

یابد. در ۱۸۵۰ م بهادرشاه به او لقب نجم الدوله دبیرالملک نظام‌چنگ داد و وی را مأمور نوشتن تاریخ بازمیان هند کرد. غالب برای انجام این کار، ماهانه ۵۰ روپیه دریافت می‌کرد. او از واجدعلیشاه نیز ۵۰ روپیه می‌گرفت. چون در ۱۸۵۶ ق حکومت واجدعلیشاه و در ۱۸۵۷ م سلطنت بهادرشاه، بر اثر شورش استقلال‌طلبانه هندیان از بین رفت، مقرری او نیز از هر دو جا قطع شد. وی برای بازگرفتن آن به کلکته، لکهنو و رامپور سفر کرد. در دهلی روزگار خوشی نداشت. وی تا زمانی که فرمانروایان محلی بودند، مدح آنان را می‌گفت و پس از آن به مدح فرمانروایان انگلیسی پرداخته است. چون در آن زمان کسی نبود که از شاعران فارسی‌گوی حمایت کند و چشمداشتی هم از انگلیسی‌ها نداشت، بیشتر عمر خود را در تنگدستی گذراند. در اواخر عمر به شاه‌جهان آباد دهلی رفت و تا پایان عمر آنجا بود. وی به سبب ابتلا به مالاریا درگذشت و در سلطان جی در نزدیکی مقبره شیخ نظام‌الدین اولیا به خاک سپرده شد. درباره غالب می‌توان گفت که وی آخرین شاعر بزرگ هند در سبک قدیم است. بعد از او دوران اقبال فرا می‌رسد؛ اقبال متأثر از اندیشه و ادب غربی است. غالب مردی ادیب و خوشفکر بود. وی در زمان تسلط استعمار بر هند از زبان انسان استعمار زده می‌گوید:

باصلیبم فُتاده کار به دهر

عَلَمِ کاویان نمی‌خواهم

خو به بیداد کرده‌ام «غالب»

عید نوشیروان نمی‌خواهم

غالب اگر چه مثل اکثر مردم با حاکمان جدید به مماشات می‌گذراند، اما وی آگاهی سیاسی و گرایش ضد بیگانه یک مسلمان شرقی و شیعی مبارز را نیز داشت:

به جنگ باج ستانان شاخساری را

تهی قفس ز در گُلستان بگردانیم

ز حیدریم من و تو، ز ما عجب بُنود

که آفتاب، سوی خاوران بگردانیم

اشاره است به معجزه منسوب به حضرت علی (ع) که چون به سبب اشتغال به جهاد، غروب آفتاب نزدیک شده بود، آفتاب برگشت تا حضرت بتواند به موقع نماز بخواند. غالب از اوضاع زمان خود انتقاد شدید دارد و بر غفلت مردم دلش می‌سوزد:

هوا مخالف و شب، تار و بحر، طوفان خیز

گسسته لنگر کشتی و ناخبا خفته است

عَمَّت به شهر، شیبخون زنان به بُنگه خَلق

غالب، مصطفی (۱۳۴۲ - ۱۴۱۰ ق) فرزند سلیم، غالب از دُعا بزرگ اسماعیلیه و نویسندگان بلند آوازه شیعی اسماعیلی در سوریه. ولادت وی در دهکده بری شرقی سلمیه از توابع شهر حمص. پس از تکمیل علوم اسلامی به نشر میراث شیعه اسماعیلی پرداخت و از دانشگاه پاکستان در تاریخ و ادب عربی به درجه دکترا نائل گردید، سپس به شهر خویش سلمیه بازگشت و مجله (الغدیر) را در ۱۹۲۵ م منتشر نمود. یا توجه به وضع شیعیان در آن روزگار در سوریه، که در خفقان و اختناق کامل به سر می‌بردند، وی به نشر میراث تشیع و مکتب اهل بیت (ع) پرداخت و از روشنفکران اسماعیلیه بود که پس از سالها سکوت به نشر ثرات این طائفه پرداخت و آثار و مؤلفات تحقیقی گرانقدری از او چاپ شده است، به ویژه در مورد فرقه اسماعیلیه. از جمله آن آثار: تاریخ الدعوة الاسماعیلیه؛ اعلام الاسماعیلیه؛ البیان لمباحث الإخوان؛ الجامعة لاخوان الصفا، التأثير للحقیقیری؛ الینابیع للیحیثانی؛ راحة العقل للکرمانی؛ اختلاف اصول المذهب للعثمان بن سَیون؛ دامن الباطل لعلی بن الولید؛ الهفت الشریف، تمام الاعلام، ۲۸۷؛ مجله التوسوم س ۱۱ ش ۴۳ - ۴۴، س ۱۴ ص ۱۴۴.

منابع: در متن مقاله آمده است. عبدالحسین شهیدی صالحی

غالب دهلسوی، میرزا اسدالله (اگزیره ۱۲۰۲ - ۱۲۸۵ ق)

از شاعران مشهور پارسی‌گوی هند. پدر وی عبدالله بیگ خان است که در لکهنو و حیدرآباد دکن به کارهای دولتی مشغول بود. غالب پنج ساله بود که پدرش در شورش راج گره کشته شد. سپس سرپرستی وی را عمویش نصرالله بیگ خان به عهده گرفت. غالب خود را از گوهر افراسیاب و نسل سلجوقیان می‌دانست. در آگره به تحصیل علم پرداخت. بیشتر دانش اندوزی او در خانه بود. پزشکی را به خوبی می‌دانست ولی هیچگاه طبابت نکرد. از ده سالگی شعر می‌گفت. از اشعار فارسی ابتدایی او نمونه‌ای در دست نیست؛ ولی نمونه‌های اشعار ابتدایی اردوی وی در نسخه حمیدیه ثبت است. وی در گرایش به سرودن شعر فارسی، تحت تأثیر شخصی به نام هرمزد بود. غالب دو سال مهمان خصوصی وی بود. هرمزد زبان پهلوی می‌دانسته و با غالب درباره زبانه فارسی لغات صحبت می‌کرده است. او نیز آنها را در آثار خود به کار برده است. در این زمان غالب چهارده سال داشته است. زمان غالب مصادف با پایان عصر پادشاهان تیموری هند و آغاز قدرت امرای انگلیسی در شبه قاره بوده است. غالب پس از ۱۳ سال توانست به دربار بهادرشاه دوم، آخرین پادشاه تیموری، راه

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Ghalib, Asadullah Khan
(1797 — 1869)

Asadullah Khan was the great classical Urdu and Persian poet and writer.

Mirza Asadullah Khan Ghalib, one of the greatest Muslim poets of the Indo-Pakistani sub-continent. The present day popularity of *Gazal* in all strata of society in North India owes much to Mizra Asadullah Beg, better known by his poetic name Ghalib. In a diction of his own Ghalib turned *gazal*, which had till his times been confined to 'love', into a multi-purpose medium of expression for both personal and abstract thought. Ghalib in fact captured the emotional and intellectual ethos of his times and gave expression to some of the profoundest thoughts and feelings.

Asadullah Khan was born at Agra on 27 December, 1797. He came of a Turkish stock. He himself claimed the Saljuqid Kings of Western and Central Asia as his forebearers. After the dismemberment of the Saljuq empire, members of the ruling family had dispersed in different parts of the Middle-East. It was Ghalib's grandfather Quqan Beg Khan who first migrated to India in the middle of the eighteenth century. He served for a while under Shah Alam II.

