

Selections From The Poetry Of The Afghans

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This curated collection presents a rich tapestry of Afghan poetry, offering readers a profound glimpse into the vibrant literary traditions and emotional depth of Afghanistan. Discover a diverse array of poems that reflect the country's history, culture, and enduring spirit, making it an essential read for enthusiasts of world literature and those seeking to explore the unique voice of Afghan poets.

Educators may refer to them when designing or updating course structures.

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Includes biographical sketches of the poets.

Selection from the Poetry of the Afghans

"This is an anthology of English translations of Pushto poets from the 16th century on. Most, if not all, of these poets are Sufi. They utilize the poetic vocabulary of Sufiism: the tavern, the wine, the flowers, etc., all actually technical terms describing the soul's progression on the mystical path towards God. Raverty's introductory essay, Remarks on the Mystic Doctrine and Poetry of the Sufis provides a skeleton key to the symbology. Most of the writers included here were, in addition to being Sufi poets, tribal leaders, men of action, in many cases related in some fashion. For instance, the prolific Khushhal Khan fathered Ashraf Khan and Abd-ul-Kadir Khan, all very formidable poets and warriors. Their poetry reflects a tribal, patriarchal society (women don't normally appear in these texts except as the 'beloved,' or a target of scorn). However, this is not the bleak, bigoted, art and music starved world of the Taliban. It is clear that not all of that Sufi joie de vivre is metaphorical, and many of the verses display a wicked sense of humor. The descriptions of nature are realistic, and their love of country is fierce. --Forgotten Books.

Selections from the Poetry of the Afghans

Selections from the Poetry of the Afghans - from the sixteenth to the nineteenth century is an unchanged, high-quality reprint of the original edition of 1862. Hansebooks is editor of the literature on different topic areas such as research and science, travel and expeditions, cooking and nutrition, medicine, and other genres. As a publisher we focus on the preservation of historical literature. Many works of historical writers and scientists are available today as antiques only. Hansebooks newly publishes these books and contributes to the preservation of literature which has become rare and historical knowledge for the future.

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Sammlung

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Selections from the Poetry of the Afghans, from the Sixteenth to the Nineteenth Century

Literal translations from the original Pus'hto; with biographies of the classical poets, and commentary on the mystic doctrine and poetry of the Sufis.

Selection from the Poetry of the Afghans

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Our Village by Mojib Rahman Atal Our Village is a window to see Afghanistan through the eyes of its poets and photographers. This is not only a book, but a catalog of photos exposing the beauty of rural Afghanistan. It is an anthology in which each poem reveals inequalities, imbroglios, pride, sympathy, nostalgia, and missing peace and stability in war-torn Afghanistan. Already vastly popular in Afghanistan and surrounding areas, copies of Our Village have been requested to be mass produced.

Selections From the Poetry of the Afghans

>KHUSHAL KHAN KHATTAK

Selections from the Poetry of the Afghans

The authors of oral literature in the Pashtun language create their work at a far remove from any books. Generally deprived of the support of schools and universities, their compositions are inseparable from song. Their poetry is never declaimed; rather, their rhyme and rhythm have melodic value. These popular improvisations do not exalt mystic love. In them there is no aspiration whatsoever to an unfathomable and incommunicable heaven, nor devotion to the lord, nor praise for an absolute master, nor any Adonis. To the contrary, they are songs of the earth. They celebrate nature, mountains, rivers, dawn and night's magnetic space. They are songs of war and honor, shame and love, beauty and death. The repression of Afghan women has caused untold suffering, particularly through moral subjugation. Infant daughters and their mothers are received with scorn and shame, and lead lives of subordination and humiliation. Their rebellion against these tribal codes comes only through suicide and song. Translated from the Pashtun into French by the eminent Sayd Bahodine Majrouh, the greatest Afghan poet of the twentieth century, his text has been rendered into English in the expert hands of Marjolijn de Jager of the Translation Department at NYU.

Selections from the Poetry of the Afghans from the Sixteenth to the Nineteenth Century...

