



Unveiling Avant-Garde: A Study of Fady Joudah's *Textu* Poetry

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Abstract

The study examines how Japanese haiku poetry, which has been popular in American poetry since the turn of the 20th century, was revisited by Fady Joudah. The paper argues that current Arab-American poetry's avant-gardism is best shown by Joudah's appropriation of this poetic form in his poetry collection, *Textu*. Joudah's new poetic genre tackles topics pertaining to the Arab-American identity in the digital era by utilizing avant-garde approaches. The suggestiveness of Haiku, which emphasizes the visual picture, word accuracy, and clear diction, is brilliantly appropriated by Joudah. The paper significantly demonstrates how a smartphone can condense pages of invocations and disclosures. It contends that Joudah's text message-like poems, which are each restricted to 160 characters, may most effectively capture the hurried spirit of the twenty-first century represented by its growing use of cell phones' texting and twittering.

Keywords: Avant, Garde, Culture, Haiku, Identity, Postmodern, Joudah, Textu Poems.

Introduction:

Avant-garde in poetry refers to a movement that emerged in the late 20th century, challenging traditional forms and conventions of poetry. It relates to experimenting with new techniques, strategies, and practices in art and poetry. Avant-garde poetry is based on innovation. It can be bold, challenging to understand, and, more often than not, rejected by modern readers. Avant-garde poets challenge us to investigate the creative potential in the physical medium's purely visual, auditory, and tactile elements. They challenge us to look beyond words. The avant-garde poets sought to break from established norms and experiment with new techniques, themes, and structures in their work. They embraced "fragmentation, intertextuality, and non-linear narratives, often blurring the boundaries between different art forms." These poets aimed to push language boundaries and challenge readers' perceptions, often "incorporating elements of irony, parody, and self-reflexivity" (Morris, 2023, p. 137).

Through their innovative and unconventional approaches, avant-garde poets played a significant role in shaping the diverse landscape of postmodernist poetry. Postmodernist Avant-garde poets positioned themselves in principled avant-garde opposition to the academic establishment" of conventional poetry. They experimented with language, form, and structure. These poets pushed the limits of traditional grammar and syntax, employing unconventional typography, fragmentation, and linguistic playfulness (Morris, 2023, p. 149). Using new technologies and digital platforms has also opened up exciting possibilities for exploring the intersection of poetry and technology.

Avant-garde poets of the Postmodernist age are often deeply engaged with our time's political and social issues. They confront problems such as climate change, globalization, inequality, and the impact of technology on society. Their poems act as a form of resistance, provocation, and critique, challenging readers to question their assumptions and prompting them to consider alternative perspectives. Furthermore, the accessibility and dissemination of avant-garde poetry have been greatly influenced by the internet and social media. Poets now have platforms to share their work globally, connect with other artists, and converse about "poetry and aesthetics." This digital landscape has led to a "democratization of poetry," allowing for greater diversity and inclusivity within the avant-garde movement (Morris, p. 217). The Avant-garde movement, known for its radical and innovative approaches to art and culture, has greatly impacted various literary traditions, including Arab Anglophone poetry.

1. Arab-Anglophone Poetry and Avant-garde

Avant-garde in Postmodernist Arab-Anglophone poetry continues to push the boundaries of traditional poetic forms and conventions, challenging readers' expectations and exploring new avenues of expression. Several key themes and trends have emerged within the avant-garde poetry movement in recent years. One significant aspect is the focus on identity and representation (Yu, 2009, p. 42). Postmodernist avant-garde poets often discuss issues related to the "vexed history" of race, gender, immigration, and social justice. They employ innovative techniques to explore and question established power structures and dominant narratives, seeking to amplify marginalized voices and perspectives (p. 50).

Avant-garde poetry in contemporary Anglophone poetry continues to evolve and thrive, pushing the boundaries of traditional poetic forms and exploring new frontiers of expression. It engages with diverse themes, experiments with language and form, embraces interdisciplinary collaboration, and reflects the complex social and political realities of our time. Through their innovative and challenging work, avant-garde poets contribute to the rich tapestry of contemporary poetry and inspire readers to engage with the world in new and profound ways (Perloff, 1996).

