

# *Chapter – IV*

## *Ghalib's Understanding of Human Nature*

## **CHAPTER-IV**

### **GHALIB'S UNDERSTANDING OF HUMAN NATURE**

Besides being a great poet, Ghalib had got multifaceted personality. At so many places in his poetry, he has expressed his views on the important issues of psychology. Though Ghalib had not received any formal education of psychology, through his personal and natural observation, by 1869, he has presented such views that are based on reality and that can not be rejected even today. (Khan, 1969). Let us study Ghalib from a perspective where he had thrown light on different aspects of human psychology and reflected upon his (man's) instinct and natural demands. Ghalib has not developed these principles on self made assumptions. Rather, after deeply studying human nature, he has described different mental states of man.

Ghalib has led a full fledged cultural and social life. He was in contact with a variety of people from eminent person to unknowns. He saw the rise and fall of dynasties and pondered over those conditions. He came across prosperity as well as helplessness and saw both the sides of life (tragic and happy). This is why his experiences and observations are very close to reality and frequently we witness these things in our day to day life. These observations of Ghalib belong to different aspects of life and reflect different types of conditions of human existence.

In the following, we are presenting the poet's psychological observation (in poetry) under different headings.

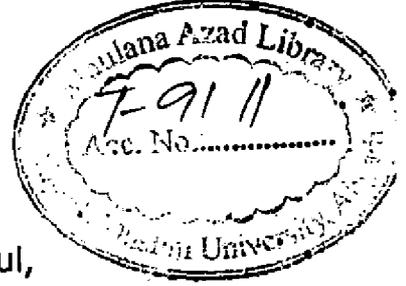
## EMOTIONAL OF LOVE

When Ghalib tries to understand the meaning of love with the help of intellect, sometimes he derives wrong conclusions and sometimes he accepts the weakness of intellect.

At times, he reaches to the conclusion that love (Ishq) is a frenzied state of mind. (Safipoori, 1969)

بلبل کے کاروبار پہ ہیں خندہ ہائے گل  
کہتے ہیں جسکو عشق، خلل ہے دماغ کا

Bulbul ke karobar pe hain khanda hae gul,  
Kahte hain jis ko ishq, khalal hai damagh ka.



The rose bemocks the nightingale's flutters and whines. What people call as 'love' is a frenzied state of mind (Love is infact a mark of mind derailed).

At times, Ghalib regards love to be mere desire and so denies it's worship.

خواہش کو احمقوں نے پرستش دیا قرار  
کیا پوجتا ہوں اس بت بیداد گر کو میں

Khwahish ko ahmaqon ne parastish diya qarar,  
Kya poojta hun us but-e-bedaad gar ko main.

The fools have confused desire with devotion. Do I worship that heartless idol?

Then he feels that love is not merely a desire and he differentiates between the constancy of love and inconstancy of lust.

فروغ شعلہ منخس یک نفس ہے

ہوس کو پاس ناموس وفا کیا

Farogh-e-Shola-e-Khas yak nafas hai,

Havas ko pas-e-namus-e-vafa kya.

A straw on fire burns only for a moment. Can lust, be aware of the honour of fidelity?

Ghalib finds love to be distinct from lust the more so because contrary to lust, love is beyond human limits.

عشق پر زور نہیں، ہے یہ وہ آتش غالب

کہ لگائے نہ لگے اور بجھائے نہ بنے

Ishq par zor nahin, hai yeh woh aatish, Ghalib,

Ki lagaae na lage aur bujhaae na bane.

There is no control on love, Ghalib. It is that fire which cannot be kindled or extinguished by our will.

Instead of considering love as a temporary feeling, he relates it with life and concludes that the joys of life are because of love. Though love itself is a pain without remedy, still in Ghalib's opinion all the sufferings of life can be cured by love.

عشق سے طبیعت نے زیت کا مزہ پایا

درد کی دوا پائی، درد بے دوا پایا

Ishq se tableyat ne zeest ka maza paaya,  
Dard ki dawa paai, dar-e-be dawa paaya.

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.

Ghalib has also presented the stormy state of love in one of his couplets.

پاتے نہیں جب راہ تو چڑھ جاتے ہیں نالے

رکتی ہے میری طبع تو ہوتی ہے رواں اور

Paate nahin jab raah to charh jaate hain naale,

Rukti hai meri taba to hoti hai rawaan aur.

When the streams do not find an outlet, they begin to overflow. When suppressed; the flow of my nature rises further up in state.

In the above mentioned couplet, Ghalib has presented an important point of human psychology. It is the specialty of emotions that emotions dominate a person with full force for the time being and soon these get suppressed. After remaining suppressed for some time, again a storm like condition emerges.

Sometimes it happens that a person loses his courage because of the deprivations and failures of love. Ghalib has drawn a picture of this feeling in a couplet when he says:

ہنوز ایک پر تو نقش خیال یار باقی ہے

دل افسردہ گویا حجرہ ہے یوسف کے زنداں کا

Hanooz ek partaw-e-naqsh-e-khayal-e-yaar baqi hai,  
Dil-e-afsurda goya hujra hai yusuf ke zindaan ka

I still retain in my heart an impression of the friend's thought.  
This gloomy and sad heart now resembles Yusuf's (The Messenger  
of God) prison.

