

The Poet Of Baghdad

[#Poet of Baghdad](#) [#Abu Nuwas](#) [#Baghdad poetry](#) [#Classical Arabic literature](#) [#Islamic Golden Age poets](#)

Discover the profound legacy of "The Poet of Baghdad," often attributed to the influential figure of Abu Nuwas. Explore how Baghdad poetry and classical Arabic literature flourished during the vibrant Islamic Golden Age, leaving an indelible mark on cultural and literary traditions.

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The Poet of Baghdad

In the winter of 1979 Nabeel Yasin, Iraq's most famous young poet, gathered together a handful of belongings and fled Iraq with his wife and son. Life in Baghdad had become intolerable. Silenced by a series of brutal beatings at the hands of the Ba'ath Party's Secret Police and declared an "enemy of the state," he faced certain death if he stayed. Nabeel had grown up in the late 1950s and early '60s in a large and loving family, amid the domestic drama typical of Iraq's new middle class, with his mother Sabria working as a seamstress to send all of her seven children to college. As his story unfolds, Nabeel meets his future wife and finds his poetic voice while he is a student. But Saddam's rise to power ushers in a new era of repression, imprisonment and betrayal from which few families will escape intact. In this new climate of intimidation and random violence Iraqis live in fear and silence; yet Nabeel's mother tells him "It is your duty to write." His poetry, a blend of myth and history, attacks the regime determined to silence him. As Nabeel's fame and influence as a poet grows, he is forced into hiding when the Party begins to dismantle the city's infrastructure and impose power cuts and food rationing. Two of his brothers are already in prison and a third is used as a human minesweeper on the frontline of the Iran-Iraq war. After six months in hiding, Nabeel escapes with his wife and young son to Beirut, Paris, Prague, Budapest, and finally England. Written by Jo Tatchell, a journalist who has spent many years in the Middle East and who is a close friend of Nabeel Yasin's, Nabeel's Song is the gripping story of a family and its fateful encounter with history. From a warm, lighthearted look at the Yasin family before the Saddam dictatorship, to the tale of Nabeel's persecution and daring flight, and the suspense-filled account of his family's rebellion against Saddam's regime, Nabeel's Song is an intimate, illuminating, deeply human chronicle of a country and a culture devastated by political repression and war.

Plague Lands and Other Poems

Born in Baghdad in 1945, now living in London, Fawzi Karim is one of the most compelling voices of the exiled generation of Iraqi writers. In the first collection of his poetry to appear in English, his long sequence 'Plague Lands' is an elegy for the life of a lost city, a chronicle of a journey into exile, haunted by the deep history of an ancient civilisation. Memories of Baghdad's smoke-filled cafés, its alleys and mulberry-shaded squares, the tang of tea, of coffee beans...arak, naphthalene, damp straw mats', are recalled with painful intensity. Karim's defiant humanity, rejecting dogma and polemic, makes him

a necessary poet for fractured times. Working closely with the author, the poet Anthony Howell has created versions of *Plague Lands* and a selection of Karim's shorter poems. Notes on the poems, Elena Lappin's introduction and an afterword by Marius Kociejowsky exploring Karim's life, illuminate the context of the poetry.

Baghdad, Mon Amour

Baghdad, Mon Amour is a memoir by Salah Al Hamdani centered on his imprisonment under Saddam Hussein, his subsequent exile in France for more than thirty years, and his emotional return to Baghdad and seeing his family again after all those years with feelings of tremendous joy but also guilt for having "abandoned" them. The beauty of Al Hamdani's prose and poetry is skillfully captured in Sonia Alland's translation.

The Iraqi Nights

Through the personification of Scheherazade from "One Thousand and One Nights"

Placing the Poet

Makes available, for the first time in English, the work of a major modern Arab poet, providing a framework for understanding his experience not only as an Arab writer but as a postcolonial one.

Baghdad, Adieu

Iraqi poet Salah Al Hamdani has lived a remarkable life. The author of some forty books in French and Arabic, he began life as a child laborer, with little or no education. As a political prisoner under Saddam Hussein, he learned to read and write Arabic; once he was released from prison, he continued to work against the regime, ultimately, at age twenty-one, choosing exile in Paris. He now writes in French, but he remains a poet of exile, of memory, wounded by the loss of his homeland and those dear to him. This landmark collection gathers thirty-five years of his writings, from his first volume in Arabic, *Memory of Embers*, to his latest collection, written originally in French, *For You I Dream*. It offers English-language readers their first substantial overview of Al Hamdani's work, fired by the fight against injustice and shot through with longing for the home to which he can never return.

