



## THE *GHAZALS* IN ENGLISH: THE GENESIS AND JOURNEY OF THE ENGLISH *GHAZAL*

Vikas Rathor

Assistant Professor

Department of English

Government College Bundi, Bundi, Rajasthan, India

**Abstract:** The *ghazal* is an Eastern poetic form, which is extremely popular all over world in present. The *ghazal* is known as a structured poem traditionally confined to the Islamic world, and the Indian Sub-continent, where it developed and got matured. It is written as a lyrical verse, which literally means ‘talking to women’. The romantic longing for a woman, Sufi-mysticism and wine have been the popular themes of the *ghazal* form. Such major themes have been dealt over the centuries by the great poets such as Attar, Rumi and Hafiz in the Farsi; Ibn- al –Farid in Arabic, and Ghalib and Faiz in Urdu. Later it became successful in carving out a place in the Western countries as Spain, Germany, America, Canada, England, Australia, etc. The present paper will try to access and trace the journey of this poetic form from the eastern countries to the English speaking world.

**Key words –** *Ghazal*, Islamic world, Indian Sub-continent, lyrical verse.

### INTRODUCTION

The *ghazal* originated in the seventh century Arabia. The early Islamic period has only tradition of short poems. Most of them were written for political and religious purposes. By the time the *ghazal* was not much in practice. “During the early Islamic era (622-661), there were no substantial changes in poetic practice. The pre- Islamic tradition continued more or less as it was, except that the writing of shorter poems became more popular, often for political and religious purposes. However, the *ghazal* was not given any particularly special attention among these shorter works” (Al-Muqbil, 350).

The *ghazal* developed out of the *Nasib*, the introductory section of another poetic form, the *Qasida*. Though in present, the term *ghazal* has been taken as a form of poetry, yet the real case is not so, as in the ancient world, the term referred to a genre rather than a specific form of poetry. “The *ghazal* came into its own as a poetic genre during the Ummayyad Era (661-750) and continued to flower and develop in the early Abbasid Era” (Jalajel). There were several other poetic forms which seem to be similar to the *ghazal*. Though they seem to be similar in structure, yet they were not in accord with those subjects which were generally used to write the *ghazal* on. The *ghazal* radically deals with those themes typical of a love poem directed at women.

The great practitioners of the *ghazal* from time to time, continued to widen its scope and area. Particularly from this point of view the contribution of the great poets like Sadi, Rumi and Urfi in the Persian tradition; Ghalib, Iqbal and Faiz in Urdu; Mahjoor, Azaad and some other modern *ghazal* writers in the Kashmiri tradition is remarkable. These all have introduced a rational elaboration to this *ghazal* form and attached several charms and pleasures with this poetic form.

The greatest Persian masters of the *ghazal* were Sadi, Rumi, Hafiz, Urfi and Bedil while in Urdu Mir, Ghalib, Momin, Aatish, Jigar and Hasrat distinguished themselves as the practitioners of the form. In Kashmiri, Rasul Mir, Mahjoor, Azad and some modern poets have placed the *ghazal* on a firm footing whose scope is being continuously widened and diversified by our modern poets. (Malik)

### THE *GHAZAL*'S ENTRY IN THE WESTERN WORLD

The progress of the *ghazal* concurred along with the progress of Islam in the different parts of the world as in the Indian sub-continent, the Eastern Europe and lastly into Spain. This resulted in its being developed in languages like Arabic, Farsi, Urdu, Hindi, Turkish, Hebrew, German, Spanish, English, etc.

The *ghazal* as a literary form, which has no other approximate form in any of the literature, has long attracted the attention of poets writing in several western languages. The German poets and translators as Friedrich Schlegel, Johann Wolfgang Von Goethe, Friedrich Rukert, August Graf Von Platen, etc., introduced the *ghazal* form in German Language. Johann Wolfgang Von Goethe (1749-1832) imitated Persian models and translated the Persian *Ghazals*. He wrote under the Oriental influence and published his *ghazal* collection, *West-ostliche Divan* (1819). Friedrich Rückert (1788-1866) wrote his *ghazals* and published them in *Ghaselen* (1819).