On the other hand, Ghalib very forcefully expresses the  
courageousness of love in the following couplet. Love demands that  
courage and guts towards which Ghalib indicates in these words:

دھمکی میں مر گیا جو نہ باب نبرد تھا  
عشق نبرد پیشہ طلب گار مرد تھا

Dhamki mein mar gaya jo no baab-e-naburd tha,  
Ishq-e-naburd peshabgaar-e-mard tha.

A coward on the battlefield caves in, to a mere threat. Love  
has always been a brave fighter and needs a man of iron guts.

In another couplet, Ghalib has reflected upon the psychology  
of frenzied state in love.

پھر وضع احتیاط سے رکنے لگا ہے دم  
برسوں ہوئے ہیں چاک گریباں کیے ہوئے

Phir waza-e-ihteyaat se rukne laga hai dam,  
Barson hue hain chaak garibaan kiye hue.

Because of behaving cautiously (restraining myself), I am  
feeling suffocated. Since, for so many years, I have not torn my  
collar, (of clock).

The above couplet of Ghalib presents an image of the psychological state of frenzies. We feel suffocated only when we restrain ourselves. If there occurs any impediment in the expression of love, then spontaneously the feeling of love will get stronger. On account of it's forcefulness, true love enters into the limits of frenzy. Therefore, in another couplet Ghalib holds that love and frenzies are inseparable or in other words they are closely related with each other.

حیف! اس چار گرہ کپڑے کی قسمت غالب  
جسکی قسمت میں ہو عاشق کا گریباں ہونا

Haif! Us chaar girah kapre ki qismat Ghalib,  
Jiski qismat mein ho aashiq ka garebaan hona.

Oh, the fate of that piece of cloth, Ghalib, which is destined to become the collar of the lover. (Because the lover has torn his collar in a frenzied state of love).

Sometimes Ghalib derives pleasure from the hardships and sufferings caused by love:

عشرت پارہ دل زخم تمنا کھانا  
لذت ریش جگر غرق نمکداں ہونا

Ishrat-e-paara-e-dil zakhm-e-tamanna khaana,  
Lazzat-e-reesh-e-jigar gharq-e-namakdan hona.

The heart takes delight in suffering caused by thwarted passion (love). The guts want life to submerge in the pail of salt.

On the whole, Ghalib has expressed different states of love in the above mentioned couplets.

## HATRED

The emotion of hatred is even stronger than love. Sometimes we can not tolerate even our favorite person mentioning the one whom we hate badly. If a favourite person talks even in derogatory sense about the one whom we hate, we start disliking the favourite person also. (Khan, 1969)

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.

Ghalib has full consideration of the positive aspects of hatred, malice, enmity and hostility. This has been his basic perception. According to him, hatred and enmity are infact the symbol of friendship and closeness. We can not feel hatred and enmity from a stranger or unknown person. These emotions get harbored about a person who has been a near and dear to us because hatred and enmity express a deep relation between two persons.

قطع کیجئے نہ تعلق ہم سے

کچھ نہیں ہے تو عداوت ہی سہی

Qata kijiye na ta'alluq ham se,  
Kuch nahin hai to adawat hi sahi.

Do not cut off the bond uniting us. If there is nothing between us, grant me your enmity.

Again he says:

وارستہ اس سے ہیں کہ محبت ہی کیوں نہ ہو

کیجئے ہمارے ساتھ عداوت ہی کیوں نہ ہو

Warista us se hain ki mohabbat ki kyon na ho,

Kijiye humare sath adaawat hi kyon na ho.

I do not insist that you must love me. Be in contact with me, though it be through enmity.

### JEALOUSY

In social and cultural life, the feeling of competition is very common in human beings. Everyone wants to surpass others in excellence on account of personal qualities. As a result, malice and jealousy are born and the whole atmosphere stands against the person who has achieved success and prosperity in life. If anyone has to face such circumstances, then from Ghalib's point of view, it is the proof of his perfect talent and the bad circumstances are because of his worthiness.

حسد سزائے کمال سخن ہے کیا کہیئے

ستم بہائے متاع ہنر ہے کیا کہیئے

Hasad Sazaae Kamaal-e-Sukhan hai kya kahiye,

Sitam ba haae mataae hunar hai kya kahiye.

Jealousy is the punishment you are sure to get for writing poetry. Hostility is what you get paid for talent.

Or

ہم کہاں کے دانا تھے، کس ہنر میں یکتا تھے

بے سبب ہو غالب دشمن آسماں اپنا

Hum kahan ke daana the, kis hunar mein yakta the

Be sabab hua Ghalib Dushman aasmaan apna.

Was I among the world's wise men or was I a man of unique talent. Why then, Ghalib, should the heaven be my enemy?

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.

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 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.

### **ENVY AND RIVALRY IN LOVE**

Envy and rivalry are the outcome of deep relation. The excess of love gives rise to this emotion. Ghalib has written innumerable couplets on this subjects and such a wonderful thought expression is on account of his deep awareness of the psychology of love. (Siddiqi, 1969) We are presenting a few examples in the following.

After sending a love letter to the beloved, a notion comes in the lover's mind that the messenger would talk to the beloved. Since his envy can not tolerate it, he himself sets out to follow the messenger.