Soon after, he went over to the Maharaja of Jaipur and also shifted his residential headquarters from Delhi to Agra. He left behind him a large family, of whom we know of two sons and three daughters only. The elder of these two sons was Abdullah Beg Khan, the father of Ghalib. Ghalib's mother Izzat-un-Nisa Begum was the daughter of a well-to-do retired army commander, Ghulam Husain Khan of Agra.

Abdullah Beg Khan served in the army, first of the Nawab of Oudh and then of the Nizam of Hyderabad, and finally he took service under the ruler of Alwar. He died in 1802, leaving behind

a daughter and two sons, the elder son being our poet Asadullah Khan. The family was then looked after by Abdullah Beg Khan's younger brother Nasrullah Beg Khan, who was in the service of the Sindhia and held charge of the Agra fort, under General Perron.

During the Second Anglo-Maratha War, Nasrullah Beg Khan surrendered the fort to the British and in appreciation of this action he was enlisted in the British army at the head of 400 cavalry with a monthly salary of Rs. 1,700. Subsequently, he wrested on his own two districts of Sonk and Sonsa from the Indore State. The British authorities confirmed this seizure and bestowed the two districts on him in life jagir. On the death of Nasrullah Beg Khan in 1806 the British government granted a large pension to his family.

When Ghalib reached the school-going age he was sent to a *maktab* maintained by Muhammad Mu'azzam, a reputed scholar of his time. Here, he studied classical Persian prose and poetry as was the practice in those days. In about 1810, there arrived in Agra a Persian traveller, Abdus Samad by name, who was a Zoroastrian by birth and had embraced Islam. Abdus Samad stayed with Ghalib's family for about two years. During this period Ghalib studied with him mostly Persian. His uncle Nasrullah Beg Khan had been married to the sister of Nawab Ahmad Bakhsh Khan, ruler of Ferozepur. In 1810, Ghalib married in Delhi Ahmad Bakhsh Khan's niece Umrao Begam, a daughter of the well-known Urdu poet Ilahi Bakhsh Khan Ma'roof. In about 1812, he left Agra and came over to Delhi to live here permanently.

The vicissitudes in early life had hampered Ghalib's formal education. This fortunately was made up by coaching at home by able teachers. While young he was married to the daughter of Mirza Ilahi Baksh, a poet of distinction in the Moghul court which practically changed the

course of Ghalib's life. He shifted to Delhi and through his father-in-law's courtesy entered into exclusive literary circles. Encouraged, he delved into literary efforts and read and wrote Urdu poetry in his leisure time.

Ghalib's education had been very perfunctory. The tuition, he got from Muhammad Mu'azzam followed by a couple of years' instruction imparted to him by Abdus Samad was about all in the way of education he ever received. He made up the deficiency by personal diligence and extensive study in different branches of knowledge. Luckily for him his association with the ruling family of Loharu proved a great asset to him. This introduced him to the elite of Delhi society without any extra-ordinary efforts.

Delhi was at this time full of great and illustrious men in all walks of life. Poets like Momim and Zauq, scholars like Mufti Sadruddin and Fazal Haq, statesmen like Ahsanullah Khan and Tafazzul Husain Khan and religious savants like Mian Kale Nasiruddin and a host of others must have been intimate friends and visitors of Ahmad Bakhsh Khan and Ilahi Bakhsh Khan.

Ghalib, sensitive as he was, could not fail to notice his educational inferiority and comparative ignorance in the presence of these people. Naturally, he spared no pains to equip himself adequately to be in a position to vie with them on an equal footing. It is surprising that not only did he achieve his objective but also contracted life-long friendship with almost all the famous men of his time without ever playing the second fiddle to any of them.

When his uncle died in 1806 the British authorities, in appreciation of his services, granted an annual pension of Rs. 10,000 to the bereaved family. This was done at the recommendation of Nawab Ahmad Bakhsh Khan who, however, somehow managed to get this sum reduced to Rs. 5,000 per annum. Ghalib's share was a paltry

sum of Rs. 750 only. Direct or indirect munificence of Nawab Ahmad Bakhsh Khan gave him an additional source of income. Nevertheless, all these proved insufficient to cope with his ostentatious way of life.

The sudden discovery at this stage that his family had been cheated of Rs. 5,000 a year out of the pension granted by the British authorities in 1806 infuriated him. He held the Nawab of Loharu responsible, as the person entrusted with the disbursement of the pension, but getting no redress from him Ghalib decided to proceed to Calcutta to submit the case to the Supreme Government. After spending over a year on the way he reached Calcutta in February 1828. The dispute between Ghalib and the Nawab of Loharu continued for a long time and was ultimately decided against Ghalib.

By this time even the meagre help Ghalib occasionally received from Nawab Ahmad Bakhsh Khan had ceased, and he had to look to other quarters for supplementing his meagre pension. Bahadur Shah II (*Zafar*), the last Mughal emperor, was a great lover of poetry and literature.

At the request of Hakim Ahsanullah Khan, the Minister, and Mian Kale Nasiruddin, the religious preceptor of the King, Bahadur Shah Zafar commissioned Ghalib to write a history of the royal house of Timur at a salary of Rs. 600 per annum. At the same time, he bestowed upon him a robe of honour and the high-sounding titles of Najm-ud-Dawlah, Dibir-ul-Mulk, Nizam Jang. This was the beginning of July 1850. Four years later in November 1854 Zauq, the King's literary consultant, died and Ghalib stepped into his shoes and became the King's adviser in his literary activities.

Ghalib's happy days ended abruptly with the outbreak of the Mutiny in Delhi when his pension was stopped. It was restored in 1860 on the special recommendation of Nawab Yusuf Ali Khan of Rampur (1855-65), who was Ghalib's pupil in

been forgotten." According to them, galbanum plants are/were used as forage for cattle ("because cattle husbandmen believe that these plants raise the quantity and quality of the cattle's milk") and the gum is exported to some foreign countries, where it is employed mainly in perfumery and a little in jewelry (to make a special colorless glue for fixing precious stones).

The gradual decrease in galbanum export (see Table 1) may be due to the following causes (according to a private communication to the present writer): Stricter governmental control on local irrational exploitation of galbanum plants (incidentally, this irresponsible exploitation has been severely disturbing the ecosystem in the affected areas); exporting galbanum in crude, non-standardized form, thus depriving the government of the economic added value thereof (no factory still exists for processing galbanum and tragacanth); and mismanagement of the leases granted to local people and entrepreneurs for collecting galbanum in specific areas of the country.

