And in one of his last he repeats the claim, more quietly, but just as confidently; for he knows that the poetry of his heart speaks to the hearts of his fellow men:

خاک کا پتلاہے آدم جوکوئی اتھی سکھے عالم خاک ہیں برسوت ٹیس دہ بات سے

Man was first made of clay, and if the song you sing is good This world of clay for years to come will listen to your voice.

(VI.675.5)

A Complete Ghazal of Mir

Translations of ghazals or of parts of ghazals have been given on pages 128, 148, 175, 177, and 196-197. That which is most nearly complete is that on pages 196-197, which omits only three couplets from the original poem of twelve. In the originals double rhyme has been used in every case, but only in the translation on page 128 have we found it possible to reproduce this feature in translation. In one important respect none of the ghazals translated is typical, for all of them possess a unity of theme or mood which the typical ghazal does not. We have found it impossible to reproduce in tolerable English verse, preserving the rhyme scheme of the original, any more fully typical Urdu ghazal than these. In default of this we give here a whole ghazal of Mir, followed by a full description and a literal prose translation with brief explanatory notes where these seem necessary.

چاہتے ہیں سوآپ کریں ہیں ہم کوعبث بدنام کیا

اُنٹی ہوگئیں سب تدبیریں کچھند دوائے کامکیا دیکھااسس بیاری دل نے آخر کام تمام کیا عہد جوانی رو رو کاٹا بیری بیرلیں آنکھیرمؤند یعنی دات بہت تھے جاگے سبے ہوئی آرام کیا حرف نہیں جان کنٹی میں اس کی خوبی اپنی قسمت کی ہم سے جو پہلے کہ بھیجا سومرے کا پیغام کیا ناحق ہم مجب بوروں پریٹیہت ہے مخاری کی

بانكظير هترجع تبكه سب كالتحوكوا مام كيا کوسوں اُس کی اُدرگئے پرسحب دہ ہر ہرگام کیا کوچے کے اس کے باشندوں نےسب کو ہیں سلام کیا جُبِّهُ ، خرقه ، رُتا ، ولي ، مستى مي انعام كيا التحمینے بران نے گودیدارکو لینے عام کیا رات كورورو مسبح كيا يادن كوجون تون شلم كيا رُخ ہے گل کومول لیا 'قامت سے سرخلام کیا بهؤله أس كةول قسم بربائي خيال خام كيا استغناكي چِرِكني أن يے جون جون ميں ابرام كيا سحركيا ، اعجازكيا ، جن لوگوں نے بھرکورام كيا قشقه کھینیا ، دَیر میں بیٹھا ، کب کا ترک اسلام کیا

سار دندا دباش جهال کے تجھ سے و دمیں سہتے ہیں سرزدتم سے بادنی تو وحشت بین بھی کم ہی ہوئی كس كاكعير كيسا قبله كون حرم هي كيااحرام شيخ جوب مسجد میں ننگا اوات کوتھا میخایے میں كاش اب برقع مُنهر سے ا<u>تفادے</u> درنه بحرکیا حال ہے یاں کے سیدوسیاہ میں تم کو ذخل جوسے مواتنا ہے صح جمن میں اس کو کہیں تکلیف ہوائے آئی تھی ساعدییں دولوں اُس کے ہاتھیں لاکھوڑنے كام بعي أبي سار صالح برساعت كي ماجي ایسے آہوئے رم خوردہ کی وحشت کھونی شکل تھی مَيْرِكَ دين وندبهب كواب إو چھتے كيا ہواُن نے تو

The ghazal is from Mir's first dīvān. It has fifteen couplets, and its themes include, among others, the life-long suffering which the lover must bear (couplets 1 and 2), God's injustice to man (4, 10), the poet's acknowledged pre-eminence among rakes and profligates—i.e., among mystics (5), the mystic's contempt for religious formalities and for those who uphold them (7, 8, 15), the great beauty of the beloved (11), and the beloved's timidity, elusiveness, fickleness, and inaccessibility (12, 13, 14). Thus there is no unity of theme in the ghazal as a whole; nor are the couplets on similar themes always grouped together.

It is worth elaborating a little at this point the suggestion made earlier that the contrasting close unity of form and disunity of themes stems in great measure from the oral tradition of Urdu poetry. The ghazal was composed to be recited, not to be read, and where there was a prescribed line, fixing metre and rhyme for a whole succession of ghazals (cf. above, page 4), frequent variation of theme was a necessary measure to prevent monotony. Moreover, recitation with a pause after each couplet in order for the audience to react emphasised the completeness of each in a way which the printed page does not.

The rhyme scheme of the original is one syllable of qāfia (rhyme)—italicised in the transcription below—followed by three of radīf (end rhyme), thus:

First couplet:	kām (a) tamām (a)	A A	
Second:	änkhen ārām (a)	B A	
Third:	qismat pai <i>ghām</i> (a)	C A	

and so on.