ہو لیے کیوں نامہ بر کے ساتھ ساتھ

یارب! اپنے خط کو ہم پہنچائیں کیا

Ho lieye Kyon naama bar ke saath saath,

Yaarab! Apne khat ko hum pahunchaaen kya?

Why do I go with the messenger all the way (because I was doubt full of the messenger, lest he should come in contact with her) O lord! How can then my letter be delivered.

At another place he says:

خدا کے واسطے داد اس جنون شوق کی دینا

کہ اس کے در پہ پہنچتے ہیں، نامہ بر سے آگے ہم

Khuda ke waste daad is junoon-e-shuaq ki dena,

Ki uske dar pe pahunchte hain, naama bar se aage hum.

By God! You should applaud this craziness which brought me to the beloved's door before the messenger (who was going to deliver my letter to the beloved) could reach.

The beloved is ready to kill the messenger for his crime of apostleship. The lever's envy can not bear that this felicity can be gained by anyone else, except him (the lover).

قاصد کو اپنے ہاتھ سے گردن نہ مارے

اسکی خطا نہیں ہے، یہ میرا قصور تھا

Qaasid ko apne haath se gardan na mariye,  
Uski khata nahin hai, ye mera qusoor tha.

Please, do not slay my messenger with your hand (when I am ready to die at your bidding). It is not his fault, (that he went to you) rather the blame should be on me. (Hidden in this is the envy of the lover who is not able to tolerate the beloved's hand on the neck of the messenger.)

The lover is in search of the beloved's lane, but he does not want to ask about it from anyone so that nobody else could reach to his beloved. (Alwi, 1941)

چھوڑا نہ رشک نے کہ تیرے گھر کا نام لوں

ہر اک سے پوچھتا ہوں کہ جاؤں کدھر کو میں

Chora na raskh ne ki tere ghar ka naam loon,

Har ik se poochta hoon ki "Jaaon kidhar ko main".

Envy did not permit me to leak out your name. Therefore, (instead of asking about your address) I ask to every wayfarers where shall I g?

The main motto of the lover is to get buried in the lane of the beloved after death. Still, he feels reluctant to get this wish fulfilled, because in that case; people who would come to his grave would get acquainted with the beloved's house.

اپنی گلی میں مجھکو نہ کر دفن بعد قتل

میرے پتے سے خلق کو کیوں تیرا گھر ملے

Apni gali me mujko na kar dafn baad-e-qatl,

Mere pate se khalq ko kyon tera ghar mile.

Do not bury me in your street after I am slain. Why should anyone get a clue of your abode from my address?

Inspite of being sure of the beloved's fidelity, time and again envy comes in the lover's mind that lest the beloved should get attracted towards others. A very subtle point of psychology of love and envy has been presented by Ghalib in the underlying couplet.

رشک کہتا ہے کہ "اس کا غیر سے اخلاص، حیف!"

عقل کہتی ہے کہ وہ بے مہر کس کا آشنا؟

Raskh kahta hai ki "uska ghair se ikhlas, haif"!

Aql khti hai ki wo be mahr kis ka aashna?

Envy says, Alas! Her love is for other person (his rival). The reason says that she is so cold that she can not love anyone.

The arrival of beloved to the dwelling place of the lover is something that the lover aspires to. But he (the lover) does not pray for it, fearing lest the rival should come with the beloved.

رات کے وقت مے پیے، ساتھ رقیب کو لیئے

آئے وہ یاں خدا کرے، پر نہ خدا کرے کہ یوں

Raat ke waqt mai pieye, sath raqeeb ko lieye,

Aae woh yaan khuda kare, par na khuda kare ki yoon.

May the beloved comes to my place at night. But I pray for the beloved not to come in a drunken state accompanied by my rival.

Ghalib is fully aware of the fact about human nature that expression of complaint against somebody reflects a relationship. So, in one of his couplets he says that when the beloved complains about the rival, the lover instead of becoming happy becomes sad and gets offended.

ہے مجھکو تم سے تذکرہ غیر کا گلہ  
ہر چند، ہر سبیل شکایت ہی کیوں نہ ہو

Hai mujhko tum se tazkera-e-ghair ka gila,  
Har chand, har sabeel-e-shikayat hi kyon na ho.

I have a complaint against you that you mention the other person (my rival) in your talk, even though it is on account of grievance.

Besides all the couplets, there is yet another couplet of Ghalib where envy of the lover does not let him entrust the beloved even to God. We can not find any other example of envy expressed in poetry, better than this.

قیامت ہے کہ ہوئے مدعی کا ہمسفر غالب  
وہ کافر جو خدا کو بھی نہ سونپا جائے ہے مجھ سے

Qayaamat hai ki howe muddaee ka humsafar, Ghalib,  
Woh kaafir jo khuda ko bhi na saunpa jaaey hai mujhse.

How terrible it is, to see my love as my rival's travel mate, Ghalib. This dear infidel (beloved), whom I can not entrust even to God.

## SELF RESPECT

To stand firm on one's own manners, to act according to one's own will and to safeguard one from being debased is a symbol of self respect. Self respect is a highly appreciated quality in humans which indicates greatness of character. Ghalib's poetry is replete with couplets emphasizing on self respect of man. (Sandelwi, 1969)

وہ اپنی خونہ چھوڑیں گے، ہم اپنی وضع کیوں چھوڑیں

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

Woh apni khoo na chorenge, hum apni waza kyon choren,  
Subak sar ban ke kya poochen ki 'hum se rargeran 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 of her high disdain.