An eye-opening collection of clandestine poems by Afghan women Because my love's American, blisters blossom on my heart. Afghans revere poetry, particularly the high literary forms that derive from Persian or Arabic. But the poem above is a folk couplet—a landay, an ancient oral and anonymous

form created by and for mostly illiterate people: the more than 20 million Pashtun women who span the border between Afghanistan and Pakistan. War, separation, homeland, love—these are the subjects of landays, which are brutal and spare, can be remixed like rap, and are powerful in that they make no attempts to be literary. From Facebook to drone strikes to the songs of the ancient caravans that first brought these poems to Afghanistan thousands of years ago, landays reflect contemporary Pashtun life and the impact of three decades of war. With the U.S. withdrawal in 2014 looming, these are the voices of protest most at risk of being lost when the Americans leave. After learning the story of a teenage girl who was forbidden to write poems and set herself on fire in protest, the poet Eliza Griswold and the photographer Seamus Murphy journeyed to Afghanistan to learn about these women and to collect their landays. The poems gathered in *I Am the Beggar of the World* express a collective rage, a lament, a filthy joke, a love of homeland, an aching longing, a call to arms, all of which belie any facile image of a Pashtun woman as nothing but a mute ghost beneath a blue burqa.

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The Pearl of Dari takes us into the heart of Afghan refugee life in the Islamic Republic of Iran through a rich ethnographic portrait of the circle of poets and intellectuals who make up the "Pearl of Dari" cultural organization. Dari is the name by which the Persian language is known in Afghanistan. Afghan immigrants in Iran, refugees from the Soviet war in Afghanistan, are marginalized and restricted to menial jobs and lower-income neighborhoods. Ambitious and creative refugee youth have taken to writing poetry to tell their story as a group and to improve their prospects for a better life. At the same time, they are altering the ancient tradition of Persian love poetry by promoting greater individualism in realms such as gender and marriage. Zuzanna Olszewska offers compelling insights into the social life of poetry in an urban, Middle Eastern setting largely unknown in the West.

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These are poems of love and war and friendship and tell us more about Afghanistan than a million news reports. Anybody claiming to be an Afghan expert should read this book before giving their next opinion.' – Muhammad Hanif 'Afghanistan has a rich and ancient tradition of epic poetry celebrating resistance to foreign invasion and occupation. This extraordinary collection is remarkable as a literary project – uncovering a seam of war poetry few will know ever existed, and presenting to us for the first time the black turbaned Wilfred Owens of Wardak. But it is also an important political project: humanising and giving voice to the aspirations, aesthetics, emotions and dreams of the fighters of a much-caricatured and still little-understood resistance movement that is about to defeat yet another foreign occupation.' – William Dalrymple Overlooked by many as mere propaganda, poetry offers an unfettered insight into the wider worldview of the Afghan Taliban. This collection of over two hundred poems draws upon Afghan tradition and the recent past as much as upon a long history of Persian, Urdu and Pashto verse. The contrast between the severity of their ideology and the Taliban's long-standing poetic tradition is nothing short of remarkable. Unrequited love, vengeance, the thrill of battle, religion and nationalism — even a yearning for non-violence — are expressed through images of wine, powerful women and pastoral beauty, providing a fascinating insight into the hearts and minds of these redoubtable adversaries. Taliban verse is fervent, and very modern in its criticism of human rights abuses by all parties to the conflict. Whether describing an air strike on a wedding party or lamenting, 'We did all of this to ourselves', it is concerned not with politics, but with identity, and a full, textured, deeply conflicted humanity. It is such impassioned descriptions – sorrowfully defeated and enraged, triumphant, bitterly powerless or biting satirical – and not the austere arguments of myriad analysts that will ultimately define and endure as a record of the war in Afghanistan.