The Avant-Garde movement has profoundly impacted contemporary Arab-American poetry, opening up new avenues of exploration and expression for poets of Arab descent living in the United States. Arab-American poets challenge traditional notions of identity, heritage, and the immigrant experience by pushing the boundaries of form, language, and cultural expectations. The Avant-Garde in contemporary Arab-American poetry emerges as a powerful force for reclaiming narratives, challenging stereotypes, and forging new poetic landscapes (Yu, 2009).

One key aspect of Avant-Garde in contemporary Arab-American poetry is the fusion of Arabic and English. Arab-American poets often weave both languages together, creating a unique linguistic tapestry that reflects their multicultural identities and experiences. This bilingual approach bridges the gap between two distinct cultures and allows for a deeper exploration of themes such as displacement, diaspora, and the complexities of cultural hybridity (Stewart, 2002).

Another significant element is the reimagining of traditional poetic forms and structures. Arab-American poets draw upon their rich literary heritage while subverting and transforming established conventions. They experiment with fragmented narratives,

nonlinear storytelling, and unconventional imagery, creating a sense of dislocation and challenging readers' expectations. This disruption of form mirrors the dissonance and fragmentation experienced by Arab- Americans navigating the complexities of identity in a multicultural context (Majaj, 2008).

Avant-Garde in Postmodernist Arab-American poetry actively engages with socio-political issues and themes of power and representation. In a scholarly investigation, Abraham Panavelil, an expert on Arab-American poetry, explores how these themes are present in the works of Arab-American poets such as Naomi Nye, Sam Hamad, Natalie Handal, and Mohja Kahf. The tension of being caught between two worlds, two hyphens, or two cultures is embodied in their poems. They strive to create an identity spanning cultural divides, such as those between the host, home, and present cultures. These poets, in Panavelil's words, "see themselves as Americans," yet they are nevertheless connected to and "try to cling proudly" to their ancestral culture. Panavelil (2010) argues that Arab-American writers who write in the postmodernist style are now better able, in the words of novelist and critic Lisa S. Majaj (2008), "to engage with their identity with comfort and directness" (p. 9). These poets may represent Arab-American culture and customs in a more palatable way acceptable in both American and Arab-American contexts. Arab-American poets today challenge political exclusionary practices to study "ethnic affirmation and diasporic sensibilities"(p. 10). Their poetry shows an assimilation-free, mature level of Arab diasporic identity. These poets regard Arab-American communal identity as "valuable and nurturing" (p. 12).

Arab-American Poets tackle themes such as war, Islamophobia, racism, and the complexities of negotiating multiple cultural identities. They employ innovative techniques to convey their lived experiences, shedding light on the nuances and contradictions within Arab-American communities and demanding a space for diverse voices to be heard. These days, "spirited political" discourse between Arab- American poets and the broader public is common (Shakir, 1996, p. 15). It has a dialogical feel that aligns with Bakhtin's concept of 'Dialogism.' It enables the formation of many social voices, providing a new forum for expressing worries about US citizenship and bicultural identity. They have "repositioned themselves outside the frameworks of Orientalism and Neo-imperialism" (Fadda-Conrey, 2014, p. 3). The polyvocal substance of postmodernist Arab-American poetry makes it extremely creative and dynamic. Recent Arab-American poets have contributed to the literary landscape by using creative poetry techniques and

styles that promote cultural openness while expressing the collective Arab-American identity.

Avant-garde Arab-American poets explore the intersections of art and activism. Their work often transcends the boundaries of the literary world, utilizing multimedia, performance, and collaborations to amplify their messages and engage with broader audiences. Through their poetry, they challenge stereotypes, confront social injustices, and advocate for social change. They go beyond the confines of traditional literature by incorporating multimedia, performance, and collaborations into their work, which aligns with the avant-garde spirit of boundary-pushing. In this case, these poets are using their work to "challenge stereotypes" about Arab-Americans and to confront social injustices, indicating a parallel with the avant-garde's aim to disrupt established norms and provoke "social change" (Joudah, 2012, p. 10). Fady Joudah is an Arab-American poet whose poetry is essential in contemporary literature. His personal and cultural heritage characterizes his poetry.