The *ghazal* was introduced into Europe in the 19th century through translations of Persian works. Goethe’s translations of *Ghazals* – as well as his famous collection of oriental-influenced poems entitled the “West-Eastern

Divan” – inspired other German poets, including Friedrich Rückert (1788-1866) and August Graf von Platen (1796-1835) to go farther and write in the *ghazal* form itself, which, since the nineteenth century, has developed into a substantial body of German poetry. (Jalajel)

August Graf von Platen (1796-1835), a master of 12 languages, practised this form and published his collections *Ghaselen* (1821) and *Neue Ghaselen* (1823). “...Among the most important of these works are August von Platen’s anthologies *Ghaselen* (1821) and *Neue Ghaselen* (1823)” (Jalajel).

The Spanish poet Federico Garcia Lorca (1898-1936) reflected his ever-abiding interest in Arab Andalusian culture and wrote his *ghazals*, which are now known as *Gecelos*. He included them in his last collection of poems, *Divan del Tamarit* (1940). The appeal of the *ghazal* travelled in other directions as well, which is exemplified by compositions in languages as diverse as French, Italian and English.

### THE GHAZAL AND THE ENGLISH SPEAKING WORLD

In modern times, the *ghazal* finds larger acceptance in English literature worldwide. Adrienne Rich (1929-2012), Jim Harrison (1937-2016), John Hollander (1929-2013) and Robert Bly (b. 1929) in America; John Thompson (1938-1976), Phyllis Webb (b. 1927), Douglas Lochhead (1922-2011) and Douglas Barbour (b. 1940) in Canada; and Judith Wright (1915-2000) in Australia are some of several English language poets, who opened new literary scope and space for the *ghazal*. They all composed *ghazals* and experimented with these in respect of its content and form.

James Clarence Mangan (1803-1849) an Irish poet and James Elroy Flecker (1884-1915) a British novelist, playwright and poet, attempted early English translations from the Farsi. James Elroy Flecker was interested in the oriental poetry since early age. He copied out a *qasidah* (an Arabic poetic form) written by Richard Francis Burton (1821-1890) a British explorer.

R. A. Nicholson (1868-1945) was an eminent English orientalist, one of the greatest Rumi scholars and translators in the English language. This eminent English orientalist translated the great Persian poet Rumi's *Divani Shamsi Tabriz* and *Mathnawi*.

Nicholson's magnum opus was his work on Rumi's *Masnawi*, published in eight volumes between 1925 and 1940. He produced the first critical Persian edition of the *Masnawi*, the first full translation of it into English, and the first commentary on the entire work in English. This work has been highly influential in the field of Rumi studies worldwide. (“Reynold A. Nicholson”)

Many attempts into the translation of *ghazals* from their original language to English have been made by some other scholars and poets also. This task is quite full of hardwork and exhausting, and equally requires a special focus to be given to various elements like the literal meaning of each poem, the refrain, rhyme and length of line.

In the second quarter of the 20th century was the period which saved the English *ghazal* from an extinct. But still it was limited to a few free-verse experiments among which, only the preservation of the principle of the couplets dominated. These experiments were mainly introduced by the American poet Adrienne Rich (1929 - 2012) and the Canadian poet Phyllis Webb (b. 1927). “Adrienne Rich and Phyllis Webb, both were fascinated by the lyric form and the aural appeal of poetry. Phyllis Webb was fascinated by the music of poetry and its conversational tone...The flexibility and novelty of the *ghazal* appealed to Adrienne Rich, who was in quest of a new form”(Chatterjee and Malshe 192).

Rich showed her keen interest in this foreign poetic form. Rich was inspired by the writings of the great Urdu poet Mirza Asad Ghalib and chose to write *ghazals* using the couplet form. Rich once said, “My *ghazals* are personal and public, American and twentieth century; but they owe much to the presence of Ghalib in my mind: a poet, self-educated and profoundly learned, who owned no property and borrowed his books, writing in an age of political and cultural break up” (Gedde 123).