Selections from the Poetry of the Afghans, from the Sixteenth to the Nineteenth Century

DIVAN OF KHUSHAL Translation & Introduction by Paul Smith Khushal Khan Khattak (1613-1689) was a Pashtun poet, warrior, Sufi and chief of the Khattak tribe. He wrote in Pashtu during the reign of the Mughals and fought the fanatic Aurangzeb and admonished Afghans to forsake their divisive tendencies and unite. He was the father of fifty-seven sons, some of them fine poets and thirty daughters. He is the author of over 200 works in Pashtu and Persian, consisting of Poetry, Sufism, Medicine, Ethics, Religious Jurisprudence, Philosophy, Falconry, etc., together with an account of the events of his own life. His poetry is said to consist of more than 45,000 poems! There is no other poet in the Afghan language who created so many poems on such a wide range of subjects. He wrote many ghazals, ruba'is, qasidas, qi'tas and masnavis. Introduction on his Life, Times & Poetry; Various Forms of Poetry

Used by Khushal; Selected Bibliography. Correct rhyme-structure has been kept and the meaning of these beautiful, powerful, and often Sufi spiritual poems. Appendix: The Poems of Khushal Khan Kattak from...Selections from the Poetry of the Afghans, by H.G. Raverty, [1868], (died 1906)... Large Format Paperback. Pages 331 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 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). Paul Smith (b. 1945) is a poet, author and translator of many books of Sufi poets from the Persian, Arabic, Urdu, Turkish, Pashtu and other languages including Hafiz, Sadi, Nizami, Rumi, 'Attar, Sana'i, Obeyd Zakani, Mu'in, Amir Khusrau, Nesimi, Kabir, Anvari, Ansari, Jami, Khayyam, Rudaki, Seemab, Jigar, Hali, Makhfi, Abu Nuwas and others, and his own poetry, fiction, plays, biographies and screenplays. www.newhumanitybooks.com.

Selection from the Poetry of the Afghans

"Mirza Khan, Ansari, was a descendant, probably a grandson, of Par Ros'han, the founder of the Ros'hanaen sect, which made a great noise among the Afghans, about the year 1542-3 of our Era. He appears to have commenced writing poetry in the year A. H. 1040; and these effusions were afterwards brought together in the form of a Diwvn or Collection of Odes, bearing his name. Some parties contend that his real name was Fati Khan, and that he was of the Yusufzi tribe of the Afghans, and that the term Mirza is an assumed name, usually taken by Oriental poets. Moazi, however, is a Persian word, signifying a prince or a nobleman, and also a secretary or writer, and would never be assumed by an Afghan, it being a distinctive appellation applied to persons of Persian descent, by the Afghans. "

Selection of Poetry of the Afghans

While much has been written about the Taliban's military tactics, media strategy and harsh treatment of women, the cultural and sometimes less overtly political representation of their identity, the Taliban's other face, is often overlooked. Most Taliban fighters are Pashtuns, a people who cherish their vibrant poetic tradition, closely associated with that of song. The poems in this collection are meant to be recited and sung; and this is the manner in which they are enjoyed by the wider Pashtun public today. For the Taliban today, these poems, or ghazals, have a resonance back to the 1980s war against the Soviets, when similar rhetorical styles, poetic formulae and tricks with metre inspired mujahideen combatants and non-combatants alike. The poetry presented here includes 'classics' of the genre from the 1980s and 1990s as well as a selection from the odes and ghazals of today's conflict.

Selections from the Poetry of the Afghans Illustrated

Presents a thematically indexed bibliography devoted to Afghanistan. Following the pattern established by one of its major data sources, viz, the acclaimed Index Islamicus, both journal articles and book publications are included and indexed.

Selections from the Poetry of the Afg2- ns, from the Sixteenth to the Nineteenth Century

This bilingual collection, in English and Dari, of poetry and prose gathers the work of women participating in the Afghan Women's Writing Project, an international group that supports the human right to voice one's story. For many of the writers, this will be the first time that their words are printed in their own language a rarity for women living in Afghanistan. Washing the Dust from Our Hearts is a testament to the resilient spirit of Afghan women. The impact of their bravery is but the beginning of a quiet revolution.