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(HUSHANG A'LAM)

GĀLEB, Mīrzā ĀSAD-ALLĀH Khan, one of the greatest poets of Muslim India who wrote poems in both Persian and Urdu (b. Agra, 8 Rajab 1212/27 December 1797; d. Delhi, 2 Du'l-qa'da 1285/15 February 1869). According to a reference in one of his poems, he was of Turanian origin (*Kollīyāt* I, p. 157). His paternal grandfather came to India from Transoxiana during the reign of Shah 'Ālam (1759-1806). His father, 'Abd-Allāh Beg Khan, served under native Indian princes. Gāleb lost his father when he was five years old and was brought up by his uncle until the latter also died three years later. Thereafter he was brought up by his mother's family. Not much is known about Gāleb's education, but it is evident from his writings that he had acquired sufficient knowledge of traditional subjects such as logic, astronomy, medicine, and prosody. Above all, he was well-versed in Persian language and literature. During his early years he had been greatly helped in his learning of Persian by a certain 'Abd-al-Šamad, a Persian who had emigrated to India. Around 1812 Gāleb left Agra and settled permanently in Delhi. In 1828 he visited Calcutta, the official capital of the British Indian empire, and remained there for some two years trying unsuccessfully with the British authorities to have his pension increased. There he also became embroiled in a literary controversy by criticizing Moḡammad-Ḥasan Qatīl, a local poet of Calcutta. Subsequently, he sought to make amends for his indiscretion by composing the poem *Bād-e moḡālef*, which essentially amounted to an apology. His regular association with the Mughal court at Delhi may be said to have begun in 1850 when he was officially commissioned to write a history of the Mughal dynasty (see below). The king conferred upon him several titles of honor and, in 1854, chose him for correcting his poems. In the period following the abortive revolt of 1857 by Indian soldiers, he came under suspicion for his perceived role in the movement, and his pension was temporarily suspended by the British government. However, his financial distress was somewhat eased by the grant which he began to receive in 1859 from the princely state of Rāmpūr, and which continued until his death. He died after a protracted illness and was buried in Delhi.

Gāleb used Urdu and Persian for his literary expression displaying a mastery of both languages. His major writings in Urdu include a *divān* of poems first published in 1841, and two volumes of collected letters, namely *'Awd-e hendī* and *Ordū-ye mo'allā*, published in 1868 and 1869 respectively. First among his Persian works is his poetical collection which appeared initially in 1845 under the title *May-kāna-ye ārzū* and was republished with additions in 1863. His prose works in Persian include *Mehr-e nīm-rūz*, a universal history, published in 1855, which begins from creation and comes down to the death of Homāyūn (1556). Gāleb originally intended to write a sequel to the book, named *Māh-e nīm-māh*, which

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Editor. Fathullah MUJTABAI
Indo-Iranian Studies.
New Delhi-1977, s. 37-43.
IRCICA-DU: 13878.

14 NISAN 1994

1. As against the statement of the author this section contains the verses of a few poets, for instance, Sanā'i, whose account he has already entered in his *tazkira*. The scribe of the MS. makes frequent mistakes, but guess-correction has been avoided except where the mistake is quite obvious.

2. The words *ناگه*، *آگه*، *یکتاه* and *کوتاه* are written in red ink.

3. Minuchihr referred to by Shuhra-i Afāq, is the Ziyāri ruler Falakul-Ma'āli. Minuchihr b. Qābūs b. Washmgīr, after whose name the poet Minuchehri adopted his pen-name.

Ghālib and Some of the Classical Persian Poets

Prof. A. A. Ansari

One of the intriguing facts about Ghālib's psychology as a poet was that he placed a higher valuation over his output in the Persian language than on what he had achieved in the domain of Urdu poetry. Posterity has, however, grudgingly put its stamp of approval on his judgment. Ghālib was of Turkish origin and had a firm grounding in the idiom of the Persian language. This may have been due to his thorough immersion into the classics and thus made him fully articulate in the sensitive use of a foreign tongue. He always had an unconscious craving to be put as high in the hierarchy of poets as one who had lived and breathed in the native soil. Moreover, Persian, compared to Ghālib's own mother tongue, Urdu, was far richer in content, more diversified in its modes of communication and was inexhaustible in the nuances and subtleties of expression. He, therefore, felt legitimately that real credit would accrue to him if his credentials as a first rate Persian poet could be accepted without any questioning.

It would not be out of place, as a preliminary critical operation, to make a distinction between his early Urdu poetry, heavily loaded and obscured by Persian phrases, and his later experiments in Persian ghazal. His poetry of the early phase bears evidence to his following the idiom of the later Mughal poets writing in Persian, like Shawkat, Jalāl, Faghāni, etc., in fact, the whole host of them expressing themselves in what may be termed as *Sabk-i Hindi*. It is a kind of language which is highly stylized and ornate, sometimes even stilted and tortuous. Ghālib's early Urdu poetry idiom seems either to crack under the burden and strain of what it has to embody or becomes opaque, turbid and almost unintelligible. This poetry seems to be the product of a genius who is trying to foist an alien culture and idiom over his native speech. It lacks the felicity which results from a completed process of assimilation. In places it becomes, in fact, a jig-saw puzzle for whose explication one has to strain oneself to the utmost and even then it is an unrewarding experience. And the kernel of meaning lying at the heart of this embossed super structure is not really worth much trouble.

Turkish frontier) were reduced was illustrated only too clearly by the shattering defeats which they repeatedly suffered at the hands of the Ghalzais and Abdâlis from 1709 onwards. With regard to the artillery, Krusiński stated that, during the siege of Işfahân, the garrison had no less than 400 cannon:¹⁾

...but tho' every one of those Pieces was discharg'd 400 times at least, which makes 160,000 shot, they were so ill fir'd, that there were not 400 Aghvans kill'd by it.

It is a great tribute to Nâdir's genius and organizing skill that he was able to effect so extraordinary a transformation of the armed forces in so short a time. As Curzon has said:²⁾

Less than 20 years after this disaster (*i.e.* the Afghan invasion) we are confronted with the astonishing spectacle of a Persian conqueror overrunning Central Asia, upsetting kingdoms and empires, and in the eighteenth century presenting the phenomenon in Asia that Europe owed to Napoleon in the nineteenth.

One of the reasons for Nâdir's success was the fact that the basic material of the Persian army, that is, the ordinary soldier, was, as it still is, extremely sound. Nâdir, like Shâh 'Abbâs the Great a century earlier, knew how to take full advantage of that important fact.

¹⁾ *The History of the Revolution of Persia taken from the Memoirs of Father Krusiński*, Dublin, 1729, p. 253. Krusiński then went on to mention the query put by the *Tûpçî-bâshî* to the English in Isfahan as to whether there were cannon in Europe that would carry twelve miles, and whether there were any of his own cannon that would carry from Işfahân to Gulnâbâd.

²⁾ *Persia and the Persian Question*, Vol. I, p. 575.

Der Islam, c. 34, s. 99-103, 1959 (BERLIN)

38 makale: 99-127 arasında dir.

Galib ullaşa Esedullah

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The Position of Gālib (1796–1869) in the History of Urdu and Indo-Persian Poetry

By A. Bausani (Rome)

I

Gālib's Urdu Poetry

The following points I consider already known to my readers: a) Asadullah Hān Gālib's biography and his position in the external history of Urdu Literature.¹⁾ b) The general background of classical Muslim poetry, with its stock-in-trade of more or less conventional images and symbols.²⁾ Otherwise, an introductory study on both those subjects would make this already long paper too prolix, with the risk, moreover, of repeating well-known facts.

What follows is therefore no more than an analysis of those stylistic peculiarities of Gālib's poetry, which make him one of the most significant poets of the Indian literature of the "classical" school, and, at the same time, a link between that school and the modern tendencies. Notwithstanding Gālib's great importance, no European islamist, as far as I know, has studied him and his poetical style. The reader is kindly requested to bear in mind this "pioneering" position of mine, and to excuse the shortcomings connected with the difficulty of such a task.