درد منت کش دوائہ ہوا

میں نہ اچھا ہوا، برا نہ ہوا

Dard minnat kash-e-dawa na hua,  
Main na achha hua, bura na hua.

My pain is not indebted to cure (medicine) I am not better, I am not worse.

Sometimes Ghalib expresses the sense of respect in these words:

ہم پکاریں اور کھلے یوں کون جائے

یار کا دروازہ گر پائیں کھلا

Hum pukaren aur khule, yoon kaun jaae,

Yaar ka darwaaza gar paean 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 doors of the friend (beloved) are kept opened.

بندگی میں بھی وہ آزاد و خود ہیں ہیں کہ ہم

لئے پھر آئے در کعبہ اگر وائے ہوا

Bandagi mein bhi wo azaad-o-khud been hain ki hum,

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

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

### **DESIRES AND LONGINGS**

Life is full of desires, longings and cravings. Even after the satisfaction of so many desires, our craving for attaining more and more never comes to an end.

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,

Bahut nikle mere arman lekin phir bhi kam nikle.

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

At times, we are in such a condition that inspite of not having the capability to achieve things; we still want to satisfy ourselves in one or the other way.

گوہاتھ کو جنبش نہیں، آنکھوں میں تو دم ہے

رہنے دو ابھی ساغر و مینا میرے آگے

Go haath ko jumbish nahin, ankhn mein to dum hai,

Rahne do abhi saghar-o-meena mere aage.

Though the hands can not make movements, the eye sight is still sound. So let the cup and flask of ale lie before me.

It is the instinct of attainment in human beings which not only motivates them towards struggle and hardwork, but also makes them lively and energetic. The fulfillment of one desire leads to the other desires and this process continues till death. If we have no goal in life, it will become very difficult for us to pass this life because being involved in different kind of activities we feel satisfied and glad. This is why, despite being aware of the failure in our goal, we keep on trying hard and keep ourselves busy.

طبع ہے مشتاق لذت، ہائے حسرت، کیا کروں

آرزو سے ہے، شکست آرزو مطلب مجھے

Taba hai mushtaq-e-lazzat, haae hasrat, kya harun,

Aarzoo se hai shikast-e-aarzoo matlab mujhe.

The nature longs for pleasure, but Ghalib regrets for it as with having a desire, he really wants the defeat of desire (so that he may continue longing for things).

In another couplet, the poet says:

بس ہجوم ناامیدی، خاک میں مل جائیگی

یہ جواک لذت ہماری سعی بے حاصل میں ہے

Bas, hujum-e-na-umidi, Khak me mil jaaegi,

Yeh jo ek lazzat humari sai-e-be haasil mein hai.

Relent, O host of despairs! Or, you will perish into dust, because I derive pleasure from my futile efforts which could not bring success.

### **SADISM AND MASOCHISM**

One of the interesting aspects of human nature is sadism. Sometimes, this emotion appears in the form of hurting others, where a person feels delighted by tormenting others. It also happens that sometimes one derives pleasures from tormenting one's own self. (Khan, 1969)

زخم سلوانے سے مجھ پر چارہ جوئی کا ہے طعن

غیر سمجھا ہے کہ لذت زخم سوزن میں نہیں

Zakhm silwane se mujh par chara joi ka hai taan,

Ghair samjha hai ki lazzat zakhm-e-sozan mein nahin.

I am accused of seeking cure when I got my wounds stitched. The other person (rival) has not known the pleasure that I derive from needle thrust.

رفوئے زخم سے مطلب ہے لذت زخم سوزن کی

سمجھیو مت، کہ پاس درد سے دیوانہ غافل ہے

Rafooe zakhm se matlab hai lazzat zakhm-e-sozan ki,  
Samajhiyo mat, ki pass-e-dard se deewana ghafil hai.

By stitching wounds I want to derive pleasure from the pain of needle thrust. Do not be misguided by thinking that this insane person (the poet himself) is ignorant of the regard for pain.

In yet another couplet, he expresses this sadistic tendency when he says:

جس زخم کی ہو سکتی ہو تدبیر رفو کی  
لکھ دیجیو یارب! اسے قسمت میں عدو کی  
Jis zakhm ki ho sakti ho tadbeer rafoo ki,  
Likh dijio yaarab! Use qismat mein adoo ki.

Let it fall to the enemy's lot. The wound that is possible to be healed. O God!

### **SENSE OF FREEDOM**

Human nature always demands freedom and it does not bear any external pressure. The body can be imprisoned but not the soul. The soul can not be suppressed by tyranny or cruelty.

پاتے نہیں جب راہ تو چڑھ جاتے ہیں نالے  
رکتی ہے میری طبع تو ہوتی ہے رواں اور  
Paate nahin jab raah to chadh jaate hain naale,  
Rukti hai meri taba to hoti hai rawan aur.

When the streams do not find an outlet, they begin to overflow. When suppressed, the flow of my nature rises further up in state.