2. Fady Joudah: An Inspiring Arab-Anglophone Poet.

Joudah has left an indelible mark on the literary world through his powerful words and captivating verses. Born to immigrant parents, he navigated the complexities of identity, belonging, and cultural heritage, which became a central theme in his poetry. Joudah's journey as a poet began in his early years when he found solace in writing to express his emotions and thoughts. His poems often reflected the struggles of his community, shedding light on the challenges faced by Arab Americans and advocating for understanding and acceptance. Through his eloquence, he was able to bridge the gap between cultures and bring about a deeper appreciation for diversity (Katharina, 2024)

One of Joudah's most notable qualities was his ability to weave together themes of love, loss, resilience, and hope. His poetry resonated with people from all walks of life, transcending borders and language barriers. His verses painted vivid images that allowed readers to immerse themselves in the beauty of his words. Beyond the written word, Joudah was influential in promoting Arab American culture and literature. Joudah's debut collection of poetry, *The Earth in the Attic* (2008), won the 2007 Yale Series of Younger Poets competition, chosen by Louise Glück. Joudah followed his second book of poetry, *Alight* (2013) with *Textu* (2014), a collection of poems written on a cell phone wherein each piece is exactly 160 characters long. His fourth collection is *Footnotes in the Order of*

Disappearance (2018). In 2014, Joudah was a Guggenheim Fellow in poetry. He organized poetry events, workshops, and gatherings that nurtured emerging talents and provided a platform for marginalized voices to be heard. His commitment to inclusivity and cultural exchange earned him widespread respect and admiration (Abushihab, 2020).

Joudah often speaks about staying true to one's roots while embracing the world's diversity. His authenticity and passion resonated deeply with his audience, making him not only a poet but also a role model for aspiring writers. In the face of adversity, Joudah's poetry has become a source of strength and resilience for many. He used his art as a means of activism, shedding light on social issues and advocating for positive change. His verses acted as a reminder of the power of words in shaping perceptions and transforming societies (Abushihab, 2020)

His name conjures images of inspiration, endurance, and the quest for perfection. Fady's journey, born in a tiny hamlet, is a monument to the strength of perseverance and the influence one person can have on the globe. Joudah has also been a beacon of hope for marginalized communities. His involvement in charitable organizations has brought positive change to those in need. Whether organizing food drives, establishing healthcare facilities, or advocating for the rights of the underprivileged, Fady has consistently displayed compassion and a genuine desire to uplift others. (Charara, 2008).

However, Joudah' impact extends far beyond his local community. His unwavering commitment to social justice and equality has garnered international attention. He has been invited to speak at prestigious conferences, sharing his experiences and insights with leaders worldwide. He has urged global stakeholders to prioritize education, eradicate poverty, and create a more inclusive society through his speeches.

What truly sets Fady Joudah apart is his ability to inspire others to take action. His resilience, humility, and unwavering dedication to creating a better world have touched the lives of countless individuals. By embodying his values, Fady has become a role model for aspiring changemakers, encouraging them to believe in their potential and make a difference in their communities. Joudah's poetry transcends boundaries and explores various themes, offering unique perspectives on life, love, and the human condition. One of the most striking aspects of Joudah's poetry is his ability to convey complex emotions through simple yet evocative language. His words have a way of resonating deep within the reader's soul, eliciting a visceral response that lingers long after the poem is read. Joudah's mastery lies in his skillful use of imagery and metaphors, painting vivid pictures in the reader's mind and inviting them to explore the depths of their emotions (Abushihab, 2020).

Joudah's poetry often explores universal themes that touch upon the essence of the human experience. He delves into the intricacies of love, delving into its joys, sorrows, and complexities. Joudah's verses have the power to evoke intense emotions, from the tender ache of longing to the bittersweet nostalgia of lost love. Through his words, he reminds us of the shared experiences that bind humanity together, creating a sense of empathy and connection.

Another notable aspect of Joudah's poetry is his keen observation of the world around him. He finds beauty in the mundane and seeks to shed light on the ordinary aspects of life that often go unnoticed. Joudah's ability to find profound meaning in the simplest of moments is a testament to his keen insight and sensitivity as a poet. His words encourage readers to pause, appreciate the small details, and find beauty in the everyday. Furthermore, Joudah's poetry is characterized by its authenticity and vulnerability. He fearlessly explores his emotions and experiences, laying bare his innermost thoughts and fears on the page. This raw honesty resonates with readers, reminding us of our shared humanity and the courage it takes to confront our vulnerabilities. Joudah's willingness to expose his fragility encourages readers to do the same, fostering a sense of connection and emotional catharsis (Charara, 2008).

