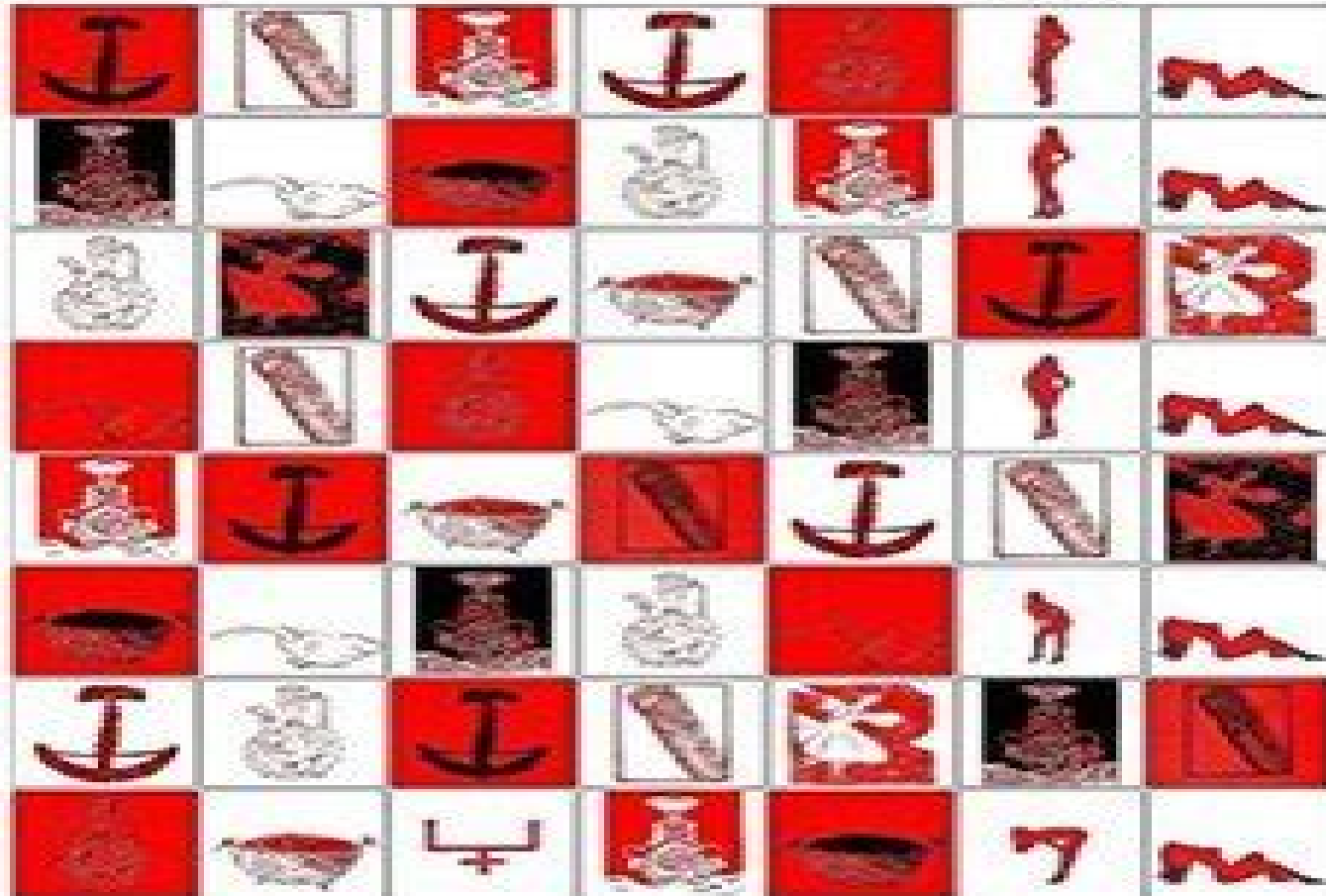


Contemporary Ghazals

An Anthology



Edited by
R. W. Watkins

Contemporary Ghazals An Anthology

R. Watkins



Contemporary Ghazals An Anthology:

Contemporary Ghazals R. W. Watkins, Denver Butson, Steffen Horstmann, Agha Shahid Ali, 2014-10-11 From the pages of his indie literary magazine comes editor R W Watkins's Contemporary Ghazals An Anthology This volume collects the best poems from the rarely published yet groundbreaking journal dedicated to the classic Arabic and Persian form that lends it its title This book also reflects the development of the English language ghazal in general since the turn of the 21st century for its pages are populated almost exclusively by regular practitioners of the form in English As Watkins points out in the introduction the majority of regular practitioners have been published at some time or another in an issue of Contemporary Ghazals This is what distinguishes this collection from the first English language ghazals anthology Agha Shahid Ali's Ravishing DisUnities 2000 which was comprised largely of then novices and name poets who dabbled Thus one shall find in this anthology the ghazals of such prominent poets as I H Rizvi of India and the late Kashmiri American Agha Shahid Ali Alongside their work can be found that of such longtime U S practitioners as William Dennis Denver Butson Steffen Horstmann and Barbara Little Also to be found is the work of relative newcomers like Vivek Sharma and Nicola Masciandaro who have established themselves as contenders in just a short while As well Canadian editor Watkins himself is represented by some of the more experimental ghazals in the anthology The result is a collection that can most definitely stand as the form's canon in English

Contemporary Ghazals R. W. Watkins, 2015-05-11 Editor R W Watkins presents the fifth issue of Contemporary Ghazals the world's first English language journal dedicated to the classical style of Asian poetry that lends it its title No 5 features ghazals by Steffen Horstmann Denver Butson John Philip Drury Mike Alexander Eugene A Melino Daniel Hales William Dennis Linda Umans Leland Jamieson and Watkins himself It also contains Watkins's review of Tears of Blood Selected Verses of Ghalib a 2014 volume of ghazals by the legendary 19th century Indian poet translated from the Urdu by Sunil Uniyal A selection from this volume is reprinted in the Classic Revisited section Contemporary Ghazals No 6 is scheduled to appear in the winter of 2015 16 Print copies of Nos 1 and 2 are still available from editor Watkins

Contemporary Ghazals R. Watkins, 2013-07-15 Editor R W Watkins presents the long awaited third issue of Contemporary Ghazals the world's first English language journal dedicated to the classical style of Asian poetry that lends it its title No 3 features ghazals by Vivek Sharma Denver Butson Marcyn Del Clements Ann Keith I H Rizvi Nicola Masciandaro William Dennis Steffen Horstmann Bill West and Watkins himself It also contains Watkins's lengthy review of The Rebel's Silhouette a 1995 collection of ghazals and other poems by the legendary Faiz Ahmed Faiz 1911 1984 translated from the Urdu by the late Agha Shahid Ali A selection from this volume is reprinted in the Classic Revisited section

Urdu Ghazals K. C. Kanda, 1995 This book is a companion volume to author's earlier book Masterpieces of Urdu Ghazal which contained English translations of 108 ghazals selected from nine major poets The present volume contains 129 ghazals representing 20 outstanding Urdu poets Thus this anthology taken together with The Masterpieces may rightly claim to be a fully

representative collection of Urdu ghazals in English translation The ghazals are carefully selected and explained in English for the average readers as well as Urdu Connoisseurs The book contains brief biographical notes and introductory essays on the ghazals **Jalsaghar** Steffen Horstmann, 2016-10-18 Praise for Jalsaghar My hands memorize your hourglass waist Slow winds pass through distant sands sifting grains Imagine that beauty rethought in stanza after stanza The ghazal is the Satie of poetry sustained by the whirling dervish its couplets braiding into the brain Steffen Horstmanns Jalsaghar is a stunning homage to the late Agha Shahid Ali Terese Svoboda author of Professor Harrimans Steam Air Ship A rapprochement with a formal tradition demands incisive cultural evaluation an essay of a formal tradition not ones own demands that one become a naturalized citizen of a nation of poetry The sure footedness with which Steffen Horstmann navigates the ghazal forma kind of poem often misunderstood in Anglophone practice is a testimony to long and devoted study as well as to Horstmanns skill as a practitioner his keen ear and his passion for the possibilities of the kind of dante poetry offers a genuine cross pollination of the music the landscapes the souls of distant and yet always kindred lives T R Hummer author of Skandalon Steffen Horstmanns book of contemporary ghazals shows us the ways in which form in this case precise musical devotion in its origins can act as a vehicle for meditation The rhymes and repetitions of the ghazal are part prayer part spell and as such they bind together in language the world of material things and the world of spirit which is also a world of longing Agha Shahid Ali brought the tradition of the ghazal into the center of our contemporary and American poetic repertoire Steffen Horstmann has carried it into our young century made it new Mark Wunderlich author of The Earth Avails