The editions of Gālib's works I have used for this study are:

a) *Kulliyāt-i Gālib*. Lucknow, Nawalkishore, 1925. It contains the *Persian* "complete works" of Gālib, *i.e.* *qit'as* (pp. 11–53), strophical poems (pp. 53–68), eleven short *magnavis* (pp. 69–160), sixty-four *qaşidas* (pp. 161–329), *gazals* and *rubā'is* (pp. 330–515). (Abbr.: *Kulliyāt*)

b) *Divān-i Gālib*. Berlin edition, printed by the Kāviāni Press in 1925 on behalf of the Muslim University of 'Aligarh. It is a very fine pocket-edition, unfortunately with some typographical defects. (Abbr.: *Divān Berlin*)

¹⁾ The reader is invited to consult, as an introduction, such reference works as the histories of Urdu Literature by R. B. SAKSENA Allahabad, 1927, Urdu transl., with quotations of original texts (Lucknow, 1952) and T. G. BAYLEY (Calcutta, 1932).

²⁾ For a general introduction see GIBB's introductory chapters to his *History of the Ottoman Poetry*, London, 1900–09, and BROWN's first pages of the 2nd vol. of his *Literary History of Persia* (Cambridge, 1951⁵). In an article entitled *The Religious Spirit of Muslim Poetry* in "Pakistan Quarterly" (Karachi, V, 2 1955) and also in my introduction to the *Poesie di M. Iqbal* (Parma, Guanda, 1956), in an article on the literary criticism of A. H. Hāli (*Hāli's Ideas on Gazal*, in "Rypka's Mem. Vol." Prague, 1956), and in an introductory study on Mirzā A. Bedil (*Note su Mirzā Bedil*) published in the "Annali dell'Istituto Sup. Universitario di Napoli", N. S., VI, 1957, pp. 163ff. I have anticipated some ideas expressed in the present paper.

Ghalib, Mirza Asadullah Khan (1797-1869)

Poet Laureate of Urdu

FAMILY BACKGROUND

Of Turkish stock, Ghalib's grandfather Quqan Beg Khan, a soldier of fortune, migrated to India in the time of Shah Alam II and after serving the Governor of Punjab moved to Delhi to become a protege of Mirza Najaf Khan, on whose recommendation he entered the service of Shah Alam II as a Commander of 50 Horses, with honour of dress and flag and the jagir of Pahasu (Bulandshaher, UP). He shifted to Jaipur and finally settled in Agra. His sons, Ghalib's father Abdullah Beg and uncle Nasrullah Beg, also chose the army as their career. Nasrullah rose to be the Governor of Agra Fort under the Maharaja of Gwalior. Abdullah served in Oudh and Hyderabad and subsequently in Alwar under Maharaja Bhakhtawar Singh, when he was killed in a local rising in 1802. Ghalib's mother was the daughter of Ghulam Hussain Khan, a retired officer of the Mughal Army who had settled in Agra.

EARLY LIFE

Ghalib-Asadullah Beg Khan was born in Agra on 27 December, 1797. He had a younger brother Yusuf Ali Khan, two years his junior and an elder sister. On the death of his father, his uncle Nasrullah became his guardian.

In 1803, Nasrullah surrendered the Agra Fort to Lord Lake and received the rank of Commander of 400 Horses, a salary of Rs. 1700 p.m. and the life-jagir of Sonk and Sousa. He died in 1806, leaving Ghalib once again without a guardian but with a share of Rs. 750/- p.a. in his family pension.

Nasrullah's brother-in-law Nawab Ahmed Baksh Khan of Ferozepur, Jhirka and Loharu, took the children under his care.

Ghalib received his education in Agra at a Madrasa run by Shaikh Muazzam upto 1809, where he learnt elementary Arabic and Persian. For

2-3 years (1810-13) he was taught, it is said, by an Iranian scholar Abdus Samad, first in Agra and then in Delhi. On his marriage to Umrao Begum, the daughter of Ilahi Bakhsh Khan, the younger brother of his guardian Ahmed Bakhsh, who lived in Delhi, Ghalib shifted there and as the son-in-law of a prominent family, came to be called 'Mirza Nausha'.

Not much is known of his life in Delhi between 1810 and 1826, except that he moved among the elite and adopted their way of life.

VISIT TO CALCUTTA

1826 was a year of misfortune. His brother Yusuf turned mad, his father-in-law died and difficulties arose over his hereditary pension. In 1827 he left for Calcutta to pursue his pension claim. On the way he stayed in Lucknow for several months. He was in Calcutta from February 1828 to September 1829. In November 1829, he returned to Delhi. In January 1831, his pension claim was rejected and his share confirmed at Rs. 62 as 8 per month. He continued to represent his case right upto 1842 to the authorities in London but without any success.

ADMISSION TO MUGHAL COURT

In 1850 on Hakim Ahsanullah Khan's recommendation, Ghalib was commissioned by Bahadur Shah II to write a history of the Mughal Dynasty in Persian on a stipend of Rs. 600/- a year. In 1854 he became 'Ustad' of the heir apparent. He was also given the title of Najmu-ud-Daula, Dabir-ul-Mulk, Nizam Jung. The first volume of the history was published in 1854 under the title Mehr-i-Nimroz. On the death of Zauq in 1854, Ghalib became the 'Ustad' of the King.

ODUH GRANT

In 1854 Ghalib was granted Rs. 500 a year by Wajid Ali Shah, King of Oudh, but this grant ceased when Oudh was annexed by the British.

ASSOCIATION WITH RAMPUR COURT

In 1857, Ghalib accepted Nawab Yusuf Ali Khan of Rampur as his pupil and in 1859 received a stipend of Rs. 100 a month. In March 1860, Ghalib paid a brief visit to Rampur. He paid a second visit during October 1865 - January 1866 to attend the coronation of the new Nawab. His stipend was confirmed but his repeated request for financial help between 1867-69 met with little or no response.

ROLE IN MUTINY

Ghalib was in Delhi when the 'Ghadr' broke out and he recorded his experiences during May 1857 to August 1858 in a diary, later published under the title 'Dastanbu'.

Ghalib himself was under a cloud of suspicion because of his association with Bahadur Shah; his pension was stopped and resumed only in 1860, after inquiry.

BRITISH PATRONAGE

In 1854, Ghalib wrote to Queen Victoria asking for a stipend in recognition of his standing as a poet. In January 1857 Ghalib received a hopeful reply.

In March 1858, Ghalib petitioned the British Government for the resumption of his hereditary pension and, perhaps in an effort to clear his record, he presented copies of 'Dastanbu' to the Queen and the British authorities. In April 1860, pension was resumed and in March 1867, court honours were restored. When he petitioned for being appointed as the Court Poet and for the publication of 'Dastanbu' at government expense, these hopes were not realised.