Fady Joudah's poetry is a testament to the power of words to move, inspire, and connect. Through his skillful use of imagery, exploration of universal themes, keen observation, and vulnerability, Joudah's words weave a tapestry of emotions that speak directly to the human experience. His poetry encourages readers to embrace their feelings, find beauty in the ordinary, and seek connection. Fady Joudah's contributions to the world of poetry are gifts to all those who appreciate the transformative power of language (Charara, 2008). Joudah has engaged with traditional poetic forms, such as the haiku, but often challenges and expands the conventional boundaries of poetic forms.

3. Fady Joudah's Remodeling of Haiku Poetry.

In his *Textu* poems, Joudah has modified the Japanese Haiku Poetry form to examine identity difficulties in the digital era. Joudah shows how the essence of evoking and disclosing experiences may be reduced through provocative nature, visual imagery, precise language, and brief diction of haiku. Joudah blends the form of the haiku with his distinct viewpoint and aesthetic sensibility.

Joudah's examination of conventional subjects, such as identity, heritage, and social issues, shows how he has modified Haiku poetry. Joudah broadens the scope of the classic Haiku form by embracing subjects of urban life, human emotions, and social issues. By

doing this, he gives Haiku modern significance and increases its appeal to a broader range of readers. Joudah created his *Textu* poems on a smartphone screen to adhere to text message requirements. Not only is there a new literary form with a restricted meter, but there is also a character count restriction in this collection of poems. In Joudah's poetry, fragmentation is portrayed in the way he constructs images that capture moments of location or cultural intersection. He also uses intertextuality, alluding to other literary texts, enriching the layers of meaning in his concise poetic expression, and these techniques are characteristics of postmodernism. These poems' succinct language conveys the metonymy of the modern world, which is formed by horrific events. The limited number of words represents the way that language can be expressive of the traumatic world we live in.

The poems in *Textu* represent an evocation of today's capitalist society, in which people's anguish is resurrected in text messages shown on smartphone displays. These poems depict the weight of a hyphenated identity, such as Arab-American or poet-physician. They demonstrate that identity hyphenation or double consciousness is not just caused by cultural differences but may also be induced by professional disparities. This is explicitly stated in *Textu*'s introductory poem, "Immune":

My heart isn't another's love is no transplant
it can be
or when I'm dead
I will give you my eyes & also my liver
you must suppress their memory of me (Joudah, 2014, p. 1)

This poem displays an interpolation technique. The poet-speaker offers two parallel sets of pictures. He claims that love and memory cannot be transplanted into a human body like the heart, liver, and eyes. But they all create and mold human existence. The word "my" denotes the personal tone of the poem and the author's dual identities as a poet who works with the imagination and human emotions and a doctor whose language is influenced by references to bodily functions. Joudah portrays juxtaposition in the transition from life to the contemplation of death and bodily donation.

The poem "Darwish" by Joudah demonstrates yet another interpolation brought on by double awareness due to cultural differences.:

If olive trees knew the hands that had planted them Olive oil would have turned to tears!

Our names our body parts

I you

butterfly flutter

or swarm (Joudah, 2014, p. 27)

The Butterfly's Burden (2006), a collection of poetry by Palestinian poet Mahmoud Darwish that earned accolades for translation, served as the inspiration for this poem. One aspect of Joudah's intense bond with his Palestinian heritage is his obsession with the poetry of Darwish. Poetry by Darwish is a physical representation of Palestinian cultural heritage. Joudah adds that when he was a little boy, his family gave him cash in exchange for memorizing Darwish's poetry. Reading Darwish, in his words, is "a journey through language." (Joudah interview on www.newyorker.com). The depictions of olive trees, olive oil, and butterflies allude to the political and humanitarian crises that the Palestinians, or the Other, are experiencing. This poem addresses identity in the context of shared human culture.