Contemporary Ghazals R. Watkins, 2017-03-06 The Canada into which Contemporary Ghazals No 1 was published in the summer of 2003 was not exactly a hospitable one The Canadian literary scene of the day was simply out of sync with editor R W Watkins s higher technical standards and international poetic perspective Too formal and intellectual for the artsy hipster division of Generation X represented by such publications as Broken Pencil and This Magazine too exotic and indie for the academics and writers organisations e g The League of Canadian Poets who in the words of Watkins merely take solace in each other s mediocrity the magazine failed to attract contributors or readers in its native country even among members of the supposedly more Eastern attuned haiku community Fortunately the publication managed to get a foot in the door south of the border where Kashmiri born poet Agha Shahid Ali 1949 2001 had stirred up enough interest in the ghazal to warrant compiling and editing the Ravishing DisUnities anthology a few years earlier Watkins was the only Canadian included in said book Despite a series of delays that prevented the third issue from being published in a timely manner owing largely to a move away from zine culture and subsequent adjustments to a digital environment Contemporary Ghazals continued to build a following in the US and abroad up until its discontinuation in 2016 when Watkins chose to replace it with Eastern Structures a magazine more inclusive of various other Asian poetic forms Drawing on material from the first three issues this concise Contemporary Ghazals collection features modern examples of the ancient Asian form by such accomplished and

regular practitioners as Steffen Horstmann Denver Butson Barbara Little the recently deceased I H Rizvi and Watkins himself This sampler is actually the first in a series of slated CG related archival publications from Nocturnal Iris so watch this space

Ravishing DisUnities Agha Shahid Ali, 2000-11-03 A star studded anthology infuses English poetry with the rigor and wit of a foreign form In recent years the ghazal pronounced ghuzzle a traditional Arabic form of poetry has become popular among contemporary English language poets But like the haiku before it the ghazal has been widely misunderstood and thus most English ghazals have been far from the mark in both letter and spirit This anthology brings together ghazals by a rich gathering of 107 poets including Diane Ackerman John Hollander W S Merwin William Matthews Paul Muldoon Ellen Bryant Voigt and many others As this dazzling collection shows the intricate and self reflexive ghazal brings the writer a unique set of challenges and opportunities Agha Shahid Ali s lively introduction gives a brief history of the ghazal and instructions on how to compose one in English An elegant afterword by Sarah Suleri Goodyear elucidates the larger issues of cultural translation and authenticity inherent in writing in a borrowed form

Contemporary Ghazals R. Watkins, 2014-07-15 Editor R W Watkins presents the fourth issue of Contemporary Ghazals the world s first English language journal dedicated to the classical style of Asian poetry that lends it its title No 4 features ghazals by Steffen Horstmann Denver Butson Barbara Little Daniel Hales Vivek Sharma Ann Keith I H Rizvi William Dennis and Watkins himself It also contains Watkins s lengthy review of Her Lover s Beloved 51 Ghazals by Hafez a 2009 volume of verse translated from the Persian by Mahmood Karimi Hakak and Bill Wolak A selection from this volume is reprinted in the Classic Revisited section Contemporary Ghazals No 5 is scheduled to appear in the spring of 2015 Print copies of Nos 1 and 2 are still available from editor Watkins

Elsine-i Selāse Philip Bockholt, Hülya Çelik, Ludwig Paul, Ani Sargsyan, 2025-06-16 This collection explores the complexities of translation in the Ottoman Empire examining the intersections of Arabic Persian and Turkish elsin e that formed the linguistic backbone of Ottoman high culture and literature The contributors investigate translation practices cultural exchange and power relations that shaped the Ottoman intellectual landscape covering topics such as literary translations lexicography and the evolution of Ottoman Turkish as a lingua franca Focusing on the fifteenth to the nineteenth centuries the articles reveal the intricate web of linguistic cultural and historical forces that influenced translation decisions authorship and readership in the Ottoman Empire shedding new light on the dynamics of cross cultural communication and knowledge transfer in pre modern Eurasia