The Baghdad Blues

These poems convey the sense of shock and horror at the human cruelty and waste of war in Iraq.

Flying Over Baghdad with Sylvia Plath

Poetry as hero, not heroic poetry. Just masterful verse which performs extraordinary work in extraordinary circumstances. No one has, likely, ever uttered the words, "Read Jennifer Kronovet's collection; it will save your life!" That is, until today. Because it has, for me. All the poets introduced here have literally plucked me from flames. I had to make sense of Afghanistan, Iraq, The Surge, our Senate's approval of The Surge, my family's struggles in my absence, and the moral decrepitude of the undertakings of conflict, these ones, and all the ones before. Years ago, poet Donald Finkel introduced me to the writings of Albert Goldbarth. His piece "Knees/Dura-Europos" made me grasp the overwhelming continuity of war, its timelessness, and how Goldbarth confronted it with lines like, "This is what's happening now," and, "This is what's going to happen." So, the question is, What is poetry doing about it? Because we know war happened, happens, and will happen again. Well, if you ask the poets represented in this book, they can truly say, "We are denying it an enclave;" "We have named it what it is;" "We have plowed its fields with salt;" "We have refused to clothe or feed it." There is no need to charge barricades. These poets have denied war the ability to traverse their land, in the time-honored guerilla fashion of refusing an enemy sustenance, support, a base from which to operate and raze surrounding country. While I served in President Bush's wars, their work became a series of safe houses, places I could find sympathy and support. So now, having departed these wars, reviewing my experiences, I pin these tiny medals on the poets that did a hero's work, pulled me from the fire, fed me bread and wine in the dark, warm corners of their books.

Black Butterflies Over Baghdad

Chosen by Tim Seibles for The Hilary Tham Capital Collection. Brian Turner says Sullivan "listens across cultures and across languages in order to undo the erasures of time and power," calling this "a book of compassion and deep humanity." Poems spring from inspirations as various as paintings by Iraqi painters, the voices of Iraqi poets, co-translation projects with poets living there or in exile, and daily life in Iraq itself. Co-translations comprise one section of the collection and give a priceless cross-section of Iraqi poets today. Says Seibles: "David Allen Sullivan gives us an intimate tour of war-torn Iraq, an intricate look at the minds of people for whom military violence had become a defining part of daily life. Because these figures speak with such authority and desperation, reading this collection disrupts and deepens the way we, who have not lived with war, perceive its terrible damage. The poems are at times poignantly lyrical and in other moments darkly magical--as if the reader has somehow entered the poet's more than real dreamscape. I don't know if art can save us from self-annihilation, but to echo Muriel Rukeyser slightly: David Allen Sullivan's poetry is the kind of thing that might help us back away from the brink." Lola Haskins adds: "Sullivan's book left me in a state of shock and awe: shocked by the terrible sufferings of the Iraqi people, and awed by the high and heart-breaking grace of the survivors who present them. For me, the most resonant word in the poems is 'blood,' not because it's so often used, but because of its double meanings: the literal--the substance in all our veins that's essential to life, and the figurative--'family,' which is the heart the whole collection wears on its metaphoric sleeve: that we are all, wherever we come from, family." Poetry. Middle Eastern Studies.

Baghdad

Baghdad: The City in Verse captures the essence of life lived in one of the world's enduring metropolises. This unusual anthology offers original translations of 170 Arabic poems from Bedouin, Muslim, Christian, Kurdish, and Jewish poets--most for the first time in English--from Baghdad's founding in the eighth century to the present day.

The Poetry of Sadi Yusuf

Sa'di Yusuf has long been acknowledged as Iraq's foremost living poet and one of the pre-eminent modernists of Arabic poetry. In this first book-length study in English on the subject, the author seeks to provide a comprehensive look at Yusuf's literary accomplishments through thematic analysis and close readings that place his texts within wider literary contexts. Encompassing discussions of more than a hundred poems, this study offers a coherent framework for understanding the body of work created by a major poet of our time.