Rich wrote her own *ghazals* independently and published seventeen of them under the section *Homage to Ghalib* in her poetic collection *Leaflets* (1969). Along with it, later on, nine more *ghazals* under section *The Blue Ghazals* in the poetic collection *The Will to Change* (1971). Both these sets of her *Ghazals* have been included in her ‘*Collected Early Poems 1950-1970*’ (1995). Here is Adrienne Rich's fourth *ghazal* from “*Ghazals: Homage to Ghalib*”:

Did you think I was talking about my life?  
I was trying to drive a tradition up against the wall.  
The field they burned over is greener than all the rest.  
You have to watch it, he said, the sparks can travel the roots.  
Shot back into this earth's atmosphere  
our children's children may photograph these stones.  
In the red wash of the darkroom, I see myself clearly;  
when the print is developed and handed about, the face is  
nothing to me.  
For us the work undoes itself over and over:  
the grass grows back, the dust collects, the scar breaks open. (Rich, *Collected Early Poems 1950-1970*, 342)

Another writer who experimented with the *ghazal* and requires special attention is famous Canadian poet Phyllis Webb. Her *ghazals* are found in her poetic collections *Sunday Water* (1982) and *Water and Light* (1984). These *ghazals* can also be found in her *Peacock Blue: The Collected Poems* (2015). She evolved the concept of anti-*ghazal* and she tried to free the form from gender constraints. “She is not satisfied in calling her *ghazals* as anti-*ghazals*. Largely they are poems. The very title *Anti-ghazals* also explains her desire for seeking a subversive way of testing the limits of her poetic material and form” (Webb, *Water and Light* 45).

Arthur John Arberry (1905-1969) was a British orientalist. He was a scholar of Arabic, Persian, and Islamic studies. He translated several works from the Arabic and the Persian language. The most famous of his translated works is *Fifty Poems of Hāfiz* (1947) contains older translations of the great lyric poet of Persia Hafiz's *ghazals* by 14 different persons. Hāfiz, “was first introduced to English readers in the translation by Sir William Jones in the latter half of the eighteenth century” (“Fifty Poems of Hāfiz”).

Indian musicians such as Ravi Shankar and Begum Akhtar have a great role in popularising the *ghazal* in the English speaking world during the 1960s through their concerts on foreign lands. Surely the performers helped in creating a favourable atmosphere in the foreign countries.

This would continue until the late 1980s or early 1990s. The *ghazal* began to be recognised remarkably in the English language by the period. The English *ghazal* reached somewhat near to a true *ghazal* by efforts made by some noted American poets as John Hollander, W. S. Merwin, Elise Paschen and Kashmiri-American poet Agha Shahid Ali.

Among those, who continued the tradition of free-verse and free-form *ghazals* of Rich and Webb, another name is American writer Jim Harrison (1937-2016). He published his free form *ghazals* in his *ghazal* collection *Outlyer and Ghazals* (1971). He published sixty five of his *ghazals* in *Outlyer and Ghazals* (1971). All of his *ghazals* have been included in his poetic collection *Collected Ghazals* (2020). He is one of the most prominent modern English poets to discover the *ghazal*. He found space for all that he considered crude and queer to write about.

As a young poet, Jim Harrison became enamored with *ghazals*—a poetic form rooted in seventh-century Arabia which became popular in the United States through the translations of Rumi, Hafiz, and Ghalib. While he ignored most of the formal rules, within the energized couplets he discovered a welcome vehicle for his driving passions, muscular genius, and wrecking-ball rages. (“Collected *Ghazals*”)

Like Jim Harrison, another important name in the practice of the *ghazal* writing in English is the Canadian poet John Thompson (1938 – 1976). John Thompson is widely credited with being the first to bring the *ghazal* to Canada. The *ghazal* is a poetic form that, as Thompson describes, “*proceeds by couplets which (and here, perhaps, is the great interest in the form for Western writers) have no necessary logical, progressive, narrative, thematic (or whatever) connection*” (Lista, “I’m Gone...”).

Thompson's second and best-known book, *Stilt Jack*, (1978) a collection of 38 *Ghazals* published after his death. This *ghazal* book records his poetic journeys through darkness in an uncertain quest for the light. (“John\_Thompson (poet)”) This *ghazal* collection *Stilt Jack* contains his carefully crafted *ghazals*.

