
Persian Lyric Poetry In The Classical Era 800 150

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*Persian Lyric Poetry In The Classical
Era 800 150*

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"The second volume in this series presents the reader with an extensive study of some major genres of Persian poetry from the first centuries after the rise of Islam to the end of the Timurid era and the inauguration of Safavid rule in the beginning of the sixteenth century. The authors explore the development of poetic genres, from the panegyric (qaside), to short lyrical poems (ghazal), and the quatrains (roba'i), tracing the stylistic evolution of Persian poetry up to 1500 and examine the vital role of these poetic forms within the rich landscape of Persian literature."--

Persian Lyric Poetry in the Classical Era, 800-1500 Bloomsbury Publishing

The first English-language study of the Persian prison poem Through a series of insightful and sophisticated readings, this book reveals the worldliness of premodern Persian poetry. It traces the political role of poetry in shaping the prison poem genre (habsiyyat) across 12th-century Central, South and West Asia. The emergence of the genre is indebted to the increasing importance of the poet, who came into increasing conflict with Ghaznavid and Saljuq sovereigns as the genre developed. Uniting the polarities of perpetuity and contingency, the poet's body became the medium for the prison poem's oppositional poetics. Bringing theorists as wide ranging as Kantorowicz, Benjamin and Adorno into conversation with classical Persian poetics, this book

offers an unprecedented account of prison poetry before modernity, and of premodern Persianate culture within the framework of world literature and global politics. Key Features - Develops a new approach to genre based on the political status of the prison poem - Offers an unprecedented account of the interrelations of poetry and power in premodern literature - Sheds new light on Muslim-Christian relations by documenting the multi-confessional orientation of many prison poems - Relates the trajectory of the prison poem genre in premodern poetics to Iranian literary modernism, including the prison poems of Muhammad Taqi Bahar

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The Gulistan of Saadi New York Review of Books

The 132 poems, most of which here make their English-language debut, represent the three major languages of medieval Islam-- Arabic, Persian, and Turkish--with the remainder from Hebrew. They span more than a thousand years, from the seventh to the early eighteenth century, when poetry, like so much else, was shattered and reshaped by the impact of the West. They range from panegyric and satire to religious poetry and lyrics about wine, women, and love. Lewis begins with an introduction on the place of poets and poetry in Middle Eastern history and concludes with biographical notes on all the poets.

Persian Sufi Poetry Reichert Verlag

Comprehensive treatment of the influence of Persian poetry upon English & American literature. Contains a definitive bibliography.

Ottoman Lyric Poetry Penguin

A Millennium of Classical Persian Poetry is designed to introduce students of Persian to the richness of the classical poetic legacy. The Persian metrical system and poetic forms are explained, and selections are given from the works of all major poets, from Rudaki in the tenth century to Bahar in the twentieth, with annotations of difficult grammatical constructions and unfamiliar allusions. Highlights include poetry by Firdawsi, Farrukhi, Anvari, Khaqani, Nizami, Attar, Rumi, Sa'di, Hafiz, Jami, Sa'ib, and a host of lesser-known poets. A full Persian-English vocabulary is included.

The Collected Lyrics of Háfiz of Shíráz Oxford University Press

Translation of a selection of poems from one of the world's greatest lyric poets. First published 1947.

Memories of an Impossible Future: Mehdi Akhavān Sāles and the Poetics of Time Routledge

In *Memories of an Impossible Future: Mehdi Akhavān Sāles and the Poetics of Time* Marie Huber traces the quest for a modern language of poetry through different figurations of temporality in the works of one of Iran's foremost poets.

Sa'di in Love Academic Resources Corp

Examines the impact of Persian poetry in the work of Ralph Waldo Emerson. *Emerson in Iran* is the first full-length study of Persian influence in the work of the seminal American poet, philosopher, and translator, Ralph Waldo Emerson. Extending the current trend in transnational studies back to the figural origins of

both the United States and Iran, Roger Sedarat's insightful comparative readings of Platonism and Sufi mysticism reveal how Emerson managed to reconcile through verse two countries so seemingly different in religion and philosophy. By tracking various rhetorical strategies through a close interrogation of Emerson's own writings on language and literary appropriation, Sedarat exposes the development of a latent but considerable translation theory in the American literary tradition. He further shows how generative Persian poetry becomes during Emerson's nineteenth century, and how such formative effects continue to influence contemporary American poetry and verse translation. "This is the book, on this subject, I have been waiting for. Indeed, Sedarat goes further than satisfying curiosity about familiar but undertheorized figures, texts, and traditions, he also reveals ones that I didn't know I should know and care about. His prose is at once lucid and learned. He manages, with great tact and insight, to move from poet to poet, poem to poem, line to line, across time and tradition, so that the reader remains oriented to the idea at hand, and, moreover, capable of grasping its relevance to the project and its broader significance for our thinking about the legacy of Emerson's writing and thought." — David LaRocca, author of *Emerson's English Traits and the Natural History of Metaphor*