Nabeel's Song

In the winter of 1979 Nabeel Yasin, Iraq's most famous young poet, gathered together a handful of belongings and fled Iraq with his wife and son. Life in Baghdad had become intolerable. Silenced by a series of brutal beatings at the hands of the Ba'ath Party's Secret Police and declared an "enemy of the state," he faced certain death if he stayed. Nabeel had grown up in the late 1950s and early '60s in a large and loving family, amid the domestic drama typical of Iraq's new middle class, with his mother Sabria working as a seamstress to send all of her seven children to college. As his story unfolds, Nabeel meets his future wife and finds his poetic voice while he is a student. But Saddam's rise to power ushers in a new era of repression, imprisonment and betrayal from which few families will escape intact. In this new climate of intimidation and random violence Iraqis live in fear and silence; yet Nabeel's mother tells him "It is your duty to write." His poetry, a blend of myth and history, attacks the regime determined to silence him. As Nabeel's fame and influence as a poet grows, he is forced into hiding when the Party begins to dismantle the city's infrastructure and impose power cuts and food rationing. Two of his brothers are already in prison and a third is used as a human minesweeper on the frontline of the Iran-Iraq war. After six months in hiding, Nabeel escapes with his wife and young son to Beirut, Paris, Prague, Budapest, and finally England. Written by Jo Tatchell, a journalist who has spent many years in the Middle East and who is a close friend of Nabeel Yasin's, Nabeel's Song is the gripping story of a family and its fateful encounter with history. From a warm, lighthearted look at the Yasin family before the Saddam dictatorship, to the tale of Nabeel's persecution and daring flight, and the suspense-filled account of his family's rebellion against Saddam's regime, Nabeel's Song is an intimate, illuminating, deeply human chronicle of a country and a culture devastated by political repression and war.

Fifteen Iraqi Poets

A collection of dazzling new, contemporary from Iraq, edited by award-winning Iraqi-American poet Dunya Mikhail

In Her Feminine Sign

A Poetry Book Society Autumn 2019 Wild Card Selection At the heart of In Her Feminine Sign, Dunya Mikhail's luminous new collection of poems, is the Arabic suffix taamarbuta, 'the tied circle' – a circle with two dots above it that indicates a feminine word, or sign. This tied circle transforms into the moon, a stone that binds friendship, birdsong over ruins, and a hymn to Nisaba, the goddess of writing. With a deceptive simplicity and disquieting humour reminiscent of Wislawa Szymborska, and a lyricism wholly her own, Mikhail slips between her childhood in Baghdad and her present life in Detroit, between Ground Zero and a mass grave, tracing new circles of light.

Al-Mutanabbi Street Starts Here

On March 5th, 2007, a car bomb was exploded on al-Mutanabbi Street in Baghdad. More than thirty people were killed and more than one hundred were wounded. This locale is the historic center of Baghdad bookselling, a winding street filled with bookstores and outdoor book stalls. Named after the famed 10th century classical Arab poet al-Mutanabbi, it has been the heart and soul of the Baghdad literary and intellectual community. This anthology begins with a historical introduction to al-Mutanabbi Street and includes the writing of Iraqis as well as a wide swath of international poets and writers who were outraged by this attack. This book seeks to show where al-Mutanabbi Street starts in all of us: personally, in our communities, and in our nations. It seeks to show the commonality between this small street in Baghdad and our own cultural centers, and why this attack was an attack on us all. This anthology sees al-Mutanabbi Street as a place for the free exchange of ideas; a place that has long offered its sanctuary to the complete spectrum of Iraqi voices. This is where the roots of democracy (in the best sense of that word) took hold many hundreds of years ago. This anthology looks toward al-Mutanabbi Street as an affirmation of all that we hope for in a more just society. Contributors include: Beau Beausoleil, Musa al-Musawi, Anthony Shadid, Mousa al-Naseri, Naomi Shihab Nye, Deena Metzger, Sam Hamod, Lutfiya Al-Dulaimi, Zaid Shlah, Persis Karim, Ayub Nuri, Marian Haddad, Sarah Browning, Eileen Grace O'Malley Callahan, Roger Sederat, Elline Lipkin, Esther Kamkar, Robert Perry, Gloria Collins, Brian Turner, Gloria Frym, Owen Hill, Abd al-Rahim, Salih al-Rahim, Yassin "The Narcicyst" Alsalman, Jose Luis Gutierrez, Sargon Boulus, Peter Money, Sinan Antoon, Muhammad al-Hamrani, Livia Soto, Janet Sternburg, Sam Hamill, Salah Al-Hamdani, Gail Sher, Dunya Mikhail, Irada Al Jabbouri, Dilara Cirit, Niamh MacFionnlaioich, Erica Goss, Daisy Zamora, George Evans, Steve Dickson, Maysoon Pachachi, Summer Brenner, Jen Hofer, Rijin Sahakian, Badr Shakir al-Sayyab, Jane Hirshfield, Jack Marshall, Susan Moon, Diana di Prima, Evelyn So, Nahrain Al-Mousawi, Ko Un, Joe Lamb, Katrina Rodabaugh, Mohammed Hayawi, Nazik Al-Malaika, Raya Asee, Gazar Hantoosh, Mark Abley, Majid Naficy, Lewis Buzbee, Ibn al-Utri, Thomas Christensen, Amy Gerstler, Genny Lim, Saadi Youssef, Judith Lyn Suttton, Josh Kun, Dana Teen Lomax, Etel Adnan, Bushra Al-Bustani, Marilyn Hacker, Richard Harrison, Fady Joudah, Philip Metres, Hayan Charara, Annie Finch, Kazim Ali, Deema K. Shehabi, Kenneth Wong, Elmaz Abinader, Habib Tengour, Khaled Mattawa, Rachida Madani, Amina Said, Alise Alousi, Sita Carboni, Fran Bourassa, Jabez W. Churchill, Daniela Elza, Linda Norton, Fred Norman, Bonnie Nish, Janet Rodney, Adrienne Rich, Cornelius Eady, Julie Bruck, Kwame Dawes, Ralph Angel, B.H. Fairchild, Terese Svoboda, Mahmoud Darwish, Amir el-Chidiac, Aram Saroyan, Sholeh Wolpe, Nathalie Handal, Azar Nafisi, Dima Hilal, Tony Kranz, Jordan Elgrably, devorah major, Suzy Malcolm, Ibrahim Nasrallah, Rick London, Sarah Menefee, Roberto Harrison, Fadhil Al-Azzawi, Amaranth Borsuk, Lamees Al-Ethari, Shayma' al-Saqr, Meena Alexander, and Jim Natal.