In his introduction to *Stilt Jack* in which Thompson writes briefly about *ghazals* (or “guzzles” as he called them), (Sanger, Introduction to *John Thompson...*) Thompson could have been describing the essential elements of his own poetry when he asserted that the form allows the imagination to move in its own natural ways: “*discovering an alien design, illogical and without sense — a chart of the disorderly, against false reason and the tacking together of poor narratives. It is the poem of contrasts, dreams, astonishing leaps. The ghazal has been called 'drunken and amatory' and I think it is*” (Thompson, “GHAZALS” 3).

The English *ghazal* writing has not been confined only to the North American continent. The notable Australian poet Judith Wright (1915 – 2000) also tried her hands in the *ghazal* writing in English. Judith Wright is a notable Australian poet, who wrote numerous poetic collections. The prominent Australian poet turned her poetical experiments towards *ghazals* in English. During the end of her career she experimented with this form and published her *ghazals* under a section *Shadow of Fire* in her poetic collection *Phantom Dwelling* (1985). She introduced the readers in her *Ghazals* to a variety of experiences like those of warfare, birth, growth, decay, contemporary life and the inevitability of human life.

In the succession of the *ghazal* writing English poets another notable name is the Canadian poet Douglas Barbour (b. 1940). Douglas Barbour experimented with the *ghazal* writing and chose to try the limits of sounds and form of the *ghazal* in his *ghazals*, which have been included in his poetic collection *Visible Visions*(1984) and *Breathtakes* (2001) and he inspired a new form of *ghazals* called as ‘the breath *ghazals*’. Barbour's preoccupation with language also led him to explore the possibilities of what was called “sound poetry.” (“Barbour, Douglas”) Douglas Barbour's selected poems, *Visible Visions* (1984), concludes with “breath *ghazals*” which conjoin sound poetry and colloquialism in a new exploration of lyric. (“Douglas Barbour”)

*Ghazal* compositions of Douglas Lochhead (1922 – 2011) a Canadian poet can be found in his *Tiger in the Skull* (1986). He was a Canadian poet, academic librarian, bibliographer and university professor who published more than 30 collections of poetry over five decades, from 1959 to 2009. (“Douglas Lochhead”) The poems which Lochhead has chosen to include in *Tiger in The Skull* are chiefly short lyrics or meditations.

*Tiger in The Skull* does represent well the range of Lochhead's poetry, living up to its subtitle *New and Selected Poems, 1959-1985*. Of the ninety-three poems in the volume, the first seventy come from previously published volumes and the final twenty-three represent Lochhead's most recent efforts... (Rys)

The British poet Max Plater (1948-2006) presented his *ghazal* compositions in *Rain on the Mountains* a collection of 26 *Ghazals* published under his poetic collection *Winter Fires* (1998).

John Hollander (1929 – 2013) an American poet and literary critic is one of the best-known English language poets to attempt and succeed at writing a *ghazal*. John Hollander defined the poetics of the *ghazal* and wrote his *ghazal* entitled as *Ghazal on Ghazals* or simply *Ghazal*. This *ghazal* is found in his book *Rhyme's Reason: A Guide to English Verse* (1981).

K. C. Kanda (Kishan Chand Kanda)'s book *Masterpieces of Urdu Ghazals: From the 17th to 20th Century* (1992) is a translated version of 108 *ghazals* selected from the works of nine major Urdu poets: Wali, Dard, Mir, Ghalib, Momin, Iqbal, Hasrat, Firaq and Faiz. The book provides the reader with the form and flavour of the most popular and prized poetic genre the Urdu *ghazal*. The translations are very faithful to the senses and the spirit of the original.

Another literary person Aijaz Ahmad (b. 1932) has produced an edited book of *ghazals* entitled as *Ghazals of Ghalib* (1997). Aijaz Ahmad is a Marxist philosopher, literary theorist and political commentator from Pakistan. The *ghazal* book *Ghazals of Ghalib* edited by Aijaz Ahmad is a great work on the *ghazal* translations by some seven American poets. This work contains highly original renderings made by seven well known American poets, on Ghalib's *ghazals*. Aijaz Ahmad's *Ghazals of Ghalib* (1997) helps one to have a look at how various poets including Adrienne Rich, William Stafford, William Hunt, David Ray (, Thomas Fitzstimmons, Mark Strand) and W. S. Merwin worked with a literal translation of Ghalib's Urdu *Ghazals* to render their own versions in English. (“Heather McHugh”)

Aijaz Ahmad began it by selecting thirty seven *ghazals* for translation. These translated versions then were given to these American poets and they made poetic interpretations of those *ghazals*, whichever of them interested them.