Joudah's remodeling also extends to the structural aspects of Haiku poetry. While the traditional Haiku consists of three lines with a syllable pattern of 5-7-5, Joudah experiments with different syllable counts and line breaks, allowing for more flexibility and artistic expression. This departure from strict form highlights his willingness to push boundaries while remaining true to the essence of Haiku. The 21st century's rapid pace is best reflected by Joudah's textu poetry, which is restricted to 160 characters apiece and reflects the rising usage of texting and Twitter on mobile devices. These poems' voluminous rhetoric and lack of punctuation subtly imply that, whether we realize it or not, the modern commodification system shapes all of our writing and communication. Joudah uses the image-focused style of haiku poetry, which can better capture the quick changes of the modern day brought on by rampant capitalism and terrorism. In three lines of five, seven, and five syllables each, a haiku poem "encapsulates a single impression" of an object or a scene from nature (Baldick, 2008, p. 148). Joudah innovates his new-based text message type of poetry by drawing on the force of imagery and conciseness of language in Haiku poetry. His multi-voiced poetry stimulates various concerns concerning the human experience for people from multiple ethnic origins.

The textu poem "My Funny Life" by Joudah is a prime example of the dialogic style of contemporary Arab American poetry. Through the imposition of an Arabic phrase that is translated into English in English poetry, it explores syntactic dialogue:

is one caboose after another

caboose in Arabic meaning nightmare turned into a two-bedroom cabin

in a resort town

sunset & rise

eureka's Rothko (Joudah, 2014, p. 33)

By symbolically using the terms "sunset" and "rise," the poet evokes an agonized vision of the dichotomy of life and death. The poet's reference to Rothko, who is seen as a symbol of death in this poem, also raises the idea of death. A Russian- American painter with Jewish roots, Rothko took his own life after leading an anxious and restless existence that led to growing problems and mental incapacity.

Numerous poems in the anthology, including "A Thousand & One Nights," "Dear Sister," and "Rubaiyat FitzGerald," invoke the concepts of otherness and xenophobia. According to the critic Jonathan Hart, "otherness" is a synonym for "alterity, alternative, and alienation." (Hart, 2015, p. 1) It involves comparing two parties, one of whom uses their position of power to oppress and stereotype the other. Commonly, The Other is "parodied, ridiculed, abhorred, and abnegated"(Hart, 2015, p. 47). The poet in "A Thousand and One Nights" alludes to Scheherazade as Penelope, re-examining history in a sense of subjectivity that questions the hegemonic paradigm of the Self:

Surely Penelope had sex in her husband's absence with slave men & women the undocumented

Folks in other words

the blind could not see (Joudah, 2014, p. 8)

The poet-speaker establishes a conformist tone for the poem by using the Greek mythological figure Penelope as an archetype for marital adultery. The title relates to a viewpoint piece in the Eastern cultural tradition. Western academics frequently use the female heroine of this work, Scheherazade, as an example of the quintessential sexual commodity. To counter the dominant narrative of categorizing the Eastern woman, which sees her as a symbol of feminine duplicity who subverts authority with cunning, Joudah substitutes Penelope for Scheherazade under the title of "One Thousand and One Nights". Penelope, the ideal figure of faithfulness in the Western tradition, is remodeled and depicted by the poet as a betraying wife who engages in bisexual encounters while her husband is away as a method of challenging the hegemony of the Self. The poem is rich

with symbolism, particularly in the use of "the blind could not see," which suggests a willful societal blindness to the complexities and transgressions of human behavior.

The concept of otherness is also evoked in "Dear Sister" which examines subalternity, especially in post-9/11 events:

Dear Sister

Life is a conspiracy

As zygote

You were a Subaltern you couldn't speak Or you spoke when no one was listening
Were spoken for when silent

a wedding (Joudah, 2014, p. 74)

The speaker is a female "other" who pinpoints subaltern concerns through a conversation with a fellow of hers. However, the addressee's silence represents the silencing of the feminine Other, who is both suppressed and alienated. Subalternity demonstrates Otherness as a sort of racial subjectivity aimed at engendering gender. The female speaker in this poem is a subaltern who acknowledges the concept of Western dominance over the East. She is not an independent female subject of power institutions.

In "Rubaiyat FitzGerald," Joudah raises the theme of xenophobia or hatred of the Other. The poet-speaker remembers a personal encounter he had as a physician, recalling a moment in which an old veteran declared his hatred of Arabs while undergoing treatment.:

Do you know why I like Persians? an older veteran I was caring for in the emergency room asked me Why? I asked

Because they are not

Arabs (Joudah, 2014, p. 71)

A sort of interaction with the "other" is xenophobia. It carries an undertone of inert feelings like resentment, anger, fear, and rejection. Joudah's allusion to the elderly veteran shows that xenophobia is a component of an ongoing US propaganda campaign that uses the 9/11 terrorist events as justification for a generalized Arabophobic sense of self-disgust. One manifestation of Otherness is xenophobia, which is a product of Western culture and results from aggressive Self / Other interaction.