Selections from the Poetry of the Afghans, from the 16Th to the 19Th Century

The Promise of Paradise is a collection of over 140 poems, through which the author chronicles the suffering decades of imposed conflicts have inflicted on the people of Afghanistan. The collection largely draws on the author's own life hardships as an Afghan refugee in Iran and Pakistan to tell the tragic saga of the Afghan people, especially of the Afghan women and girls, over the past decade. Each poem in the collection reacts and responds to an unfortunate event in Afghanistan, depicting scenes of unprecedented suffering of Afghans victimized by terrorism, abject poverty, and a culture of impunity. In

a nutshell, the recent history of Afghanistan, punctuated by many human tragedies due to an ongoing war and its dehumanizing politics, is creatively narrated in the collection.

Selections From the Poetry of the Afghans

This is the Black and White version of the book. The paintings in the interior of the book is in Black and White. The first English poetry book written by an Afghan poet, Tears of Heart is an exciting re-release of Marghana Sharq's acclaimed 1988 book of poetry, The Debris of Dreams, with additional poems exploring Marghana's feelings about separation, war, missing home, and her conflict with her culture. Marghana wrote The Debris of Dreams while a teenager, and her powerful and profound prose explore both the war in her country and the war within herself, as she must hide her feelings of love and passion in a world that condemns them. The Debris of Dreams became the first book of poetry to feature the authentic voice of an Afghan woman. Marghana soon appeared on the BBC, in The New York Times, and in The Washington Post. Along with acclaim, however, came controversy. The government banned the sale of the book and Marghana fled the country, finally immigrating to the United States. Thoughts of her people back home suffering in war and poverty created a feeling of helplessness. Nevertheless, Marghana tried to freeze her emotions and walk away from her passion toward building a new life, from scratch. After she read an article about the importance of her poetry to the Afghan people, Marghana became impassioned enough to pick up her pen once again. Tears of Heart is written in three sections. Section One comes from the original book with minor modifications and includes poems written between the ages of fifteen and eighteen. Section Two poems were penned during the Russian and Mujahideen Wars, a time when Marghana was between the ages of eighteen and twenty-one. The final section contains selections from various ages and times. Through her compelling verse, we see the strength and wisdom of this incredible woman who still burns with passion and anguish for the homeland she never forgot. This book has beautiful paintings-- in Black and White.

Selections from the Poetry of the Afghans

RUBA'IYAT OF KHUSHAL The Sufi Saint, Poet & Warrior of Afghanistan Translation & Introduction Paul Smith Khushal Khan Khattak (1613-1689) was a Pashtun poet, warrior, Sufi Master and chief of the Khattak tribe. He wrote in Pashtu during the reign of the Mughals and fought the fanatic Aurangzeb and admonished Afghans to forsake their divisive tendencies and unite. He was the father of fifty-seven sons, some fine poets and thirty daughters. He is the author of over 200 works in Pashtu and Persian, consisting of Poetry, Sufism, Medicine, Ethics, Religious Jurisprudence, Philosophy, Falconry, etc., together with an account of the events of his own life. He wrote many ghazals, over 2000 ruba'is (over 200 translated here), qasidas, qi'tas and masnavis. Introduction: Life, Times & Poetry of Khushal; Forms & History of the Ruba'i; Selected Bibliography. Correct rhyme-structure of the ruba'i is kept and the meaning of these beautiful, powerful, and often spiritual (Sufi) four line poems. Large Print (16pt), Large Format (7" x 10") Pages 300. 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, Nesimi, Kabir, Anvari, Ansari, Jami, Khayyam, Rudaki, Yunus Emre, Lalla Ded, and many others, and his own poetry, fiction, plays, biographies, children's books, 12 screenplays. amazon.com/author/smithpa

Afghan Poetry of the Seventeenth Century

Afghan Poetry of the Seventeenth Century: Being Selections from the Poems of Khush Hal Khan Khatak. With Translations and Grammatical Introduction