LIFESTYLE AND FINANCIAL PROBLEMS

Ghalib began drinking at an early age and also took to gambling. In 1841, his house was raided but he was let off with a fine. In 1847, he was sentenced to 6 months simple im-

HASAN ALİ YÜCEL KLASİKLER DİZİSİ

MİRZA ESEDULLAH HAN GALİB
GALİB DİVÂNİ

ÖZGÜN ADI
DİVÂN-I GALİB

URDUCA ASLINDAN ÇEVİREN
CELAL SOYDAN

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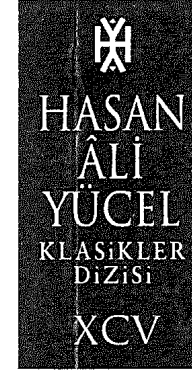
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Galib, Mirza Esedullah (070038)

MİRZA ESEDULLAH
HAN GALİB
GALİB DİVÂNİ

URDUCA ASLINDAN ÇEVİREN:
CELAL SOYDAN

Türkiye Diyanet Vakfı İslâmî Araştırmaları Merkezi Kütüphanesi	
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Kültür Yayınları



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Fakültesi Doğu Dilleri ve Edebiyatları

Bölümü Dergisi, cilt: V / sayı: 1

Ankara-1992, s. 225-237.

MİRZA GÂLİB: HAYATI, KİŞİLİĞİ VE ESERLERİ

Araş. Gör. Gülseren HALICI

*Eski Delhi'de Ballimîrân olarak bilinen bir cadde vardır. Bu caddeye sapınca dar bir sokak karşımıza çıkar. Bu sokağın bir yanında yerli ilaçların satıldığı bir eczane, diğer yanında da Muhammad Şarîf Hân Camii vardır. Keza aynı yerde birkaç ev harabesi ve yıkıntı yığınları ile tamirat görmüş birkaç ev daha bulunmaktadır. Galî Kâsım Hân olarak bilinen bu sokağın iki yanındaki evler eski tarzda küçük tuğlalardan inşa edilmiştir.

Yarı harabe bu evlerin arasında, eski zamanlarda içerisinde son derece iltişanlı ve ilginç bir hayat süren insanların yaşadığı anlaşılan bir kısım binalar daha vardır. Bu dar sokak araştırıldığında izlerinin, Şâh Alam dönemine kadar uzanan dönemi aydınlatan bir tarihe sahip olduğu görülüyor.

Üç Türk (Aybekli) kardeşin yaşamlarını sağlamak için Attak ve Pencap üzerinden yukarıda anılan sokağa yerleştikleri söylenir.

Bu üç kardeşten ikisi rahat bir hayat sürecektir kadar şanslıydı, dolayısıyla bu sokağın adını üç kardeşten biri olan Kasım Han'dan almış olması onun toplumdaki sosyal mevkiinden kaynaklanmaktadır. Kasım Han diğer kardeşlerine oranla daha rahat bir yaşam sürmüştür ve sözü edilen sokakta kalan yarı harabe evlerin bir kısmında bugün de onun soyundan gelenler oturmaktadırlar. İşte Galib de hayatının önemli bir kısmını bu sokakta geçirmiş, yaşamının sonraki dönemlerinde zaman zaman Delhi'nin başka semtlerinde de oturmuştur.

Diğer bir rivayete göre Semerkant'tan göçen kişi Galib'in dedesi Mirza Kugan Beg Han'dır. Bu zat Delhi tahtında Muhammad Şah'ın bulunduğu sırada Hindistan'dan gelmiştir. Kugan Beg Türkçe'nin yanında Hintçe'nin birkaç lehçesini de biliyordu. Bir süre Pencap valisi

* Bu makalede geçen özel isimlerin ilk geçtiği yerde Türkçe okunuşlarıyla birlikte transkripsiyonu verilmiş daha sonra aynı kelimenin geçtiği yerlerde Türkçe'deki alışlagelen telaffuzu yazılmıştır.

1.0 OCAK 1995

GALİB

haz. Beşir Ayvazoğlu, İst. 1995; a.g.y., *Kuşunun Son Şarkısı*, İst. 1999; Victoria Rowe Holbrook, *The Unreadable Shores of Love: Turkish Modernity and Mystic Romance*. Austin, Texas 1994; a.g.y.: *Aşkın Okunmaz Kıyıları: Türk Modernitesi ve Mistik Romans*, çev. Erol Köroğlu-Engin Kılıç, İst. 1998; *BTET*; *Esâmî* s. 235; *İA, KÂ 5* /3246; *ML* 11/771; *OM* 2/351; *ÖBBŞKA* 1/585, 2/1069; *RTET* 2/770-779; *SE* s. 169; *SO* 3/615; *ST* s. 53; *ŞT* s. 117; *Tarih-i Cevdet* 6/261; *TA* 30/269-271; "Şeyh Galib, Said Mehmed Dede" *TDEA* 8/144-146; *TGDEİS* s. 155; *THE* s. 309; *TMA* s. 148; *TN* 2/720-721 (3054); *TŞ/AH* s. 51; *TŞM* s. 372-400; Kaya Bilgegil, "Hüsn ü Aşk'a Dair", *Hüsn ü Aşk*. İst. 1975, s. VII-XLVII; Asaf Halet Çelebi, "Galib Dede", *Türk Yurdu*, 1956-1957, sayı:263-269. ♣M. CUNBUR

GALİB Kemali, bk. SÖYLEMEZOĞLU Galib Kemali

GALİB Mirza Esedullah (27.12.1797-15.2.1869): Türk asıllı Hint-Pakistan şairi. Agra'da doğdu. Lakabı Necmüddeve ve Debürülmülk'tür. Dedesi Kukan Beg Han, babası Haydarabad nizamının yanında çalışan Abdullah Beg Han olup yolsuzlukları önlemek için gittiği Alvar'da şehit edildi. Galib ve kardeşi Yusuf amcası Nasrullah Beg Han tarafından yetiştirildi. Dokuz yaşında amcasının ölümü üzerine büyük dayısının yanına yerleşti. Şair Ekberâbâdî'den ders aldı. Bîdil'in şiirlerini okudu. Hocası Abdüssamed'in etkisiyle şiir yeteneği gelişti. Önce Farsça-Hintçe, sonra Farsça, daha sonra Urduca şiirler yazdı. 1810'da Firuzpur valisinin kardeşinin kızı İmra Begüm'le evlendi. Yedi çocuğundan hiç biri yaşamadı. 1829-1831'de Kalküta'da bulundu. Bu yılların dışında ömrü Delhi'de geçti. Kumar oynadığına dair verilen bir rapor üzerine tutuklandı. Dostlarının yardımıyla kurtuldu. 1854'te Vâcîd Ali Şahın şiir musahibi ve oğullarının hocası oldu. 1857 yılındaki direniş hareketinin isyancılarıyla ilişkisi olduğu gerekçesiyle gözaltına alındı. Sorgulamalardan kurtulduktan sonra, Rampur valisi şaire maaş bağladı. Delhi'de öldü. Urdu dilinin ve şiirinin gelişmesinde önemli hizmeti geçti. Eserleri ve etkisiyle modern çağa geçişin başlangıcı oldu. **Eserleri:** *Divan-ı Urdu* (Delhi 1841), *Külliyât-ı Nazm* (Delhi 1845), *Kat-ı Burhan* (Leknev 1862), *Sebed-i Çin* (Delhi 1867), *Du'â ey Sabah* (Leknev ty), *Külliyât-ı Nesr* (Leknev 1868), *Üd-i Hindî* (Miret 1868), *Urdu ey Mullah* (Miret 1899), *Külliyât-ı Nazm-ı Fârsî* (1963), *Ebr-i Güherbar* (Delhi 1281),

Kay.: A. Karahan, "Farsça ve Urduca'nın Şiir Dehası Esedullah Han Galib, *TK*, C. 9, sayı:100, 1971, s. 369-371; *TDVİA* 13/328-329. ♣Yaz.Krl.