بندگی میں بھی وہ آزاد و خود میں ہیں کہ ہم  
لئے پھر آئے در کعبہ اگر ورنہ ہوا

Bandagi mein bhi wo 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 should at once turn back if I find the doors of kaba closed.

### **STRONG HABIT**

In our daily life, consciously or unconsciously we get habitual of some behaviour. Despite being aware of the fact that our act will not bear any consequences, we keep on doing certain things repeatedly, just because of habit. The underlying couplet by Ghalib indicates towards this strong habit.

یہ جانتا ہوں کہ تو اور پاسخِ مکتوب  
مگر ستم زدہ ہوں ذوقِ خامہ فرسا کا

Ye janta hun ki too aur pasikh-e-Maktoob,  
Magar Sitam zadah hoon zauq-e-khama farsa ka.

I know, you (beloved) will never respond to my letter. Yet, being pressurized by my artistic fervour, I will write to you.

### **DESPAIR AND DISAPPOINTMENT**

The grief of deprivation, despair and failures creates depression in a person. When all worldly supports leave him, he

becomes hopeless even from God's help and mercy. In the following couplets, Ghalib presents the state of human despondency. For example, he says:

سنجھنے دے مجھے اے نا امید ی، کیا قیامت ہے

کہ داماں خیال یار چھوٹا جائے ہے مجھ سے

Sambhalne de mujhe, ai na ummeedi, kya qayamat hai,

Ki damaan-e-khayal-e-yaar choota jaae hai mujhse.

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

When the world seems dark and gloomy, the sorrow of life becomes unbearable. Therefore, the man becomes totally disillusioned from life.

میں نے چاہا تھا کہ اندوہ و فاسے چھوٹوں

وہ ستگر میرے مرنے پہ بھی راضی نہ ہوا

Main ne chaha tha ki indoh-e-wafaa se chootun,

Who sitamgar mere marne pe bhi raazi na hua.

I wanted to end my life to escape from pangs of love and faith. But, there was no end to my grief, as the dear tyrant (the beloved) did not even let me die.

Undergoing such conditions, a person himself realizes the fact that as far as he lives, he can not get rid of the hardships of life.

قید حیات و بند غم، اصل میں دونوں ایک ہیں  
موت سے پہلے آدمی غم سے نجات پائے کیوں

Qaid-e-hayat-o-band-e-gham, asal mein dono ek hain,  
Maut se pahle aadmi gham se nejaat paae kyon.

The prison of life and the den of sorrow are infact the self-same things. How can man get rid of sorrow before death? (As far as he lives he has to suffer all that befalls him.)

From this juncture, human consciousness acquires a special sort of forbearance because now the man regards the sorrow and affliction as an essential part of life. Even the song of sorrow seems a boon or blessing for him because at least it creates some kind of sound which is the symbol of life. (Khan, 1969)

ایک ہنگامہ پہ موقف ہے گھر کی رونق  
نوحہ غم ہی سہی، نغمہ شادی نہ سہی

Ek hangama pe mooqif hai ghar ki raunaq,  
Nauha-e-gham hi sahi, naghma-e-shaadi na sahi.

A house acquires it's splendour and glow from it's noise and bustle. If song of joy does not greet your, be content with wails of grief.

Moreover, if a person gets habitual of sorrow and forgets about happiness, he feels a little solace.

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 jata hai ranj,  
Mushkilein mujh par pareen 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.

From here, the emotion of contentment and satisfaction  
takes man under it's shelter. The state of penury seems a sort of  
wealth for him, because in such a condition, he feels free from so  
many worries and troubles.

نہ لتا دن کو تو یوں رات کو کیوں بے خبر سوتا

رہا کھٹکا نہ چوری کا، دعا دیتا ہوں رہزن کو

Na lut-ta din ko to yoon raat ko kyon bekhabar sota,

Raha khatka na chori ka, dua deta hun rahzan ko.

If I were not robbed by day, how could I have slept at  
night? Now I am not afraid of theft, blessed be the robber's race  
(because by looting me at day they let me sleep with peace at  
night).

### SELF TRANSCENDENCE

Self transcendence is such an aspect of human psychology  
where one is rendered unaware of his own senses. Ghalib puts  
this state of man in these words:

پھر بیخودی میں بھول گیا راہ کوئے یار

جاتا وگرنہ ایک دن اپنی خبر کو میں

Phir bekhudi mein bhoor gaya raah-e-kooe yaar,

Jaata wagarna ek din apni khabar ko main.

In a state of self forgetfulness, I forgot the way to the street of the friend (beloved), or I would have gone there to get informed about my own self.

ہم وہاں ہیں جہاں سے ہمکو بھی

کچھ ہماری خبر نہیں آتی

Hum wahaan hain jahan se hum ko bhi,

Kuchh humari khabar nahin aati.

I am in such a state where even I myself have not the least awareness about where I am.

بے خودی بے سبب نہیں، غالب

کچھ تو ہے، جسکی پردہ داری ہے

Bekhudi be sabab nahin, Ghalib,

Kuchh to hai, jiski parda daari hai.

Your self transcendence is not without a cause, Ghalib. There is something lying hidden.

### FEELING OF REMORSE

Remorse is the reaction of doing something wrong. One feels remorseful after some wrong deed. The kind of remorse depends upon the kind of action. One form of remorse is described below in the couplets of Ghalib.