4. Conclusion

The impact of haiku poetry on Fady Joudah's textu poems is profound. By embracing the brevity, economy of language, and evocative nature of haiku, Joudah has developed a unique poetic style that captures fleeting moments, elicits emotions, and prompts reflection. The influence of haiku on Joudah's work showcases the interplay between poetic forms and the lasting impact they can have on a poet's artistic expression. Through his textu poems, Joudah continues to push the boundaries of language, inviting more cultural dialogue.

Joudah's innovative use of textu does not strictly adhere to the syllabic structure of haiku but instead embraces the character limit as its guiding constraint. This shift is significant as it allows for greater language use and structure flexibility. The result is a concise and expansive form, capable of accommodating a variety of linguistic and stylistic nuances that are impossible in the traditional haiku form. Fady Joudah's examination of structural innovation, non-linearity, fragmentation, juxtaposition, thematic depth, and philosophical continuity illustrate how his textu poetry serves as a bridge between the ancient and the modern.

Another significant finding of the study is that Joudah's fragmented, collage-like compositions disrupt conventional notions of linearity, coherence, and meaning in poetry. By arranging decontextualized snippets of text and imagery in abstract patterns on the page, he compels the reader to piece together connections and impose their structure on the work. The participatory dynamic positions the reader as co-creator, blurring the line between artist and audience in the spirit of avant-garde efforts to democratize art. At the same time, the inherent ambiguity and open-endedness of Joudah's textu poems resists definitive interpretation, gesturing to the limits of language and representation.

Ultimately, by examining Fady Joudah's pioneering textu poetry, this study illuminates his vital contribution to the ongoing avant-garde mission of exploding calcified artistic conventions. Through his signature technique of bricolage - fusing image, text, and concepts from disparate cultural and professional domains - Joudah forges new possibilities for rendering the twenty-first-century transnational experience in all its complexity and flux. His audacious formal innovations and boundary-crossings confirm his position as an indispensable figure in the contemporary avant-garde.

ناشكراردنى ئافانگارد: توپژينه وهيهك له شيعرى تيگستوى فادى جودا

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پوخته

ئەم توپژينه وهيه ليكۆلينه وه له وه دهكات كه چۆن شيعرى هايكوى ژاپۆنى كه له شيعرى ئەمريكى له وه چهرخانى سهدهى بيسته مه وه له لايه ن فادى جودا سهرى هه لداوه. ئەم توپژينه وهيه باس له وه دهكات كه ئافانگاردىزمى شيعرى عه ره بى-ئەمريكى ئىستا به باشترين شيوه نيشان ده دريت به خۆبه دهسته وه دانى جودا له م فورمه شيعرى به له كۆمه له شيعره كهيدا به ناوى تيگستو Judah's. ژانرى شيعرى نوى باس له بابته كانى په يوه ست به ناسنامه ي عه ره ب-ئەمريكى دهكات له سه رده مى دي جيتالى به به كار هينانى ريبازه ئافانگارد هكان. پيشنيارگه رايى هايكو كه جهخت له سه ر وينه ي بينراو و وردى وشه و ديكشنى روون دهكات وه به شيوه يه كى دره وشاوه له لايه ن جودا ته رخانكراوه. ئەم توپژينه وهيه به شيوه يه كى به رچاو نيشان دهكات كه چۆن مۆبايلىكى زيره ك ده توانيت لاپه ره كانى بانگه واز و ناشكراردنه كان چر بكه نه وه. ئيديعاى ئەوه دهكات كه دهقى جودا شيعره كانى هاوشيوه ي په يام كه هه ريه كه يان له ۱۶۰ كاراكته ردا سنوورداره رهنگه زۆربه يان به شيوه يه كى كاريگه ر رۆحى په له كراوى سه دهى بيست و يه كه م كه به نوينه رايه تى سه دهى بيست و يه كه م ده گرپته وه په ره سه ندنى به كار هينانى نامه و توپته رى مۆبايل.

وشه ي سه ره كى: ئافانگارد - كولتور - هايكو - ناسنامه - پۆستمۆديرن - جودا

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