

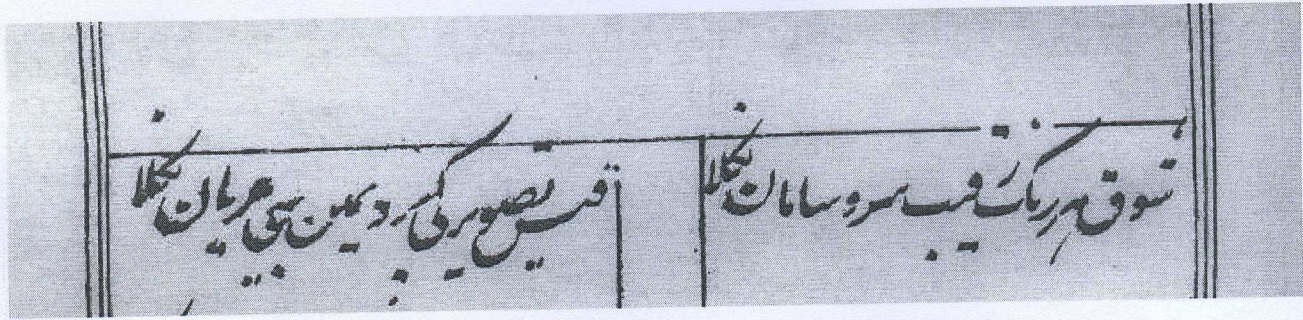
# shauq har rang raqiib-e sar-o-saamaaN niklaa Qais tasviir ke parde meN bhii 'uryaaN niklaa

{6,1}, composed in 1821 by Mirza Asadullah Khan 'Ghalib' (1797-1869); handout by Fran Pritchett, Asia Society, Apri. 2012

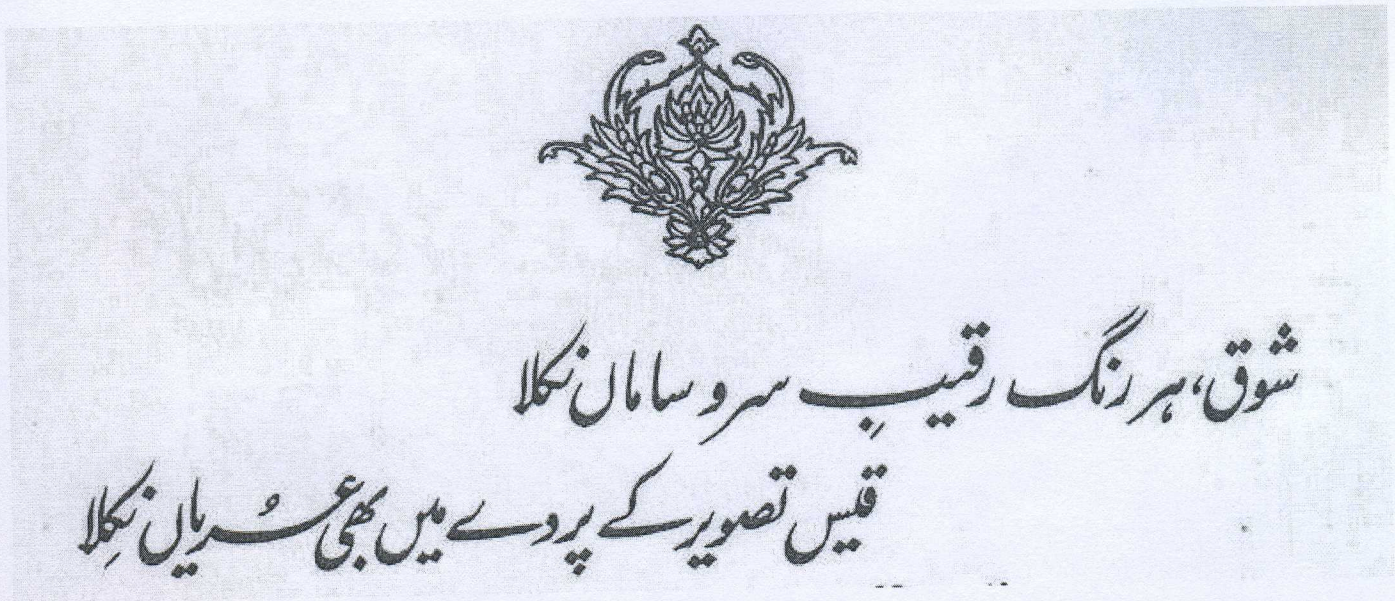
shauq	ardor, passion, enthusiasm, zeal, desire, yearning
har	[in] every
rang	color "Hindi, Persian: Colour, colouring matter, pigment, paint, dye; colour, tint, hue, complexion; beauty, bloom; expression, countenance, appearance, aspect; fashion, style; character, nature; mood, mode, manner, method; kind, sort; state, condition;—a suit of cards;—a place of public amusement or for dramatic exhibition, theatre, stage; dancing; singing; acting; sport, entertainment, amusement, merriment, pleasure, enjoyment;—a field of battle." (Platts p. 601)
raqiib-e	rival, competitor, enemy [of]
sar-o-saamaaN	dignity, propriety, respectability; also, sar = "head" "Apparatus, necessities, requisites, effects, goods and chattels, bed and bedding, &c." (Platts p. 649)
niklaa	turned out to be; emerged as
Qais	The proper name of "Majnuun" (literally, "jinn-possessed"), the mad lover of Laila; he was (in)famous for wandering naked in the desert
tasviir ke	[of a] "Picture; drawing; sketch; painting; portrait; an image." (Platts p. 326)
parde meN	[in the] veil, screen, guise "A curtain, screen, cover, veil, anything which acts as a screen, a wall, hangings, tapestry; film, fine web, pellicle, lid (of the eye); drum (of the ear); sail (of a ship); the piece which covers the chest in an <i>angarkhā</i> or coat; the surface of the earth; secrecy, privacy, modesty; seclusion, concealment; secret, mystery, reticence, reserve; screen, shelter, pretext, pretence." (Platts p. 246)
bhii	even; also
'uryaaN	"Naked, nude, bare, stripped, deprived (of), devoid (of)." (Platts p. 760)
niklaa	turned out to be; emerged as

