mujhe roke hai to keenche 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 me.

The above couplet indicates on the inner conflict of man. Some students may be involved in some conflicts. The task of the teacher is to deal with those conflicts of students effectively.

As far as the role of student is concerned, we can say that Ghalib gives full freedom to his student, because his disciples freely asked 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 individuals. Therefore, we can conclude that his school provides free atmosphere to the children. The schedule must be flexible. Each individual should be paid full consideration and the time table should be adjusted in such a way that the individuals should not feel restricted. Besides, the school should also provide leisure for creative writing so that the full development of students may be possible.

### **DELIMITATIONS**

In view of the investigator's lack of proficiency in Persian, mostly the authentic sources of information available in Urdu and English have been used. However, where ever needed, some Persian couplets have also been consulted with the help of dictionaries. Besides, the other limitation was scarcity of time.

### **SUGGESTIONS FOR FURTHER STUDY**

The researcher has tried her level best to study most of Ghalib's works but due to the paucity of time some portion of his compositions are still left. Since Ghalib was a prolific writer, a thorough study of his compositions is required, which may reveal

some more psychological philosophical and educational implications of his work.

Further, the study of Ghalib's Persian composition can be carried out by a person well versed in Persian, with the same objectives.