GALİB Paşa (1763-1828): Divan şairi ve devlet adamı. İstanbul'da doğdu. Adı Seyyid Mehmed Said Galib Paşadır. Sadaret mektubî ser halifesi Seyyid Ahmed Efendinin oğludur. Küçük yaşta babasını kaybetti. Sadaret Mektubî Kalemünde kâtip olarak devlet görevine başladı. Serhaslifelğe kadar yükseldi. 1785'te Âmedci oldu. 1801'de Fransa ile yapılan barış müzakerelerine murahhas olarak gönderildi. Dönüşünde Büyük Tezkirecilğe getirildi. 1806, 1808 ve 1814'te üç kere reisülküttapığa atandı. Ordu ie Ruslara karşı Tuna'ya gönderildi. Alemdar Mustafa Paşa tarafına geçti. Rusçuk yârânı ile İstanbul'a geldi, sadr-ı âli kethüdalığına getirildi. Sonra Kütahya'da mecburî ikamete mahkûm oldu. Vezaret rütbesiyle Bolu ve Viranşehir'de Sancakbeyliği, Sivas, Niğde, Yenişehir, Ankara, Kastamonu mutasarrıflıklarında bulundu. 1820'de vezareti kaldırılarak Konya'ya gönderildi. İki yıl sonra vezaretle Kayseri, Yozgat, Bursa ve İzmit sancakları ile Boğaz'ın Rumeli sahilleri mutasarrıflıklarına atandı. 1823'te sadrazam oldu. Dokuz ay sonra azledilip Gelibolu ve Manisa'da ikamete mecbur edildi. Bir süre sonra Erzurum valisi ve Şark Seraskeri oldu. Üç yıl sonra bu görevden de alınıp Balıkesir'de ikamete memur edildi. Bu haksız muamele dolayısıyla üzüntüsünden Balıkesir'de vefat etti. Uzunçarşılı'ya göre vefatı 1245/1829'dadır. Balıkesir'de medfundur. **Eserleri:** *Divançe*, *Revâbitü'l-Ukud* (Yaş ve Zıstovi anlaşmalarının mazbataları), *Fransa Sefâret-nâmesi* (Millet K AE nu. 832.

Kay.: *KÂ* 5/3245; *Karesi Meşahiri*, s. 137-145; *OM* 3/114; Faik Reşit Unat, *smanlıSeirleri ve Sefaretnameleri*, Ank. 1968, s. 181-184, 200; *SO* 3/615-616; *TDEA* 3/273; *TDVİA* 13/329-331; *TGDEİS* s. 155; *THE* s. 310; *TMA* s. 149; *TN* 2/722 (3055). ♣M. CUNBUR

GALİB Paşa (?-12.9.1876): Divan şairi. İstanbul'da doğdu. Asıl adı Abdülhalim Galib Paşadır. Türk Galib Paşa diye tanındı. Öğrenimini tamamladıktan sonra Maliye mektubî kalemine girdi. Divan kâtiplikleri yaptı. Viranşehir kaymakamlığı ve Ankara Defterdarlığına atandı. Mirimiranlık rütbesi verildi. Marmara Voyvodalığından sonra mirimiran rütbesiyle paşa olup Amasya Mutasarrıflığına

Ghalib Mirza Asadullah

GHALIB

1797-1869

VOLUME I: LIFE AND LETTERS

translated and edited by

RALPH RUSSELL

and

KHURSHIDUL ISLAM

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Mirza Asadullah Khan Ghalib 1797-1869. On the paper he holds are the following words: *I am the renowned Ghalib, do not ask of my name and fame. I am both Asadullah and Asadullah's man.* That is, my name is Asadullah, and my allegiance is to Asadullah, 'The Lion of Asadullah's man'.

that language came out in 1790 and 1796 respectively, and other works followed. From 1785 on he never went back to his surgical career and became more and more involved in his linguistic pursuits. In January 1799 he initiated teaching Hindustani on his own, then joined the Fort William College (see Note 2) as its first professor of the same language. The four years (1800–1804) he was at the College, he not only produced 12 books by himself but inspired all the oriental scholars working for his department and supervised 63 of their works from beginning to the end. Indeed he ushered the College into what could be described as its golden era. On February 23, 1804 he submitted his resignation, which was accepted the next day; then returned to Edinburgh and died at Paris in 1841.

- 9 'Atiq Siddiqi, *op. cit.*, pp. 142–43.
- 10 *Ibid.*, p. 198.
- 11 In any case not before 1809 when he wrote *Tàrikh-e Nadiri* for the College; in 1812 he may still be staying at Calcutta when he published *Gul-e Maghfirat*, though may not be working for the College any more.
- 12 A. Sprenger, *Catalogue etc.*, Vol. I, Calcutta 1854, p. 236.
- 13 Considering the speed with which Haidari could produce whole volumes, one might be inclined to believe that this work of 76 pages in manuscript, with 13 lines per page, could not have taken more than six or seven *weeks* (not *years*, as claimed by Haidari) to come out.
- 14 Mazhar 'Ali Khàn Vilà' and Mirzà Kazim 'Ali Javàn, both were selected at Lucknow, for the Fort William College, by Col. Scott, on November 10, 1800. They joined the College at Calcutta in January 1801. (Cf. 'Atiq Siddiqi, *op. cit.*, p. 160). It is evident from the context that Vilà's notice was added to the *tazkira* after that date, January 1801.
- 15 Cf. Jadù Nàth Sarkar, *Fall of the Mughal Empire* (3rd edition), Vol. I, Calcutta 1964, pp. 23–24.
- 16 Notice on Mazhar 'Ali Khàn Vilà and part of the notice on Sher 'Ali Afsos are additions of a later date when both of them had already joined the Fort William College, on November 10, 1800, and October 15, 1800 respectively. (For their dates of appointment, see: 'Atiq Siddiqi, *op. cit.*, p. 198).
- 17 See 'Ali Lutf's Preface to his *Gulshan-e Hind*, India Office Library Ms. P. 3126, where Lutf has specified the underlying objective of such publications.
- 18 In the present article, published in *Annali* of IUO, Naples, N.S. XVI, 1966, was appended a list of 285 poets, contents of both the *Gulzâr* and *Gulshan*, checked and corrected. It has now been dropped.



*Iqtida Hasan, Later Moghuls and Urdu Literature,
Lahore 1995, s. 259–266, ISBN 132179*

Dìwàn-e Ghàlib: 'Arshì Edition (1958)

It is an irony of fate that on the same *majmù'a' e Urdù* once described by Ghàlib as colourless (*bi-rang*) rests his fame; and the same Urdù poetry the poet advised to be neglected and passed over, not only saved him for posterity but put him right on top—a position which no other poet in Urdù except Iqbâl could successfully challenge. While his far more cherished or valued (or perhaps overvalued, compared to his Urdù poetry) 'multicoloured' and 'artistically ornamented' (*naqsh-hà-i rang-rang*) Persian poetry, he could not save from being cast into oblivion.

Ghàlib (1797–1869) and Iqbâl (1877–1938) are the two most widely read of Urdù poets. Iqbâl is essentially a philosopher, while Ghàlib can also treat some philosophy in his poetry. Besides, Ghàlib is amongst the pioneers of modern Urdù prose style, his letters¹ being a landmark in that direction.

