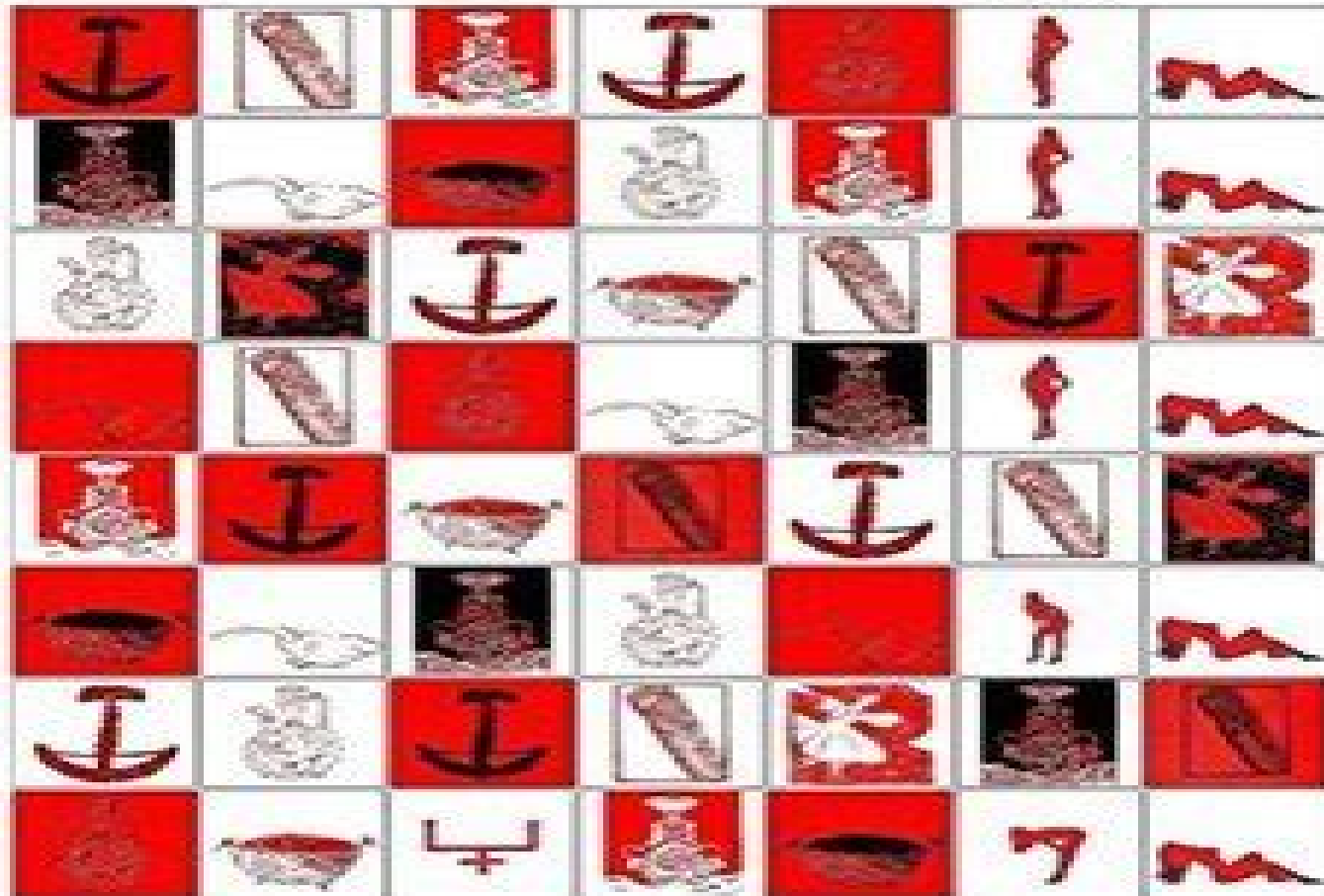


Contemporary Ghazals



Edited by

R. W. Watkins

Contemporary Ghazals An Anthology

Marietta Chicorel



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

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

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 Horstmann's 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, 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 **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 Ba uniyah 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

Elsine-i Şelâse 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 elsinî s el s 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 *Chicorel Index to Poetry in Anthologies and Collections in Print, 1975-1979* Marietta Chicorel,1979

Chicorel Index to Poetry in Anthologies and Collections in Print Marietta Chicorel,1975 *Chicorel Index to Poetry in Anthologies and Collections in Print, 1975-1977* Marietta Chicorel,1978 The Drunken Hâfêz Khashayar Bahar,2020-05-18 The Drunken H f z is a compilation of Fifty Ghazals carefully selected from the celebrated Divân of H f z of Shiraz translated word for word from the original Persian into English by Khashayar Bahar along with an in depth foreword thoroughly covering the major influences on the mind of the 14th century Shirazi poet Sufi masters such as Hallaj Ibn Arabi Sohrevardi Ferdowsi Khayyam and Rumi are studied in detail to better understand the deeper inlaid meanings within the texture of the Hafez Ghazals along with biographical and sociological references contemporary to the Shirazi Master of Ghazals bringing it all into a current perspective translated into a Shakespearean medium reflective of the original Persian Sufi language of chivalry honor and all inclusive love Each Ghazal is accompanied by footnotes that further explain the very words used by H f z in the original Farsi The twenty eight illustrations are original paintings by Jena Ellen Greentree reflective of Sufi motifs and H f z themes such as the Chalice the Ghetto the Feast the Ceremony Foresight Magi Boy Rain dancers and so forth Amongst the many H f z translations available in the west The Drunken H f z aspires to provide the reader with an honest untainted transparent and eloquent translation of the original Persian Ghazals And as H f z was one of the first controversial and free loving Persian poets of the Islamic Era these translations seek not to hide his human side as often is the case with most other translations and editions and are easy to understand and self evident without any personal inferences by the translator As H f z loves everyone and is meant to be read by and for everyone these translations

offer the readers the real and untampered character of the original author of the Ghazals his genuine persona often hidden beneath the thick crust of Sufi dialectics and sophistry either often seen through the decadent lens of the Mughals or the orthodox view of Islamic scholars The Drunken H f z seeks to introduce the all loving and all too human H f z to the free loving world an easy Vessel to set sail on the enchanting waters of Persian Poetry and a relishing Chalice of Celestial Wine Salut Old Persian Sh d Z

Contemporary Verse ,1928 The Oxford Guide to Literature in English Translation Peter France,2000 This guide highlights the place of translation in our culture encouraging awareness of the process of translating and the choices involved making the translator more visible Concentrating on major writers and works it covers translations out of many languages from Greek to Hungarian Korean to Turkish For some works e g Virgil s Aeneid which have been much translated the discussion is historical and critical showing how translation has evolved over the centuries and bringing out the differences between versions Elsewhere with less familiar literatures the Guide examines the extent to which translation has done justice to the range of work available

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 re assesses 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 *Manuscripta Orientalia*

,2004 *Chicorel Index to Poetry in Anthologies and Collections in Print: A-Ex* Marietta Chicorel,1974 *Pakistan Year*
Book ,1995

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