The Father of Locks

"Baghdad, the capital of the world, is a city crowded with stories, and founded on secrets, and some stories, can be deadly." "Ismail al-Rawiya is a thief who dreams of being a poet. He is drawn to Baghdad, and to the court of the Khalifah Harun al-Rashid. In the turbulent city, Ismail falls into the company of the poet Abu Nuwas, known as the Father of Locks. Abu Nuwas is a brilliant artist, but also a decadent drunkard with a taste for trouble." "The Father of Locks has his own secret: he is an irregular and reluctant agent of the scheming Wazir, Ja'Far al-Barmaki, who now assigns him to investigate reports that the Devil is stalking the streets of Baghdad. Together the poet and the thief uncover a hidden world, of forbidden cults, foreign spies, and a mysterious Brass Bottle." "The Father of Locks weaves together

history and legend in a tale of murder and espionage in the spirit of *The Thousand and One Nights*."
--Book Jacket.

The Khamriyyat of Abk Nuwās

Abk Nuwās was a great Arabic poet whose poetry encapsulated the society of his time. It has now been twelve centuries since Abk Nuwās composed words as he trod the streets of Baghdad. For most of that period, major parts of his work were censored by state and mosque. It's only recently that the suppressed material has been allowed to see the light of day, and this new translation of the known khamriyyat faithfully reflects the original. Abk Nuwās's khamriyyat exhorts his listener to seek out pleasures. He pays homage to aged wine and to the tavern as a recourse for carnal pleasures, where the client is entertained by an engaging wine-server (saqi) who welcomes him with a kiss and urges him to drink. A whole body of symbolism revolves round the wine. At its heart is the feminine imagery; the wine (khamr, feminine) is the daughter of the vine, a bride brought out of its boudoir (vat) to be mated with water (mā', masculine) to whom it submits at the mixing. That symbolism is a convenient vehicle for invoking a hetero/homo-erotic theme. Abk Nuwās does not seek his pleasures discreetly, asserting that a pleasure is not complete unless enjoyed openly. He is equally unreserved in his religious and social subversions. To an Arabist, the khamriyyat is a rich feast of lofty verse, witty allusions and dazzling imagery. Those qualities are reproduced here in a lucid and elegant translation that will delight the specialist as well as the general reader.