**Ghalib**, [in a letter, 1865:]: *raqiib* has the meaning of 'opponent'. That is to say, ardor is the enemy of proper possession. The proof is that Qais, who in life wandered around naked, remained naked even within the veil of a picture. The pleasure of it is that Majnun is always pictured with his body naked, wherever he is pictured. (Khaliq Anjum v. 2 p. 837)

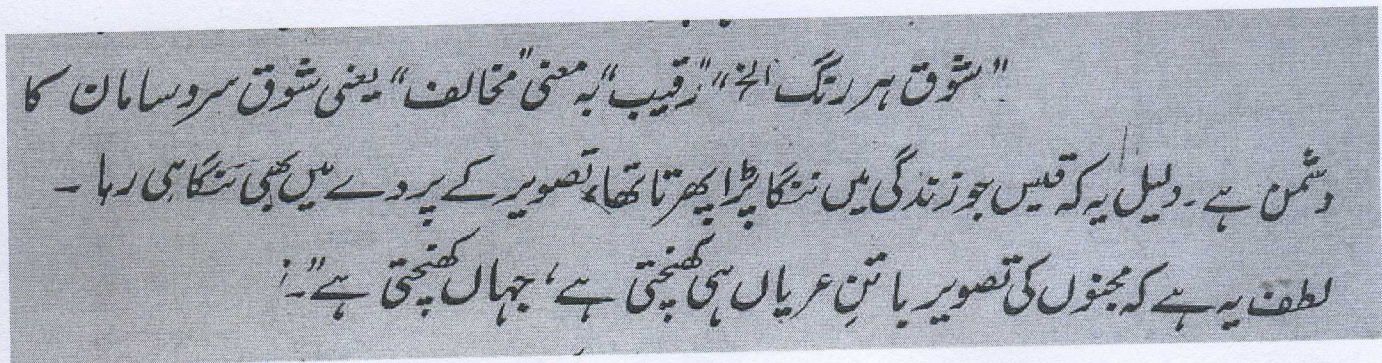




{6,1} from the Nuskah-e Sherani manuscript, 1825



{6,1} from the modern Hamid edition, Lahore 1969



{6,1} from Ghalib's own letter of 1865; it was prefaced by the remark "First listen to the meaning of the meaningless verses," so apparently at least one correspondent, Shakir, had trouble with it. (Khaliq Anjum v. 2 p. 837)