کبھی نیکی بھی اسکے جی میں گر آجائے ہے مجھ سے

جفا میں کر کے اپنی یاد شرمائے مجھ سے

Kabhi neki bhi uske jee mein gar aajae hai mujhse,

Jafaaen kar ke apni yaad sharma jaae hai mujhse.

Even if some good intention melts his heart for me;  
remembering his cruel conduct, he shies away from me.

جانا پڑا رقیب کے در پر ہزار بار  
اے کاش جانتا نہ تیری رگھز کو میں  
Jana para raqeeb ke dar par hazaar baar,  
Ai kaash jaanta na teri rahguzar ko main.

I had to pass a thousand times by my rival's door. If only I  
had not known your pathway.

کہ میرے قتل کے بعد اس نے جفا سے توبہ  
ہائے اس زود پشیمان کا پشیمان ہونا  
Ki mere qatl ke baad us ne jafaa se tauba,  
Haae us zood-e-pasheman ka pasheman hona.



He has vowed to abjure violence after I am slain. Oh, his  
quick-repentance, it came too late.

### COMPLAINT AND GRIEVANCE

Complaining is an emotion which is generally found in every  
human being and perhaps none is free from this emotion. Ghalib  
has expressed this human habit of complaining, in the following  
couplets.

پرہوں میں شکوئی سے یوں راگ سے جیسے باجا  
ایک ذرا چھیڑیے پھر دیکھئے کیا ہوتا ہے  
Pur hun main shikwa se yoon raag se jaise baaja,  
Ek zara chediye phir dekhiye kya hota hai.

I am full of complaint, like a harp charged with music. Touch and tease me once and see what happens (I am full of complaint, though not saying anything and if you tease me, I will pour out all I have within me).

نکلنا خلد سے آدم کا سنتے آئے تھے لیکن

بڑے بے آبرو ہو کر تیرے کوچے سے ہم نکلے

Nikalna khuld se Adam ka sunte aae the lekin,

Bare be aabroo ho kar tere kooche se hum nikle.

We have often heard of Adam's exile from heaven. But more ignoble was my exile from your street. (I felt very disgraced when I was pushed out of your street.)

Sometimes a person feels so miserable that he puts his grievance before God.

یارب! زمانہ مجھ کو مٹاتا ہے کس لیے

لوح جہاں پہ حرف مکرر نہیں ہوں میں

Yaarab! zamana mujh ko mita-ta hai kis liye,

Lauh-e-jahaan pe harf-e-mokarrar nahin hun main.

O God! Why is the world set to wipe me out? I am not a word that may be written again on the earthly board.

کس سے محرومی قسمت کی شکایت کیجئے

ہم نے چاہا تھا کہ مر جائیں، سو وہ بھی نہ ہوا

Kis se mahroomi-e-qismat ki shikayat kijiye,

Hum ne chaha tha ki mar jaaen, so who bhi na hua.

To whom should I complain about the deprivation of my fate. I wanted to die but even death did not oblige.

### SARCASM

Sarcasm or taunting is also one of the aspect of human nature, that Ghalib has dealt with in his poetry. The lover retaliates beloved's infidelity with the help of sarcastic jibes:

تم انکے وعدے کا ذکر ان سے کیوں کرو، غالب  
یہ کیا کہ تم کہو اور وہ کہیں کہ، یاد نہیں

Tum unke wade ka zikr un se kyon karo, Ghalib,  
Ye kya ki tum kaho aur who kahen ki, yaad nahin.

Why should you remind her (the beloved) of her promise, Ghalib. (If you do so) she will only say, 'I don't remember. (Then, what is the use).

کہا تم نے کہ کیوں ہو غیر کے ملنے میں رسوائی  
بجا کہتے ہو، سچ کہتے ہو، پھر کہیو کہ، ہاں کیوں

Kaha tumne ki kyon ho ghair ke milne mein ruswai,  
Baja kahte ho, sach kahte ho, phir kahiyo ki, haan kyon.

You said, why should I be disgraced if he (the rival) comes to meet me? Well said, and truly said, yes, ask you again 'why should I be?

### SUSPICION

Ghalib has also depicted the human attribute of suspicion and distrust in his couplets. For example, the poet says:

بغل میں غیر کی آج آپ سوتے ہیں کہیں ورنہ

سبب کیا، خواب میں آکر تبسم ہائے پنہاں کا

Baghal mein ghair ki aaj aap sote hain kahin warna,  
Sabab kya, khawab mein aakar tabassum haae pinhan ka.

You must be sleeping somewhere in my rival's arms tonight, otherwise, what is the cause of coming in my dream in a half smiling pose?

ہوئی تاخیر تو کچھ باعث تاخیر بھی تھا

آپ آتے تھے مگر کوئی عنانگیر بھی تھا

Hui taakheer to kuchh baais-e-taakheer bhi tha,  
Aap aate the magar koi anangeer bhi tha.

There must have been some cause behind your delay. You were coming (but I am sure) but someone barred your way.

مجھ تک کب انکی بزم میں آتا تھا دور جام

ساقی نے کچھ ملانہ دیا ہو، شراب میں

Mujh tak kab unki bazm mein aata tha daur-e-jaam,  
Saaqi ne kuchh mila na diya ho, sharab mein.