Ibn Zuraiq Al-Baghdadi

In fact, that night, I could not sleep a wink. I imagined Abu al-Hasan Ali Ibn Zuraiq al-Baghdadi's last night, sleeping restlessly until he took his last breath, beaten by despair, sorrow, homesickness, regret, and while reciting his only lines of poetry. That night, I was about to take my last breath too. Two souls passing away! The travelers would return to Baghdad with the news that my soul followed Ibn Zuraiq's soul in the same inn, inside the same room, on the second floor, in glamorous Cordoba. Yet the inn was a bad omen for everyone who came to it from the East! The news of my death shall reach the minister, who will inform the caliph. The latter will give orders to crucify me! I mean crucifying my memory, because I never came back with the definite truth.

Flowers of Flame: Unheard Voices of Iraq

"Iraq's poets have suffered imprisonment, exile, and death for the truths they have dared to tell. Poetry is not a luxury in Iraq, but a vital part of the struggle for the nation's future. This is poetry that is feared by tyrants and would-be tyrants. You will find joy here as well as struggle. Arabic poetry has a long and rich tradition of ecstatic love, whimsical humor, and philosophic insight. Remarkably, charm and lightness of touch abound. Even the war invites you to a picnic from which you will not return untouched. Many of these poems were written in response to the American invasion of Iraq in 2003. "Tomorrow the War Will Have a Picnic," for instance, was composed on the eve of the "shock and awe" campaign against Baghdad. We see here, through Iraqi eyes, the fall of Saddam's statue, his trial, the ongoing sectarian violence, and the foreign invaders on both sides of the struggle."--BOOK JACKET.

The Life and Times of Abk Tammām by Abk Bakr Muḥammad Ibn Yaḥyā Al-baklā

THE BOOK OF ABU NUWAS Translation & Introduction Paul Smith Abu Nuwas (757-814) was the most famous and infamous poet who composed in Arabic of the Abbasid era. His style was extravagant and his compositions reflected the licentious manners of the upper classes of his day. His father was Arab and his mother was Persian. As a youth he was sold into slavery; a wealthy benefactor later set him free. By the time he reached manhood he had settled in Baghdad and was composing poetry. It was at this time, because of his long hair, he acquired the name Abu Nuwas (Father of Ringlets). Gradually he attracted the attention of Harun al-Rashid and was given quarters at court. His ability as a poet no doubt was one reason for Abu Nuwas' success with the caliph, but after a while he became known as a reprobate and participated in less reputable pastimes with the ruler. He spent time in Egypt but soon returned to Baghdad to live out his remaining years. It is said he lived the last part of his life as a Sufi and some of his poems reflect this. He is popular today, perhaps more so than he ever was, as a kind of comic anti-hero in many Muslim countries. His poems consist of qit'as (of which he was the first master) ghazals and qasidas. His poems could be classified into: praises (of nobles and caliphs & famous people), mockeries, jokes, complaints, love of men and women, wine, hunting, laments, asceticism. All forms are here in the true meaning & rhyme structure.

Introduction on his Life, Times & Poetry and forms he composed in and two appendixes of some of the stories about him in the Arabian Nights and elsewhere. Large Format Paperback 7" x 10" 196 pages. 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 works in English into Persian and knower of Hafiz's Divan off by heart. Paul Smith 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, Omar Khayyam, Rudaki, Yunus Emre, Mahsati, Lalla Ded, Bulleh Shah, Shah Latif, Makhfi, Iqbal, Dara Shikoh, Ghalib and many others, as well as his own poetry, fiction, plays, biographies, children's books and a dozen screenplays. www.newhumanitybooks.com

The Book of Abu Nuwas

New Selected Poems is a poet's choice of over thirty years' work. Minhinick's poetry explores the complexities of belonging in the world. It is rooted in the rich particularity of industrial south Wales and the Welsh seaside resort in which he now lives, but its scope is global. New Selected Poems includes 'An Opera in Baghdad' as well as translations from six modern Welsh language poets; it mourns the ancient, savaged landscape of Iraq and listens to primeval echoes in the Welsh landscape; it celebrates the rhythms of the Americas. For Minhinick, people, relationships and landscapes interconnect. The poetry that is true to that world is both lyrical and highly political.

New Selected Poems

Abu Nuwas, the pre-eminent bacchic bard of the classical Arabic canon, was loved and reviled in equal measure for his lyrical celebration of Abbasid Baghdad's dissolute nightlife, his cutting satires of religion and the clergy, and the extraordinary range and virtuosity of his literary talent. Vintage Humour contains approximately 120 translations, each replicating the monorhyme scheme of the originals, with commentary where appropriate, a brief history of the poet's life and times, and a glossary of the key themes, motifs, and running jokes of the poems themselves. Based on extensive research with both Arabic and English source materials, Vintage Humour is an illuminating collection, of interest to both general and informed readers with an interest in Islamic studies, Arabic literature, and the history of Iraq and the Middle East.