Ahmad's aim was to take Ghalib, and not the *ghazal* in its lyrical capacity to the West, so the translators weren't asked to adhere to the formal structure of *ghazal* and had the freedom to use free verse. He emphasised that "translation is approximation" and that "one translation might capture what another misses". There was a multiplicity of responses in the book since multiple poets translated the same *ghazal*. (Kapoor, "How Mirza Ghalib...")

This volume contains Aijaz Ahmed's introduction to several different aspects like Ghalib's poetry, the *ghazals* in Urdu, the translated versions and the poems written by the American poets in response to the translated *ghazals*. The resulting variety of interpretation is remarkable and indicates the evocativeness of Ghalib's poetry. It offers a fascinating insight into poetic creation as well as the work of this Urdu poet.

Elizabeth T. Gray's *The Green Sea of Heaven* (1995) offers a reliable literal translation of fifty *ghazals* by the Persian master Hafiz (1315-1390), the unrivalled master of the Persian *ghazal*. Hafiz (Khawāja Shams-ud-Dīn Muḥammad Ḥāfeẓ-e Shīrāzī) was a Persian poet whose collected works (The *Divan*) are regarded as a pinnacle of Persian literature. *The Green Sea of Heaven* is a groundbreaking work of translation of *ghazals* of Hafiz, one of the greatest poets of world literature and the work is regarded as the finest English translation of his poetry.

English poets from all over world have been writing *ghazals* all times. They are writing and experimenting with *ghazals*' content and form. Among such poets Heather McHugh (born 1948) is an American poet. She is "notable for the independent ranges of her aesthetic as a poet, and for her working devotion to teaching and translating literature" ("Heather McHugh"). Heather McHugh's *Ghazal of the Better - Unbegun* (1999) was published in *The Father of the Predicaments* (1999). This *ghazal* is a good example of the English *ghazal*, as this *ghazal* not only maintains the length of couplets and the number of lines successfully but also observes other minute details such as the rhyme - refrain scheme, which is explicated in the initial couplet. Here for observation are given some couplets from the *ghazal Ghazal of the Better-Unbegun* by Heather McHugh:

Too volatile, am I? too voluble? too much a word-person?  
I blame the soup: I'm a primordially  
stirred person. (Stanza 01)

Two pronouns and a vehicle was Icarus with wings.  
The apparatus of his selves made an ab-  
surd person. (Stanza 02)

As time's revealing gets revolting, I start looking out.  
Look in and what you see is one unholy  
blurred person. (Stanza 05)

McHugh, you'll be the death of me -- each self and second studied!  
Addressing you like this, I'm halfway to the  
third person. (Stanza 07) (McHugh "Ghazal of the Better-Unbegun")

For more than sixty years, the English language writers were not fully aware of the rules and restrictions to be followed in the composition of a *ghazal*, but this did not continue much long, and the tradition broke down with the Kashmiri American poet Agha Shahid Ali (1944 - 2001). It was definitely Agha Shahid Ali with whom the *ghazal* in English acquired its definite face and form. He wrote his own *ghazals*, but more importantly he created favourable conditions for poets to write their own *ghazals* observing its formal requirements. While teaching at the American Universities over the two decades before his death in 2001, Ali made efforts to spread the idea of the *ghazal*.

Agha Shahid Ali being inspired by John Hollander's efforts published an article *Transparently Invisible: An Invitation from the Real Ghazal* (published in *Poetry Pilot and The Newsletter of the Academy of American poets*, winter, 1995-96). It was a wake-up article, where Ali outlined the rules and restrictions in composition of the *ghazal*'s the Persian model and called for an adherence to them in the *ghazal* writing.