When was I given a goblet in his assembly? (I doubt). The saqi (the drink maker) might have mixed something, in the bowl of ale.

### **EXPEDIENCY DISCERNMENT**

In practical life, at every step a person acts prudently. He is never careless of expediency and behaves very cautiously especially when earlier; he has failed to achieve something.

Sometimes, in order to distinguish between people and to know who the well wisher is and who is not, one has to act in disguise.  
(Khan, 1969)

بنا کر فقیروں کا ہم بھیس غالب  
تماشائے اہل کرم دیکھتے ہیں

Banakar faqeroon ka hum bhes Ghalib,  
Tamasha-e-ahl-e-karam dekhte hain.

I wander about in disguise of beggars (not to beg alms in the streets) to see the show of charitable people. (to see whether they really give charity.)

Sometimes a person makes friendship with his foe just to know about his weakness and take benefit from it.

تا کرے نہ غمازی، کر لیا ہے دشمن کو

دوست کی شکایت میں، ہم نے ہم زباں اپنا

Taa kare na ghammazi, kar liya hai dushman ko,  
Dost ki shikayat mein, hum ne hum zabaan apna.

Lest he should indulge in spying, I have induced even my enemy to add his voice to my own when I am complaining about my friend.

## COURAGE

Courage and hardwork is necessary in life. In order to attain the goal of life, man has to bear plenty of troubles and afflictions.

Being tired, human nature demands for rest, but courage does not let him to rest because it pushes him forward.

سفر عشق میں کی ضعف نے راحت طلبی

ہر قدم سائے کو میں اپنے شبستاں سمجھا

Safar-e-ishq mein ki zoaf ne raahat talabi,

Har qadam saae ko main apne shabistaan samajha.

In love's journey weakness demanded a place for rest. At every step I took my own shadow to be a bed chamber (a resting place).

### **ACCEPTANCE and FOREBEARANCE**

Acceptance is also an essential part of human nature. Often there are circumstances when we have to accept certain facts that earlier we did not want to accept. Ghalib says:

ہم بھی تسلیم کی خو ڈالیں گے

بے نیازی تیری عادت ہی سہی

Hum bhi tasleem ki khoo dalenge,

Be nayazi 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).

## DEATH ANXIETY

Ghalib expresses death anxiety in the following couplets.

موت کا ایک دن معین ہے  
نیند کیوں رات بھر نہیں آتی

Maut ka ek din moayyan hai,

Neend kyon raat bhar nahin aati.

There is a definite day that has been fixed for death. Why the sleep does not come throughout the night (why am I not able to sleep for the whole night)?

نظر میں ہے ہماری جادۂ راہ فنا غالب  
کہ یہ شیرازہ ہے، عالم کے اجزائے پریشاں کا

Nazar mein hai humari jaada-e-raah-e-fana, Ghalib,  
Ki yeh sheeraza hai, aalam ke ajzaa-e-parishan ka.

The path of death is always before my sight, Ghalib. Here the world's dissipated parts unite to form a whole. (The path of death is never absent from my thought as I know that everything has to perish, so me too. Apparently all the worldly things seem to be of different kinds but death stands them alike.)

## CONFLICT IN HUMAN NATURE

Ghalib is also aware of the conflict in human nature. (Sandelwi, 1969) For example, he says:

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

Iemaan mujhe roke hai to kheeche 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 infornt of my eyes.

The conflict between eeman (faith) and kufr (heresy) indicates towards the inner conflict in human nature. The symbolic use of Kaaba (house of God) and church illustrates the fact that the couplet does not contain the conflict of a single individual. Rather, it is the analysis of the conflict of whole humanity.

### **GHALIB'S AWARENESS OF HIS OWN SELF**

Ghalib was a self conscious man. In his works at so many places he analyses his own self which vividly shows that he had a deep understanding of his consciousness. 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 this style of expression, 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.

At another place, he says:

مے سے غرض نشاٹ ہے کس روسیاء کو  
ایک گونہ بے خودی، مجھے دن رات چاہیئے

Mai se gharaz nashaat hai kis rooseyah ko,  
Ek gona be khudi, mujhe din raat chahiye.

Who the notorious drinks wine for the purpose of getting pleasure from it. Rather, I drink wine so that day and night I may be involved in self transcendence.

Being a sensitive human being, he wants to forget his miseries, therefore takes refuge in wine.

Inorder to have a deep understanding of human nature, one has to be very realistic and unbiased in analyzing his own self. In so many couplets, Ghalib himself analyses his own personality. (Abdullah, 1974) For example, he says:

جانتا ہوں ثواب طاعت وزہد  
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 راز 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.

Towards the end of his life, most of the time, Ghalib used to recite the couplet.

دم واپسیں بر سر راہ ہے

عزیزو! اب اللہ ہی اللہ ہے

Dam-e-waapasin bar sar-e-raah hai,

Azeezo! Ab Allah hi Allah hai. (Hali, 1996)

I am going to return to my origin. My dears, now it is only God everywhere and nothing else is there.