Vintage Humour

Freya Stark first journeyed to Iraq in 1927. Seven years after the establishment of the British Mandate, the modern state was in its infancy and worlds apart from the country it has since become. During her many years in Iraq, Freya Stark was witness to the rise and fall of the British involvement in the country as well as the early years of independence. Typically - and controversially - she chose to live outside the close-knit western expatriate scene and immersed herself in the way of life of ordinary Iraqis - living in the 'native' quarter of the city and spending time with its tribal sheikhs and leaders. Venturing out of Baghdad, she travelled to Mosul, Nineveh, Tikrit and Najaf, where she perceptively describes the millennia-old tensions between Sunni and Shi'a, time not having dissipated their hatred. In the 1940s she returned again, this time travelling south, to the Marsh Arabs, whose way of life has now all but disappeared; north into Kurdistan and later, Kuwait, in the days before the oil boom. Painting a portrait of both the political and social preoccupations of the day as exquisitely as she does the people and landscapes of Iraq, Baghdad Sketches is a remarkable portrait of the country as it once was.

Baghdad Sketches

Poetry has long dominated the cultural landscape of modern Iraq, simultaneously representing the literary pinnacle of high culture and giving voice to the popular discourses of mass culture. As the favored genre of culture expression for religious clerics, nationalist politicians, leftist dissidents, and avant-garde intellectuals, poetry critically shaped the social, political, and cultural debates that consumed the Iraqi public sphere in the twentieth century. The popularity of poetry in modern Iraq, however, made it a dangerous practice that carried serious political consequences and grave risks to dissident poets. The Dangers of Poetry is the first book to narrate the social history of poetry in the modern Middle East. Moving beyond the analysis of poems as literary and intellectual texts, Kevin M. Jones shows how poems functioned as social acts that critically shaped the cultural politics of

revolutionary Iraq. He narrates the history of three generations of Iraqi poets who navigated the fraught relationship between culture and politics in pursuit of their own ambitions and agendas. Through this historical analysis of thousands of poems published in newspapers, recited in popular demonstrations, and disseminated in secret whispers, this book reveals the overlooked contribution of these poets to the spirit of rebellion in modern Iraq.

The Dangers of Poetry

This book examines the life and times and poetry of the extremely prolific and versatile 'Abb sid poet Ibn al-Rkm+ (d. 283/896). Particular attention is devoted to tracing the influences in his distinctive poetic style and themes.

The Case of Rhyme versus Reason

Story of Water and Fire is a captivating account of the joint life of two prominent figures in the Iraqi art scene, poet and art critic May Muzaffar and artist Rafa Nasiri. This book offers a glimpse into the social and artistic milieu of Baghdad from the 1960s to the 1990s, as well as the couple's travels during this period and their years of exile in Amman and Manama. Through vivid descriptions and rarely seen photographs, May Muzaffar provides insights into their position in the Arab and international art scenes. The book serves as a guide to the archival material that al Mawrid Arab Center for the Study of Art at NYU Abu Dhabi has digitized and made available for researchers, creating an expanded space for exploration and understanding of the remarkable work of this generation. MAY MUZAFFAR (*1940, Baghdad) is a poet, short story writer, art critic, and translator. Having graduated in English literature from Baghdad University in 1961, she has published seven collections of poetry and five collections of short stories in Baghdad, Beirut, and Amman. She authored books on art and artists, and has also edited several books on Rafa Nasiri's art. She is the sponsor of Rafa Nasiri's art heritage and organizes an annual award for graphic arts in his name, since 2014.

Story of Water and Fire

"Sasson Somekh's memoir takes shape like a series of telling snapshots from another time and place. The time is the 1930s and '40s and the place, Iraq, where Somekh and his family were part of the country's then-flourishing Jewish community. The book offers an intimate view of this milieu and manages both to describe vividly the young Somekh's intellectual and emotional growth and to map the now-vanished world of Baghdad's book stalls and literary cafes, its Arabic-speaking Jewish bank clerks, outdoor movies at the Cinema Diana, and bonfires by the Tigris. As the pieces of Somekh's unsentimental memoir accumulate, they also mount in meaning. The book celebrates the ups and downs of Iraqi Jewish life as it also portrays the eventual dissolution of the community in the early 1950s."--BOOK JACKET.