The Persian Album, 1400-1600 David J. Roxburgh, 2005-01-01 This groundbreaking book examines portable art collections assembled in the courts of Greater Iran in the fifteenth and sixteenth centuries Made for members of the royal families or ruling elites albums were created to preserve and display art yet they were conceptualized in different ways David Roxburgh a leading expert on Persian albums and the art of the book discusses this diversity and demonstrates convincingly that to look at the practice of album making is to open a vista to a culture of thought about the Persian art tradition The book considers the album s formal and physical properties assembly and content as well as the

viewer's experience Focusing on seven albums created during the Timurid and Safavid dynasties Roxburgh reconstructs the history and development of this codex form and uses the works of art to explore notions of how art and aesthetics were conceived in Persian court culture Generously illustrated with over 175 images many rare and previously unpublished the book offers a range of new insights into Persian visual culture as well as Islamic art history

Questions of Possibility: Contemporary Poetry and Poetic Form David Caplan, 2006-09-26 Questions of Possibility examines the particular forms that contemporary American poets favor and those they neglect The poets' choices reveal both their ambitions and their limitations the new possibilities they discover and the traditions they find unimaginable By means of close attention to the sestina ghazal love sonnet ballad and heroic couplet this study advances a new understanding of contemporary American poetry Rather than pitting closed verse against open and traditional poetry against experimental Questions of Possibility explores how poets associated with different movements inspire and inform each other's work Discussing a range of authors from Charles Bernstein Derek Walcott and Marilyn Hacker to Agha Shahid Ali David Caplan treats these poets as contemporaries who share the language not as partisans assigned to rival camps The most interesting contemporary poetry crosses the boundaries that literary criticism draws synthesizing diverse influences and establishing surprising affinities In a series of lively readings Caplan charts the diverse characteristics and accomplishments of modern poetry from the gay and lesbian love sonnet to the currently popular sestina

Chicorel Index to Poetry in Anthologies and Collections in Print, 1975-1977 Marietta Chicorel, 1978

The Ghazal in Arabic Poetry Paul Smith, 2017-12-05 THE GHAZAL IN ARABIC POETRY An Anthology Translation Introduction Paul Smith Some scholars see the ghazal as coming from Arabic poetry especially the prelude to longer poems i.e. the qasida they say that this prelude was isolated and changed to eventually become the ghazal The Arabic root of the word ghazal is gazl which means spinning spun thread twist the form of the ghazal is a spiral Hazrat Ali's ghazal in this volume seems to confirm that it was originally of Arabic creation Whatever the origin by the fifteenth century the ghazal had become a mature form of poetry Introduction includes Classical Arabic Poetry The Ghazal in Arabic Poetry Included with each selection of a particular poet is a biography plus a list of further reading The correct rhyme structure has been kept as well as the power and meaning of these beautiful often mystical poems THE POETS Hazrat Ali Rabi'a of Basra Abu Nuwas Dhu'l Nun Mansur al Hallaj Al Ma'arri Ibn al Farid Ibn Arabi Aishah al Bauniyah Large Format Paperback 7 x 10 Pages 150 COMMENTS ON PAUL SMITH'S TRANSLATION OF HAFIZ'S DIVAN It is not a joke the English version of ALL the ghazals of Hafiz is a great feat and of paramount importance I am astonished Dr Mir Mohammad Taghavi Dr of Literature Tehran Superb translations 99% Hafiz 1% Paul Smith Ali Akbar Shapurzman translator of many works in English into Persian and knower of Hafiz's Divan off by heart Smith has probably put together the greatest collection of literary facts and history concerning Hafiz Daniel Ladinsky Penguin Books author of his own poems inspired by Hafiz I was very impressed with the beauty of these books Dr R K Barz Faculty of Asian Studies Australian National

University Paul Smith b 1945 is a poet author and translator of many books of Sufi poets of the Persian Arabic Urdu Turkish Pashtu and other languages including Hafiz Sadi Nizami Rumi Attar Sana i Jahan Khatun Obeyd Zakani Mu in Amir Khusrau Nesimi Kabir Anvari Ansari Jami Khayyam Rudaki Yunus Emre Bulleh Shah Shah Latif Lalla Ded Abu Nuwas Hallaj Ibn al Farid Rahman Baba Ibn Arabi Al Ma arri Rabi a Aishah al Ba uniyah and others his own poetry and fiction plays biographies children s books and 12 screenplays www.newhumanitybooks.com