### **EXPRESSION OF REACTION IN GHALIB'S COUPLETS**

Emotion wants to be expressed. If circumstances are not adverse and emotions are being expressed properly, human nature finds satisfaction; otherwise the intensity in emotions gets even stronger. Consciousness wants to stay in limits but sometimes it becomes very difficult for a person to maintain patience and forbearance, and consequently his behaviour gets imbalanced. This is called reaction.

In such case, neither his action is in accordance with situation, nor does it seem appropriate. Instead, it shows a rebellion against the obedience of intellect and formalism of culture, both. But in reality, this very reaction reveals the inner mental conditions. It should not be measured by the events; rather it needs to be looked in the light of oneness of life. Deeply reflecting on the incongruity of reaction, we find a clue of coherence and congruity of life.

In Ghalib's works, we find an expression of reaction in abundance. It seems as if he is aware of meaningfulness of this condition and has adopted this style to make his description more impressive. It seems, he is aware of the stimulants of occurrences. (Quadri, 1969)

میں ہوں اور افسردگی کی آرزو غالب کہ دل  
دیکھ کر طرز تپاک اہل دنیا، جل گیا

Main hun aur afsurdgi ki aarzoo Ghalib ki dil,  
Dekh kar tarz-e-tapak-e-ahl-e-dúniya, jal gaya.

I am so much full of gloominess and sorrow, Ghalib, that my heart feels jealous, seeing the courteous behaviour of the people of the world. (I am so much habitual of world's unkindly behavior that my heart feels sad even seeing their courteous ways.)

محبت تھی چمن سے، لیکن اب یہ بے دماغی ہے  
کہ موج بوئے گل سے ناک میں آتا ہے دم میرا

Mohabbat thi chaman se, lekin ab yeh be dimaghi hai,  
Ki mauj-e-boo-e-gul se naak mein aata hai dum mera.

I was in love with the flower garden but now I feel such irritability that the waves of the fragrance of flower, suffocates me.

Getting jealous at seeing the courteous behaviour of people of the world or to feel suffocated by the fragrance of the flower garden, is not any common behaviour, rather it can be said as extraordinary. It is a matter to think that behind such an expression what kind of deprivations, and failures would be there due to which a time came when all the joys of life went off. Notwithstanding the fact that these things have not been described, yet intensity in emotions may be felt.

There is one more aspects of reaction. For example, Ghalib says:

ہم بھی تسلیم کی خو ڈالیں گے  
بے نیازی تیری عادت ہی سہی  
Hum bhi tasleem ki khoo dalenge,  
Be neyazi 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 always be indifferent towards me.)

The expression of poor state of the lover behind this couplet is extremely impressive. Despite being aware of the fact that the beloved's indifference is not embedded in her nature, rather it is a habit, he is ready to put himself on the trial of acceptance and approval without any objection.

Not only reaction, but different aspect of emotions is eminent in Ghalib. 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. When we deeply analyse some of his couplets, we find that he is acquainted with the hold of unconscious. For example

بے خودی بے سبب نہیں غالب  
کچھ تو ہے، جسکی پردہ داری ہے  
Bekhudi be sabab nahin, Ghalib,  
Kuchh to hai, jiski parda dari hai.

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

Infact our unintentional actions are the real interpreter of our heart and the work that we do unconsciously is the result of natural demands. It is free from all the plating or guiding of culture. Moreover, our action has it's own needs and expedience. Despite being causal it is not without cause. It is possible that at conscious level we may not be aware of the reason.

Therefore, if there is any impropriety in behaviour or if the behaviour seems abnormal, then necessarily there must be some reason for it. Ghalib also feels that real emotion can not be perished. It gets expressed some way or the other.

Ghalib seems aware of the fact that thoughts and action depends upon individual's knowledge and feeling. We are influenced by the occurrence and incidence according to our capability. This reflects the individuality. (Quadri, 1969)

بقدر ظرف ہے ساقی خمار تشنه کامی بھی

Baqadr-e-zarf hai saagi khumar-e-tishana kami bhi.

The intoxication of thirst (of wine) the drinker feels, is in accordance with his capacity, saqi (the one who offers drink to the thirsty).

This capacity accupies the very psychic existence, which today we call personality. One of it's attribute is that it is the den of thought due to which one finds company (of thought) even in solitude and in which changes occur due to the circumstances and incidences.

For example, Ghalib says:

جب توقع ہی اٹھ گئی غالب

کیوں کسی کا گلا کرے کوئی

Jab tawaqqo hi uth gai Ghalib,  
Kyon kisi ka gila kare koi.

When all expectation is gone, Ghalib. Why to complain and cry (what is the use)?

بیداد عشق سے نہیں ڈرتا مگر اسد

جس دل پہ ناز تھا مجھے، وہ دل نہیں رہا

Bedaad ishq se nahin darta magar Asad,  
Jis dil pe naaz tha mujh, wo dil nahin raha.

I do not get scared of love's oppressive ways. But the heart I was proud of is now more with me.

Our personality gets reflected by thought and action, be it the grief of love or living. The description of Ghalib is so subtle and appropriate when he says:

میں ہوں اپنی شکست کی آواز

Main hun apni shikast ki aawaz.

I am the voice of my own defeat.

If seems as if the person (who) (deewana gar nahin hai, to hushiyar bhi nahin), if he is not insane, nor is he a clever guy is presenting the couplet like a psychologist.