Baghdad, Yesterday

A collection about war and its human cost by exiled Iraqi poet and a former literary editor of the "Baghdad Observer".

The War Works Hard

In 'A Boswell of Baghdad; With Diversions', E. V. Lucas provides a fascinating account of the life and work of Ibn Khallikan, the renowned Islamic historian and biographer. Through his celebrated encyclopedia of Muslim scholars and important figures, Ibn Khallikan has left an indelible mark on Islamic history, and his writings continue to be studied and admired to this day. Lucas's engaging prose and meticulous research make this book a must-read for anyone interested in the rich cultural heritage of the Islamic world.

Abu'l Ala

Carousing with Gazelles presents accurate and unbowdlerized translations of some of Abu Nuwas's most celebrated poems-which have mostly remained untranslated into English due to the pressures of pious Puritanism and homophobia. In fact, Abu Nuwas remains largely untranslated into ANY European language, for the same reason: he is, by European standards, shocking. More than that, there are many who consider him the greatest poet who ever wrote in Arabic.

A Boswell of Baghdad; With Diversions

First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

Carousing with Gazelles

Poetry. Robert Adamson has long been recognized as one of Australia's major poets, from his early writing as a poet maudit in Sydney through twenty books of verse and prose. In *THE GOLDFINCHES OF BAGHDAD*, he explores the landscape of the Hawkesbury River, sounding its waters and wildlife for psychological resonances. As Robert Creeley writes, "Robert Adamson is that rare instance of a poet who can touch all the world and yet stay particular, local to the body he's been given in a literal time and place. He is as deft and resourceful a craftsman as exists, and his poems move with a clarity and ease I find unique."

Poems of Wine & Revelry

Since the late 1940s, Arabic poetry has spoken for an Arab conscience, as much as it has debated positions and ideologies, nationally and worldwide. This book tackles issues of modernity and tradition in Arabic poetry as manifested in poetic texts and criticism by poets as participants in transformation and change. It studies the poetic in its complexity, relating to issues of selfhood, individuality, community, religion, ideology, nation, class and gender. Al-Musawi also explores in context issues that have been cursorily noticed or neglected, like Shi'i poetics, Sufism, women's poetry, and expressions of exilic consciousness. *Arabic Poetry* employs current literary theory and provides comprehensive coverage of modern and post-modern poetry from the 1950s onwards, making it essential reading for those with interests in Arabic culture and literature and Middle East studies.

The Goldfinches of Baghdad

Abundance from the Desert provides a comprehensive introduction to classical Arabic poetry, one of the richest of poetic traditions. Covering the period roughly of 500-1250 c.e., it features original translations and illuminating discussions of a number of major classical Arabic poems from a variety of genres. The poems are presented chronologically, each situated within a specific historical and literary context. Together, the selected poems suggest the range and depth of classical Arabic poetic expression; read in sequence, they suggest the gradual evolution of a tradition. Moving beyond a mere chronicle, Farrin outlines a new approach to appreciating classical Arabic poetry based on an awareness of concentric symmetry, in which the poem's unity is viewed not as a linear progression but as an elaborate symmetrical plot. In doing so, the author presents these works in a broader, comparative light, revealing connections with other literatures. The reader is invited to examine these classical Arabic works not as isolated phenomena—notwithstanding their uniqueness and their association with a discrete tradition—but rather as part of a great multicultural heritage. This pioneering book marks an important step forward in the study of Arabic poetry. At the same time, it opens the door to this rich tradition for the general reader.

Arabic Poetry

This study reveals important aspects in the contents of the poetic achievement of Hatif Janabi – the son of the Arab environment with its ancient culture, and at the same time a companion of Polish culture, which is distinguished among European societies by its unique Slavic character. Janabi's poetry expresses a great sensitivity to the hardships of life in a world of painful alienation, revealing anxieties of expatriation and the writer's philosophy of existence. This is what makes his poetry an expression of human concerns and a revelation close to the soul, not to mention its great intellectual value that makes it a true representative of two ancient cultures – Eastern and European. The topics of Janabi's poetry are varied, as they touch on many aspects of a person's life, his being, setbacks, hopes, and disappointments. They highlight multiple manifestations of human savagery and draw attention to the humanization of animals and objects in search of traits that humans had lost. Just as the contents of the poetic texts attract the attention of the reader and the critic, their semantic and rhetorical predicates also arouse interest. Interpretations of the texts and their titles reveal the aesthetics of poetic contexts and their symbolic and intellectual value. Poetry becomes the partner of the desert and emptiness simultaneously: both are the source of the creator's fear. Despite the clear contradiction between dark poetry and lit space, Janabi unites these two opposites into one whole, which can be comprehended only by poets. It is only they who are able to envision a complete life among wild sands, filled with

secrets. In this lies the symbolism of the desert, unveiling its surreal nature filled with the abundance of various images and contradictions, impossible to notice by means of an inattentive glance. The poet can do nothing but worriedly push away all fears of getting lost in this completely dark world.