Early Greek Lyric Poetry Routledge

This is the first comprehensive and comparative study of compositional and stylistic techniques in medieval Arabic and Persian lyric poetry. It also examines works by the indigenous critics of poetry in both Arabic and Persian.

The Reception of Greek Lyric Poetry in the Ancient World:

Transmission, Canonization and Paratext Abhinav Publications
Hafiz was a Persian lyric poet (1315/17-1390) whose collected works, or "Divan," are as sacred to most Iranians as the Qur'an. He was highly acclaimed during his lifetime, and is by far the most popular poet in Iran, where they celebrate Hafiz Day on October 12. Although he was influenced by Islam, Hafiz is widely respected by Hindus, Christians and others for his beautiful turn of a phrase and for his regard of the universal soul. "The Collected Poems of Hafiz" touch on themes of love, faith and exposing hypocrisy, and many people find personal guidance within its pages. Since Hafiz' work was first translated into English in 1771, scholars in the Western world have been conflicted between literal and mystical interpretations of the poems. Nevertheless, they provide fascinating details on life and culture in Persia, and to some, it brings valuable insight toward mysticism and the ineffable.

Recasting Persian Poetry I.B. Tauris

New approach to translating the Greek lyric poets

Persian Poetry in England and America Bloomsbury Publishing

This is the first comprehensive and comparative study of compositional and stylistic techniques in medieval Arabic and Persian lyric poetry. It also examines works by the indigenous critics of poetry in both Arabic and Persian.

Persian Lyric Poetry in the Classical Era, 800-1500: Ghazals, Panegyrics and Quatrains UNC Press Books

The Ottoman Empire was one of the most significant forces in world history and yet little attention is paid to its rich cultural life. For the people of the Ottoman Empire, lyrical poetry was the most prized literary activity. People from all walks of life aspired

to be poets. Ottoman poetry was highly complex and sophisticated and was used to express all manner of things, from feelings of love to a plea for employment. This collection offers free verse translations of 75 lyric poems from the mid-fourteenth to the early twentieth centuries, along with the Ottoman Turkish texts and, new to this expanded edition, photographs of printed, lithographed, and hand-written Ottoman script versions of several of the texts--a bonus for those studying Ottoman Turkish. Biographies of the poets and background information on Ottoman history and literature complete the volume.

Narrative and Lyric Poetry Routledge

English Summary: This book is a research on the Persian poetry of Muhammad Iqbal, whom Pakistan chose as its national poet. It specifies the position of these poems between tradition and modernity as well as the appeal of these poems to Iqbal's contemporaries. Based on structural text analysis, aesthetics of reception and the semiotics of Umberto Eco, it proves that the message of the poems in *Message of the East* and *Persian Psalms* is clearly romantic. This romanticism is an adaption of national romanticism and can be named a pan-islamic romanticism of power as opposed to nature romanticism. The traditional forms of the poems turn out to be mere tools to render this message plausible. Using traditional rhetorics in order to convey a thoroughly modern content, Iqbal succeeded in attaching the muslims of India to the discourses of panislamism and self-governance and in motivating them for joining India's independence movement. German Description: Dieses Buch untersucht die Position der persischen Lyrik des pakistanischen Nationaldichters Muhammad Iqbal zwischen Tradition und

Moderne und versucht, die Wirkungsweise dieser Gedichte darzustellen. Es legt auf der Basis von strukturalistischer Textanalyse, Rezeptionsästhetik und Umberto Ecos Semiotik dar, dass die Botschaft der beiden Gedichtbände Botschaft des Ostens und Persischer Psalter sehr eindeutig nationalromantisch (genauer umma-romantisch) ist und die traditionellen Formen nur dazu dienen, diese Botschaft dem indisch-islamischen Leser plausibel zu machen. Mit dieser Poesie hat Iqbal die Muslime Indiens an die Diskurse des Panislamismus und der Selbstbestimmung angeschlossen und sie zur Mitarbeit an der Unabhängigkeit Indiens motiviert.