Chicorel Index to Poetry in Anthologies and Collections in Print Marietta Chicorel,1975 **Routledge Handbook of Post Classical and Contemporary Persian Literature** Kamran Talattof,2023-06-05 Routledge Handbook of Post Classical and Contemporary Persian Literature contains scholarly essays and sample texts related to Persian literature from the 17th century to the present day It includes analyses of free verse poetry short stories novels prison writings memoirs and plays The chapters apply a disciplinary or interdisciplinary approach to the many movements genres and works of the long and evolving body of Persian literature produced in the Persianate World These collections of scholarly essays and samples of Persian literary texts provide facts general information instructions ways to understand analyze and appreciate this body of works and the field s state of the art research the problematics of the topics regarding one of the most important and oldest literary traditions in the world Thus the Handbook s chapters and related texts provide scholars students and admirers of Persian poetry and prose with practical and direct access to the intricacies of the Persian literary world through a chronological account of key moments in the formation of this enduring literary tradition The related Handbook also edited by Kamran Talattof Routledge Handbook of Ancient Classical and Late Classical Persian Literature covers Persian literary works from the ancient or pre Islamic era to roughly the end of the 16th century

Chicorel Index to Poetry in Anthologies and Collections in Print, 1975-1979 Marietta Chicorel,1979 *The City as Anthology* Kathryn Babayan,2021-04-06 Household anthologies of seventeenth century Isfahan collected everyday texts and objects from portraits letters and poems to marriage contracts and talismans With these family collections Kathryn Babayan tells a new history of the city at the transformative moment it became a cosmopolitan center of imperial rule Bringing into view people s lives from a city with no extant state or civic archives Babayan reimagines the archive of anthologies to recover how residents shaped their communities and crafted their urban religious and sexual selves Babayan highlights eight residents from king to widow painter to religious scholar poet to bureaucrat who anthologized their city writing their engagements with friends and family divulging the many dimensions of the social cultural and religious spheres of life in Isfahan Through them we see the gestures manners and sensibilities of a shared culture that configured their relations and negotiated the lines between friendship and eroticism These entangled acts of seeing and reading desiring and writing converge to fashion the refined urban self through the sensual and the sexual and give us a new and enticing view of the city of Isfahan

Contemporary Verse ,1929 *Hafiz and His Contemporaries* Dominic Parviz Brookshaw,2019-02-28 Despite his towering presence in premodern Persian letters Shams al Din Muhammad Hafiz of Shiraz

d 1390 remains an elusive and opaque character for many. In order to look behind the hyperbole that surrounds Hafiz's poetry and penetrate the quasi hagiographical film that obscures the poet himself, this book attempts a contextualisation of Hafiz that is at once socio-political, historical and literary. Here Hafiz's ghazals, short monorhyme, broadly amorous lyric poems, are read comparatively against similar texts composed by his less studied rivals in the hyper-competitive, imitative and profoundly intertextual environment of fourteenth-century Shiraz. By bringing Hafiz's lyric poetry into productive, detailed dialogue with that of the counterhegemonic satirist Ubayd Zakani (d. 1371) and the marginalised Jahan Malik Khatun (d. after 1391), the most prolific female poet of premodern Iran, our received understanding of this most iconic of stages in the development of the Persian ghazal is disrupted and new avenues for literary exploration open up. Looking beyond the particular milieu of Shiraz, this study reassesses Hafiz's place in the Persian poetic canon through reading his poems alongside those produced by professional poets in other major centres of Persian literary activity who enjoyed comparable fame in the fourteenth century. Recognising the aesthetic achievements of his contemporaries does not diminish the splendour of Hafiz's; rather, it forces us to accept that Hafiz was but one member of a band of poets who jostled for the limelight in competing, often intersecting patronage and reception networks that facilitated intense cultural exchange between the cities of post-Mongol Iran and Iraq. Hafiz's ghazals, characterised as they are by conscious and deliberate hybridity, ambiguity and polysemy, are products of a creative mind bent on experimenting with genre. While in no way seeking to deny the mystical stratum of the Persian ghazal in its fourteenth-century manifestation, this study emphasises the courtly and profane dimensions of the form and regards Hafiz through a sober lens, with keen attention to his dynamic role at the heart of a vibrant poetic community that was at once both fiercely local and boldly cosmopolitan.

[Encyclopedia of Asian-American Literature](#) Seiwoong Oh, 2015-04-22. Presents a reference on Asian American literature providing profiles of Asian American writers and their works.

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