Abundance from the Desert

A robust defense of a poetic genius Abk Tamm m (d. 231 or 232/845 or 846) is one of the most celebrated poems in the Arabic language. Born in Syria to Greek Christian parents, he converted to Islam and quickly made his name as one of the premier Arabic poets in the caliphal court of Baghdad, promoting a new style of poetry that merged abstract and complex imagery with archaic Bedouin language. Both highly controversial and extremely popular, this sophisticated verse influenced all subsequent poetry in Arabic and epitomized the “modern style” (bad+ġ), an avant-garde aesthetic that was very much in step with the intellectual, artistic, and cultural vibrancy of the Abbasid dynasty. In *The Life and Times of Abk Tamm m*, translated into English for the first time, the courtier and scholar Abk Bakr Mu%ammad ibn Ya%y al-bkl+ (d. 335 or 336/946 or 947) mounts a robust defense of “modern” poetry and of Abk Tamm m’s significance as a poet against his detractors, while painting a lively picture of literary life in Baghdad and Samarra. Born into an illustrious family of Turkish origin, al-bkl+ was a courtier, companion, and tutor to the Abbasid caliphs. He wrote extensively on caliphal history and poetry and, as a scholar of “modern” poets, made a lasting contribution to the field of Arabic literary history. Like the poet it promotes, al-bkl+’s text is groundbreaking: it represents a major step in the development of Arabic poetics, and inaugurates a long line of treatises on innovation in poetry. An English-only edition.

The Poet and Existence

Part of the rich legacy of the Middle East is a poetic record stretching back five millennia. This unparalleled repository of knowledge - across different languages, cultures and religions - allows us to examine continuity and change in human expression from the beginnings of writing to the present day. In *Warfare and Poetry in the Middle East* leading scholars draw upon this legacy to explore the ways in which poets, from the third millennium bc to the present day, have responded to effects of war. The contributors deal with material in a wide variety of languages - including Sumerian, Hittite, Akkadian, biblical and modern Hebrew, and classical and contemporary Arabic - and range from the Sumerian lament on the destruction of Ur and the Assyrian conquest of Jerusalem to the al-R?miyy?t of the poet and warrior prince Ab? Fir?s al-?amd?n?, the popular Arabic epics and romances that form the siyar, to the contemporary poetry of Hamas and Hezbollah. Some of the poems are heroic in tone celebrating victory and the prowess of warriors and soldiers; others reflect keenly on the pity and destruction of warfare, on the grief and suffering that war causes. The result is a work that provides a unique reflection upon the ways in which this most violent and pervasive of human activities has been reflected in different cultures. The history of war begins in the Middle East - the earliest reported conflict in human history was fought between the neighbouring city states of Lagash and Umma in ancient Iraq. At a time when the Middle East seems to be permanently at war and wracked by violence, it is salutary to look back at the ancient roots of modern attitudes and to see that in the past, as in the present, these attitudes are much more varied, and the emotions more subtle, than often realised.

The Life and Times of Abk Tamm m

Sinan Antoon returns to the Iraq war in a poetic and provocative tribute to reclaiming memory. Widely-celebrated author Sinan Antoon’s fourth and most sophisticated novel follows Nameer, a young Iraqi scholar earning his doctorate at Harvard, who is hired by filmmakers to help document the devastation of the 2003 invasion of Iraq. During the excursion, Nameer ventures to al-Mutanabbi street in Baghdad, famed for its bookshops, and encounters Wadood, an eccentric bookseller who is trying to catalogue everything destroyed by war, from objects, buildings, books and manuscripts, flora and fauna, to humans. Entrusted with the catalogue and obsessed with Wadood’s project, Nameer finds life in New York movingly intertwined with fragments from his homeland’s past and its present--destroyed letters, verses, epigraphs, and anecdotes--in this stylistically ambitious panorama of the wreckage of war and the power of memory.

Warfare and Poetry in the Middle East

The Book of Collateral Damage