The metre is that described above, page 213—basically a line of fifteen longs (seven spondees followed by a single long syllable). There is a caesura after the fourth spondee, and the beat of the rhythm falls on the first, third, fifth, etc., syllables. But in the whole poem only one half-couplet (the first half of the fourth couplet) exemplifies this pattern:

nāhaq ham majbūron par yih tuhmat hai mukhtārī kī Elsewhere two shorts may replace a long in any of the even syllables (second, fourth, sixth, etc.) except the eighth (which immediately precedes the caesura) and the fifteenth (the final syllable of the line). Thus the possibilities of variation are considerable. A full analysis gives the following figures:

First foot: 16 spondees; 14 dactyls Second foot: 26 spondees; 4 dactyls

¹ Kulliyāt, p. 4.

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Third foot: 16 spondees; 14 dactyls 30 spondees; o dactyls Fourth foot:

(preceding the caesura)

16 spondees; 14 dactyls Fifth foot: 6 dactyls Sixth foot: 24 spondees; Seventh foot: 12 spondees; 18 dactyls

Last single syllable always long.

It is noticeable that in the second, fourth, and sixth feet there is a heavy preponderance of spondees, and that it is in the first, third, fifth, and seventh feet that the dactyl most commonly replaces the spondeein half the feet in question (60 out of a possible 120). This feature is emphasised by the fact that the rhyme-scheme necessarily produces the dactyl pattern in the seventh foot of every other half-couplet; but even if these feet are left out of account, 45 feet out of a possible 105 are dactvls.2

APPENDIX

The first three couplets scan:

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The following is a literal translation of the ghazal. Each couplet is numbered and is followed by a brief explanation where necessary. Possible alternative interpretations are occasionally indicated, but these by no means exhaust the whole range of possible meanings:

- 1. All my plans have been overturned, and no medicine has had any effect. You see? This sickness of the heart [love] has killed me in the end [as I told you it would].
- 2. I passed the days of my youth in weeping, and in old age I closed my eyes. That is, I passed many nights in wakefulness, and when morning came I rested.

There is a play on words here. The black hair of youth associated with the black nights, passed restlessly in the black despair of separation, contrasts with the white hair of old age, associated with the white light of dawn and peace and sleep.

3. I do not question her life-giving power. It is just the excellence of my fortune that the first message that she sent me was my sentence of death.

The beloved has power of life and death over her lover: one word from her can save him, and one word can kill him. It is his good fortune that her message, rejecting his love, is equivalent to sentence of death upon him. "Good fortune" may be ironical, or it could be literal, for it is good fortune to have the opportunity to die for one's love. The verse could also be interpreted in a mystic sense.

4. We act under constraint, and you slander us when you say we have free will. It is your will that is done, and we are blamed without cause.

A complaint against God.

5. All the rakes and profligates of the whole world bow down before you. The proud, the perverse, the awkward, the independent-all have acknowledged you their leader.

Mir addressing himself. He is the supreme profligate, the leader of all lovers of beauty-that is, of mystic worshippers of God.

6. If even in my distracted state I have been guilty of any want of respect [in daring to approach her], then it was little enough. For mile after mile as I made my way towards her, I fell down to worship her at every step.

Could be literal or mystical. The falling down perhaps also suggests the constant stumbling and falling as the lover makes his way through the thorns and briars of the wilderness of love.

7. What do we care for the Ka'ba, and the direction in which we should turn to pray, and the holy places and the robes of Pilgrimage? We who live in her lane have said farewell to all these things.

² However, in the first half of each couplet the seventh foot is a spondee in 12 cases out of 15.

In the mystic sense. The constant lover never leaves the lane where his beloved lives. We who are constant in love for the Divine Beloved hold the formalities of religion as of no account.

8. If the shaikh stands naked in the mosque today it is because he spent the night drinking in the tavern, and in his drunkenness gave his cloak and gown and shirt and hat away.

Two points, perhaps. First a jeer at the shaikh's hypocrisy. And second, an expression of praise for the power of beauty, which even the shaikh cannot resist forever.

9. If only she would lift the veil from her face now. What will it profit me if when my eyes are closed [in death] she unveils herself for all to see?

Also could be taken in a mystic sense.

10. What can we do with the black and white of this world? If anything, then only this, that we can see the [black] night out with constant weeping, and bear the toil of the [white] day until evening comes.

Perhaps a complaint to God, perhaps a more general lament on his sense of helplessness in the turbulent times in which he lived.

11. At morning in the garden she walked out to take the air. Her cheek made the rose her slave, and her graceful stature made the cypress her thrall.

So far did her cheek surpass the rose in beauty, and her stature the cypress in grace.

12. I held her silver-white wrists in my hands, but she swore [that she would come to me later], and I let them go. How raw and in-experienced I was to trust her word!

Not easily interpreted in a mystic sense.

13. Every moment I beseeched her, and this has brought all my efforts to nothing. Her proud indifference increased fourfold with every time I importuned her.

14. Such a timid, fleet gazelle does not easily lose her fear of man.

Those who have tamed you have performed a wonder, as though by magic power.

Praise of his beloved's timid beauty, and envy of his successful rivals, who have won her favour when he could not.

15. Why do you ask at this late hour what Mir's religion is? He has drawn the caste mark on his forehead and sat down in the temple. He abandoned Islam long ago.

The worship of God through the worship of beauty, symbolised by Hindu idolatry.

³ I.e., what power have we to influence the course of events?