And Ghàlib's reputation as a poet essentially rests on that abridged Urdù *Dìwàn* thoroughly edited by the poet himself. This came out for the first time in *Sha'ban* 1257 (October 1841) from *Sayyidu'l-Matàbe'*, also known as *Matba'e Sayyidu'l-Akhhâr*, owned by Sayyid Muhammad Khàn Bahàdur, brother of Sir Sayyid. It had 108 pages. Preface in Persian was written by Ghàlib himself, and *taqriz* (laudatory note or epilogue) by Nawàb Ziyàu'd-dîn Ahmad Khàn *Nayyar, Rakhshàn*.

A second edition with minor additions followed six years later, in May 1847, by *Matba'e Dàru's-Salâm*, at Delhi; it had 98 pages.

A third time, with more additions, it was published by Muhammad Husain Khàn at his *Matba'e Ahmadì* of Delhi in *Muharram* 1278 (July 1861) in 88 pages with 25 lines each. But the printing was most defective, and Ghàlib could not conceal his utter disappointment and disgust about it.²

And this disappointment of the author prompted the printer to make some amends. He got the printing errors corrected by Ghàlib himself, and

Mirza Ghalib Esadullah Han (Urdu Ghalib)

МИРЗО 271



Мирзо Ғолиб.

Ад.: Осмонова З. Г., Мирзо Турсунзаде (Очерк творчества), М., 1961; Сайфуллаев А., Мерданы поэзии (О творчестве М. Турсунзаде), Душанбе, 1971.

МИРЗО ҒОЛИБ, Мирзо Асадуллахон Ғолиб (1797. 27. 12, Акбаробод — 1869. 15. 2, Деҳли) — шарқ адабиётининг йирик намояндаси, шоир, файласуф, тарихчи, луғатшунос олим. Асли самарқандлик. Шоирнинг бобоси 1730 йилда Самарқанддан Ҳиндистонга келади ва Лаҳор лашкарбошиси қилиб тайинланади. М. Ғ. беш ёшга кирганда отаси жангда ҳалок бўлади, у укаси Юсуфхон б-н онаси қўлида қолади. М. Ғ. бобоси ёрдамида Мавловий Муҳаммад Муаззамнинг «Гулобхона» мактабида форс, араб тили ва адабиётини ўрганади, урду адабиётининг атоқли шоир Назир Акбарободидан сабоқ олади, шеърлар ёзишни машқ қилади. 15 ёшида Асад ва Ғолиб тахаллусларида шеърлар ёза бошлаган шоир Деҳлига кўчиб келади. Бу ерда форс шоирлари асарлари б-н танишади, айниқса, Бедил шеърятига кўнгли боғлайди. 1817 йилда у яна Акбарободга келади.

М. Ғ. «Ост-Индия» компаниясининг талончи ва босқинчилигини, мамлакатда юз бераётган ижтимоий-сиёсий ўзгаришларни урду шоирларидан биринчи бўлиб кўрди ва унинг сабабларини тўғри тушунди, буни асарларида талқин этди. М. Ғ. икки қисмдан иборат «Партавистон» («Нуристон»), «Меҳри нимрўз» («Пешин кўеши») (1885) номли тарихий асарлар ёзди.

Ҳинд халқининг инглиз мустамлакачиларига қарши озодлик, мустақиллик учун олиб борган мардонавор кураши (1857—59) унинг «Достонбу» («Ҳандалак») асарига ёритилган.

М. Ғ. турли диний ва миллий низоларга қарши халқлар ўртасида дўстлик ўрнатиш ғоясини илгари сурди.

М. Ғ.нинг «Куллиёти назми форси» («Форсча шеърлар куллиёти»), «Сабадчин» («Гулдаста») шеърӣ тўпламлари бадий ижоднинг ғазал, қасида, маснавий, рубоӣ, таркиббанд ва таржиббанд каби жанрларидан ташкил топган. «Мутафарриқоти Ғолиб» («Ғолиб паршонликлари»), «Осори Ғолиб» («Ғолиб асарлари») китобларига шоирнинг шеърлари б-н бирга, хатлари ҳам киритилган. Адибнинг «Уде Ҳинди» («Ҳинднинг муаттар тармоғи»), «Урду муалло» («Юксак урду»), «Номаи Ғолиб» («Ғолиб хатлари»), «Нукоти Ғолиб» («Ғолибнинг латиф сўзлари») каби қатор мажмуалари турли давр ва муҳитда шоир ва фузалоларга М. Ғ. томонидан ёзилган хатлардир.

М. Ғ. тилшунослик ва луғатчиликда ҳам катта ютуқларга эришди. Унинг «Теги тез» («Ўткир тиг»), «Латоифи ғайби» («Махфӣ латифалар»), «Саволоти Абдулкарим» («Абдулкарим саволлари») асарларида форс ва араб тили луғати ҳақида, умуман, луғатчиликнинг моҳияти ҳақидаги фикрлар баён этилган. М. Ғ.нинг диққатга сазовор асарларидан яна бири — «Панҷ оҳанг» («Беш оҳанг»)дир. Бу асар беш қисмдан иборат бўлиб, биринчи қисмида нома ёзишликнинг тартиби ва услубига, иккинчи қисми луғатчиликка бағишланган. Асарнинг учинчи қисмида номаларда шеърӣ парчалардан фойдаланиш айтилади. Тўртинчи қисм М. Ғ.нинг бошқа шоир ва адиблар асарларига ёзган тақриз ва дебобчаларидан иборатдир. Сўнгги

қисмида эса шоирнинг 1826—52 йиллар давомида ўз дўстлари — даврнинг пешқадам шоир ва мутафаккирларига ёзган мактубларидан иборат. М. Ғ.нинг номини дунёга танитган китоб — «Девони Ғолиб» (1841)дир. Бир минг саккиз юз байтдан иборат бу шеърӣ мажмуа — «Ганжинан маъни» («Маъно хазинаси»), «Навои суруш» («Фаришта навоси»), «Едгори нола» («Йиғи хотираси») қисмларига бўлинган. Китоб урду тилида юз марта нашр этилган. Унинг форс тилида яратган «Куллиёти Ғолиб» ҳам шоир шуҳратини янада оширди.

Урду адабиётининг ривожланишида М. Ғ.нинг ҳиссаси катта. У ғазални фақат нозик туйғуларни эмас, иқтисодий, фалсафӣй ва сиёсий фикрларни ҳам ифодалаш воситаси қилиб олди. Шоир суфизмдаги мистицизмга қарши замонасининг илғор ғояларини ақс эттирди. Кишиларни янги илғор ғояларни ўзлаштиришга, фан, санъат, маданият, техника соҳасидаги кашфиётларни ўрганишга ва турмушга татбиқ қилишга даъват этди. М. Ғ. фаолиятининг асосий йўналиши реалистик ва оптимистик йўл эди.

М. Ғ. инсон — абсолют ҳақиқатнинг инъикоси деган фалсафӣй концепцияда туради. У инсон бошқа жонли мавжудотлардан ишонч, истак ва интилиш қобилиятига эга бўлганлиги б-н фарқ қилишини таъкидлайди.