Agha Shahid Ali has produced some poetic works related to the *ghazal* poetry. *The Country without a Post Office* (1997) includes three of his *ghazals*, and the anthology *Ravishing Disunities: Real Ghazals in English* (2000) edited by him contains one hundred seven *ghazals* by different English language poets. This Kashmiri-American poet presents his own American *ghazals* in his *Call Me Ishmael Tonight* (2003) collection of 34 *Ghazals*.

Agha Shahid Ali keenly observed the development of interest of the English poets in the *ghazal* form, and he made a deep survey of the American literary output relating to the *ghazal*. In 1991, Ali presented the translation of Faiz Ahmad Faiz's *Ghazals* (the Pakistani poet 1911-1984) in his *Rebel's Silhouette: Selected Poems of Faiz Ahmad Faiz* (1991). His translations are so natural and effortless that one feels that one reads the original work rather than a translated one. Every poem has been absorbed, consumed and resurrected as if Faiz himself wrote in English.

In *The Country Without a Post office* (1997) a collection of his poems Agha Shahid Ali includes three of his *ghazals*. Two of these are his original *ghazals* in English. The rest one of the three is in adapted form.

His greatest achievement is *Ravishing Disunities: Real Ghazals in English* (2000) a *ghazal* anthology edited by him. In 1996, Ali compiled and edited this world's first anthology of English language *ghazals*, *Ravishing Disunities: Real Ghazals in English*, published by Wesleyan University Press in 2000. Ali's anthology was a major contribution, which served to mark a spot for the *ghazal* in American literature. This anthology contains *ghazals* by 107 poets including Diane Ackerman, John Hollander, W. S. Merwin, William Matthews, Paul Muldoon, Ellen Bryant Voigt and many others presenting one *ghazal* each.

The given poem is the *ghazal* 'Stars' as given in *Call Me Ishmael Tonight* (2003)

When through night's veil they continue to seep, stars  
in infant galaxies begin to weep stars.  
After the eclipse, there were no cheap stars  
How can you be so cheap, stars?

How grateful I am you stay awake with me  
till by dawn, like you, I'm ready to sleep, stars!  
If God sows sunset embers in you, Shahid,  
all night, because of you, the world will reap stars. (Ali, *Call Me Ishmael Tonight* 72)

After the *ghazal* tradition in English language suffered from a sharp decline. Since Ali's death in 2001, no significant work has come out in this English *ghazal* tradition, though some efforts still continue to save the form from complete oblivion.

### CONCLUSION

The *ghazal* has a long history since the seventh century. The English *ghazal* is the result of keen interest from the English scholars and poets. The efforts made by them helped the English *ghazal* develop as an original genre. Most of such efforts have been discussed here, but the process of development still continue. In present, the interest of the readers is gradually falling down in this foreign poetic form, yet some young writers are writing the *ghazals* in English and contributing in its development. One can find such works on various media like books, magazines, webzines, blogs, social media, etc. Though it may be a hard time for the English *ghazal*, yet the *ghazals* in English have immense possibilities of development in future. In P.B. Shelly's words, "If Winter comes, can Spring be far behind?" The future of the English *ghazal* is immense and bright.