The Collected Lyric Poems of Luís de Camões Ibex Publishers, Inc.

In *The Reception of Greek Lyric Poetry in the Ancient World: Transmission, Canonization and Paratext*, twenty-one international scholars discuss the afterlife of early Greek lyric poetry (iambic, elegiac, and melic) from the 5th century BCE to the 12th century CE.

Forugh Farrokhzad, Poet of Modern Iran Edinburgh Historical Studies of Iran and the Persian World

The pioneering Iranian poet and filmmaker Forugh Farrokhzad was an iconic figure in her own day and has come to represent the spirit of revolt against patriarchal and cultural norms in 1960s Iran. Five decades after her tragic death at the age of 32, Forugh Farrokhzad, Poet of Modern Iran brings her ground-breaking work into new focus. During her lifetime Farrokhzad embodied the vexed predicament of the contemporary Iranian woman, at once subjected to long-held traditional practices and influenced by newly introduced modern social sensibilities. Highlighting her

literary and cinematic innovation, this volume examines the unique place Farrokhzad occupies in Iran, both among modern Persian poets in general and as an Iranian woman writer in particular. The authors also explore Farrokhzad's appeal outside Iran in the Iranian diasporic imagination and through the numerous translations of her poetry into English. It is a fitting and authoritative tribute to the work of a remarkable woman which will introduce and explain her legacy for a 21st-century audience. This second edition includes two new chapters which explore a travelogue Farrokhzad wrote during her time in Italy, and an examination of Farrokhzad's influence on the writings of the Afghan female poet Laila Sarahat Rowshani.

Persian Lyric Poetry University of Michigan Press

Recite in the Name of the Red Rose introduces Western readers to constructions of the sacred in twentieth-century Iranian poetry. Sifting through the lives and writings of modern and classical poets, Fatemeh Keshavarz provides a systematic examination of the array of religious impulses in recent Persian verse. Viewing poetry as the site of the emergence of the self and the sacred, she confirms that sanctification is not static in its forms but continuously in flux and that the poetic modes used to articulate the sanctified are equally fluid. Keshavarz begins by introducing the core concepts that define and detach religion and secularity in contemporary Iranian society.

Ethics in Persian Poetry University of Washington Press

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.

Recite in the Name of the Red Rose Princeton University Press I.B.Tauris in association with the Iran Heritage Foundation After six hundred years, the Persian lyrical poet Hafiz (d. 1389) still remains the most popular poet in Iran, Afghanistan, Tajikistan and other parts of Central Asia where Persian is spoken today as the mother tongue. Imitated by the likes of Goethe in Germany, venerated by Tennyson in England and Emerson in the United States during the nineteenth century, he continues to attract attention and inspire admirers worldwide. Hafiz's masterful use of the rhetorical arts, his poetic devices and his skill in imagery are acclaimed as the benchmark of lyrical excellence in Persian. Yet the undying cult of Hafiz's popularity owes as much to his fascinating cosmopolitan romantic vision as to the exceptionally high calibre of his poetry. This important volume is not only the first study to date of the philosophical, theological and mystical

bases of Hafiz's erotic spirituality but the most comprehensive introduction to the poet's romantic philosophy, literary tradition, poetry and biography yet published in any European language. It situates for the first time Hafiz's rhetoric of romance within the broader context of 'Love Theory' in Arabic and Persian poetry. The work will appeal not only to students of Islamic philosophy, Sufism and Middle Eastern studies but also to a wider audience interested in comparative poetics, Eastern literature and spirituality, medieval romance and the philosophy of love.

Hafiz and the Religion of Love in Classical Persian Poetry
Bloomsbury Publishing

Háfiz is honored as the greatest lyric poet of Iran and the D'ván-i Háfiz, his collected poetry, is without doubt one of the world's greatest literary achievements. Translated here from the edition of Parv'z Nát'l Khánlar', the 486 poems have been rendered as literally as possible while trying to convey some sense of the original poetry to the reader who lacks knowledge of Persian. The ghazals are introduced and presented with extensive annotation by one of today's most eminent scholars of Persian literature.