Шоир шеърятда доимо оригиналликка, новаторликка интилди. Халқ тилининг бой имкониятларидан, шеърятнинг фикрӣ ифода этишдаги гўзалликларидан кенг фойдалана билди. У урду адабиётда ўзига хос бадий мактаб яратди. Ўз шеърларида конкрет тушунча, воситаларга таянган ҳолда ўз фикрларини ошкора изҳор этди.

М. Ғ. умрининг сўнгги 10 йилини бетобликда ўтказди ва 72 ёшида вафот этди. Шоирнинг жасади Деҳлидаги Низомиддин Авлиё қабристонига дафн қилинган.

М. Ғ. ижодини ўрганиш ва асарларини таржима қилиш ишлари жаҳоннинг кўп мамлакатларида, жумладан Совет Иттифоқда ҳам олиб борилмоқда. ЎзССР ФА Шарқшунослик ин-ти фондида М. Ғ.нинг бир форсӣй куллиёти ва 1903—04 йиллари хаттотлар томонидан кўчирилган уч девони сақланмоқда.

1969 йили жаҳон илмий-адабий жамоатчилиги М. Ғ. вафотининг 100 йиллигини нишонлади. Ҳиндистон, Покистон ва Совет Иттифоқда ҳам бу сананинг нишонланиши халқларимиз ўртасида давом этиб келаётган қадимий дўстликнинг яна бир тимсолига айланди.

Ас.: Шайдо, Шеърлар, Т., 1965; Мунтахаби осори форси, Душанбе, 1967.

Ад.: Саид Эхтишам Хусеин, История литературы урду, М., 1961; Глебов Н. В., Сухочев А. С., Литература урду, М., 1967; Хошимов И., Мирзо Ғолиб (Ҳаёти ва ижоди), Т., 1969; Мўминов И. М., Мирзо Ғолиб, «Хорижий Шарқ халқларининг илғор ижтимоий-фалсафӣй фикрлари тарихи очерки» китобида, Т., 1971; Мирза Ғалиб — великий поэт Востока, Сб. статей, М., 1972.

МИРЗО ҲУҚАНДИЙ (тахаллуси; исми Хайруллахон Саид Носир ўгли Мирзо, 1880, Қўқон — 1943, Тошкент) — ўзбек шоири ва маърифатпарвари. Косиб оиласида туғилган. Дастлаб мактабда, кейинчалик Қўқондаги мадрасада таълим олган. М. Ҳ. мадрасада Сулаймонқули Рожийдан адабиёт, ҳуснихат, муаммадан сабоқ олган. 1910 йилда ўз маҳалласидаги Бузрукқўжа мадрасаси қошида

GHALIB THE POET AND HIS AGE

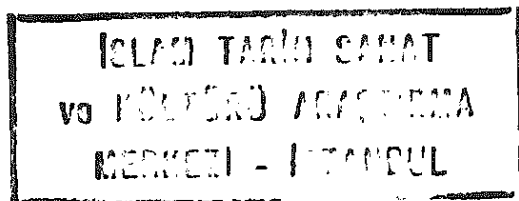
EDITED BY RALPH RUSSELL

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at the School of Oriental and African
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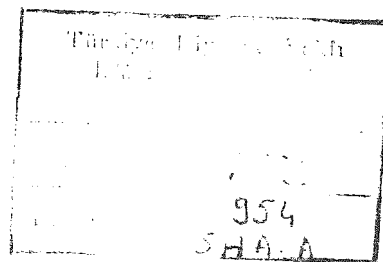
Shari'at and Ambiguity in South Asian Islam

EDITED BY

Katherine P. Ewing

Ghalib Mirza Asadullah

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5

Eloquence and Authority in Urdu: Poetry, Oratory, and Film

DAVID LELYVELD

Mirza Asadullah Khān Ghālib (1797–1869) claimed for himself a special qualification among Indian poets of Persian and Urdu: his poetic preceptor, or *ustād*, had been a native speaker of Persian from Iran, one of the true “people of the language,” the *ahl-i zubān*. According to his disciple and biographer Alṭāf Husain Hālī, Ghālib “turned up his nose” at the linguistic competence of Indian authorities on Persian grammar and diction, such as Dilva’i Singh Qātil: “I do not accept the pronouncement [*qaul*] of Dilva’i Singh, the khatri of Faridabad, and I do not consider anyone worthy of reliance [*istinād*] aside from the *ahl-i zubān*.” But Ghālib’s claims were not limited to his dubious exposure to an actual Irani; they were founded on the mastery of a large but finite body of literary texts: “the pronouncements of the *ahl-i zubān* are presented in the *sanad* of their *kalām*,” that is, in the backing or certification of their literary work (Hālī 1963:29). “Unless I see an expression or a compound in the works of the great classical or good modern poets such as Sā’ib, Kalīm, Asīr or Ḥazīn,” he said on another occasion, “I do not use it in prose or verse” (quoted in Bausani 1959:106–7).

Aside from issues of grammatical correctness, idiomatic accuracy, and lexical availability, Ghālib was addressing himself to the relationship between poetic inspiration and linguistic virtuosity in the subtle and complex poetics and rhetoric of Arabic and Persian. A formidable heritage, at once immensely rich and immensely restrictive, stood

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between a would-be speaker and the full power of verbal expression. Nor, as Ghālib’s comments about Qātil indicated, was long and laborious study sufficient to achieve this mastery. Precise and exacting as the literary language was, it was founded on the living spoken language of a model community, past-or present; it was a distillation and codification of that language, not an abstract model of logical perfection.

In the intellectual tradition of Islam to which Ghālib was heir, the initial value or, at least, justification for the sciences of grammar, rhetoric, and poetics was their use in enabling Muslims, removed in time and place from the Prophet and the Revelation, to understand the Qur’ān. “We have revealed the Qur’ān in Arabic so that you may understand” (sura 12, verse 2). It was a mark of God’s grace that the final revelation existed in an available spoken language, the language of Muḥammad’s listeners in Mecca and Medina. But if the language of the Qur’ān could be understood, its literary qualities could not be imitated; there is a virtuosity of language that could only be God’s (sura 10, verses 38–39). The spread of Islam to non-Arabs and the transformation of Arabic as spoken by new populations in new settings required that even initial comprehensibility be assisted by the work of inspired scholars, whose knowledge (*ilm*) was founded in their understanding of the Qur’ān. Study had to compensate for the loss of natural understanding. There is in all this an ambivalence about language: nostalgia for the lost accessibility of a mother tongue and insistence on painstaking erudition as compensation for this loss. In the fourteenth century, for example, Ibn Khaldūn praised the natural eloquence of the Bedouins insofar as they had been untouched by civilized corruptions, and at the same time conceded superior scholarship to non-Arabs, who must work all the harder to overcome the handicap of their origins (Ibn Khaldūn 1967:428–58).

Applied first to the Arabic of the Qur’ān, these ideas about the language of ordinary speech and the language of literature were extrapolated to the fields of poetry and administrative documents and extended from Arabic to other languages, most notably Persian. If the primary basis of language was in speech, writing, too, had a formidable authority as something more than conventional signs for sounds. Letters engaged and embodied cosmic forms, as in numerology (*sīmīyā*); but even in less esoteric ways, in decorative arts or in composing chronograms, for example, letters were manipulated for their own sake, apart from speech. And in many activities in which speech might be prior, the