### BIBLIOGRAPHY

- "Barbour, Douglas". *www.encyclopedia.com*. <https://www.encyclopedia.com/arts/culture-magazines/barbour-douglas>. Accessed on 14 June 2021.
- "Collected *Ghazals*". *www.coppercanyonpress.org*. <https://www.coppercanyonpress.org/books/collected-Ghazals-by-jim-harrison/>. Accessed on 13 June 2021.
- "Douglas Barbour". *www.thecanadianencyclopedia.ca*. <https://www.thecanadianencyclopedia.ca/en/article/douglas-barbour>. Accessed on 14 June 2021.
- "Douglas Lochhead". *en.wikipedia.org*. [https://en.wikipedia.org/wiki/Douglas\\_Lochhead](https://en.wikipedia.org/wiki/Douglas_Lochhead). Accessed on 15 June 2021.
- "Fifty Poems of Hāfiz". *www.amazon.in*. [https://www.amazon.in/-/hi/Arthur-J-Arberry/dp/0521101506/ref=sr\\_1\\_10?dchild=1&qid=1623519469&refinements=p\\_27%3AA.J.+Arberry&s=books&sr=1-10](https://www.amazon.in/-/hi/Arthur-J-Arberry/dp/0521101506/ref=sr_1_10?dchild=1&qid=1623519469&refinements=p_27%3AA.J.+Arberry&s=books&sr=1-10). Accessed on 12 June 2021.
- "Heather McHugh". *en.wikipedia.org*. [https://en.wikipedia.org/wiki/Heather\\_McHugh](https://en.wikipedia.org/wiki/Heather_McHugh). Accessed on 16 June 2021.
- "John Thompson (poet)". *en.wikipedia.org*. [https://en.wikipedia.org/wiki/John\\_Thompson\\_\(poet\)](https://en.wikipedia.org/wiki/John_Thompson_(poet)). Accessed on 14 June 2021.
- "Reynold A. Nicholson". *en.wikipedia.org*. [https://en.wikipedia.org/wiki/Reynold\\_A.\\_Nicholson](https://en.wikipedia.org/wiki/Reynold_A._Nicholson). Accessed on 12 June 2021.
- Ali, Agha Shahid. *Call Me Ishmael Tonight: A Book of Ghazals*. W.W. Norton and Company, 2005.
- Al-Muqbil, Badr b. 'Alī. Shi'r al-Ghazal fi Daw' Manhaj al-Adab al-Islamī (Ghazal Poetry in Light of an Islamic Approach to Literature). Dār Ibn al-Jawzī, 2007, pp. 350.
- Chatterjee, Chandrani, and Milind Malshe. "Revisiting The Canon Through The Ghazal In English". *Translation Today*, vol. 03, no. 1-2, 2006, pp. 183-205.
- Gedde, Garry, editor. *20th century Poetry and Poetics, Fourth Edition*, OUP Canada, 1996, pp 123.
- Jalajel, David. "A Short History of the Ghazal". *Ghazalpage*. 2020, [http://www.ghazalpage.net/prose/notes/short\\_history\\_of\\_the\\_ghazal.html](http://www.ghazalpage.net/prose/notes/short_history_of_the_ghazal.html). Accessed 19 Aug 2020.
- Kapoor, Manan "How Mirza Ghalib's *Ghazals* traveled to America and became a part of the country's poetic tradition". *scroll.in*. <https://scroll.in/article/913348/how-mirza-ghalibs-Ghazals-traveled-to-america-and-became-a-part-of-the-countrys-poetic-tradition>. Accessed on 16 June 2021.
- Lista, Michael. "I'm Gone: Booze, Suicide and John Thompson." *All Lit Up*. <https://alllitup.ca/Blog/2015/I-m-Gone-Booze-Suicide-and-John-Thompson>. Accessed on 13 June 2021.
- Malik, G. R. "GHAZAL AND AGHA SHAHID". *KASHMIR LIFE*. 2020, [kashmirlife.net/ghazal-gha-shahid-130589/](http://kashmirlife.net/ghazal-gha-shahid-130589/). Accessed 19 Aug 2020.
- McHugh, Heather. "Ghazal of the Better-Unbegun". *www.best-poems.net*. [https://www.best-poems.net/heather\\_mchugh/ghazal\\_of\\_the\\_better\\_unbegun.html](https://www.best-poems.net/heather_mchugh/ghazal_of_the_better_unbegun.html). Accessed on 16 June 2021.
- Rich, Adrienne C. *Collected Early Poems 1950-1970*. W.W. Norton and Company, 1995.
- Rys, John Van. "The Range of Douglas Lochhead". Review Article of Douglas Lochhead's *Tiger in The Skull*. [https://dalspace.library.dal.ca/bitstream/handle/10222/60851/dalrev\\_vol67\\_iss1\\_pp133\\_137.pdf?sequence=1&isAllowed=y](https://dalspace.library.dal.ca/bitstream/handle/10222/60851/dalrev_vol67_iss1_pp133_137.pdf?sequence=1&isAllowed=y). Accessed on 15 June 2021.
- Sanger, Peter. Introduction to *John Thompson: Collected Poems & Translations*, Goose Lane Editions, 2015.
- Thompson, John. "GHAZALS". *Stilt Jack*. Toronto: Anansi, 1978.
- Webb, Phyllis. *Water and Light: Ghazals and Anti Ghazals*. Coach House Press, 1984.