



ISSN: 1817-6798 (Print)

Journal of Tikrit University for Humanities

available online at: www.jtuh.org/**Arwa Hussien Mohammed**

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Keywords:

Self and Other,
 dialogue,
 rhythmic language,
 integration,
 images

ARTICLE INFO**Article history:**

Received	1 Sept 2024
Received in revised form	25 Nov 2024
Accepted	2 Dec 2024
Final Proofreading	2 Mar 2025
Available online	3 Mar 2025

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Hybrid Resonance in the Poetry of Fady Joudah

A B S T R A C T

Hybrid resonance is a defining feature that highlights the poetic prowess of Palestinian poet Fady Joudah in representing dual identities as an Arab-American that manifest in the original poetry. The paper aims to demonstrate the way that Joudah employs the mixing of rhythmic language, derived from natural and cosmological elements that express the essence of Self as divinely Other, with earthy Self or, the prevailing language to articulate a hybrid identity. The research investigates the techniques employed in his poetry, assessing their directness or indirectness, through the analysis of selected poems from various collections such as *Textu* (2013), *Alight* (2013), *The Earth on the Attic* (2008) by depending on dialogism theory of Michael Bakhtin who stressed on translinguistic notion, through adopting a qualitative approach with critical and textual methodologies. It concludes that Joudah utilizes integrational techniques of the upcoming codes to replicate hyphenated identities such as imagery that reflected the Palestinian identity within a hybrid community, indirectly conveyed through linguistic discourse targeted to the American audience.

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DOI: <http://doi.org/10.25130/jtuh.32.3.2.2025.23>

التناغم المزدوج في شعر فادي جودة

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الخلاصة:

يعد التناغم المزدوج سمة مميزة تبرز براعة الشاعر الفلسطيني فادي جوده في تمثيل الهويات المزدوجة كونه عربيا-أمريكيا وشاعرا-طبيبيا ، والتي تتجلى في أعماله الاصلية. يهدف البحث إلى توضيح كيفية استعمال الشاعر مزيج لغتين وهي اللغة الإيقاعية أو اللغة السائدة، ليعبر عن الهوية الهجينة . يفحص البحث التقنيات المستعملة في شعره، فيما اذا كانت مباشرة او غير مباشرة، من خلال تحليل مختارات من قصائد مختلفة من مجموعات مثل *المراسلة* (٢٠١٣)، *مضيء* (٢٠١٣)، *الأرض في العليا* (٢٠٠٨) بالاعتماد على نظرية الحوارية لميخائيل باختين، التي تؤكد على مفهوم اللغة العابرة. ويخلص البحث إلى أن جوده استعمل تقنية تكاملية للتشغيرات الناشئة لتمثيل الهويات المزدوجة مثل التصوير التي بدورها تعكس الهوية الفلسطينية ضمن المجتمع الهجين، يتم إيصالها بشكل غير مباشر من خلال الخطاب اللغوي المستهدف للجمهور الأمريكي.

الكلمات المفتاحية

الذات ، الحوار ، اللغة الايقاعية، التداخل، الصور.

1.Introduction

Palestinian poets are distinguished by a rhythmic language that expresses the sense of the Self and Other through the evocation of natural and cosmological items to affirm existence. Rhythmic language is dual in nature and expressions that enhances the duality in poetry, contra to the previous views that focused on the monological nature of it that authorized by the poet over the text. All external elements that constitute as a part of the whole are considered voices, additional to the poet's voice, thereby enriching the poetic structure and fostering its meanings. In doing so, Joudah has adopted key pattern of linguistic expressions of the Self, which we will examine in poetry to elucidate the rhythmic language that instills hope for the emergence of a Third World, blending the Divine Self with the version that is embodied on the Earth.

As a bidirectional poet, Joudah had a rich survey in contemporary years by the researchers, Arwa Hussein Aldoory and Shireen Hikmat Alkurdi in “Voicing Identity in Textu Poetry” (2019) and in “Unveiling Avant-Garde: A Study of Fady Joudah's Textu Poetry”(2024) when Aldoory and Alkurdi noticed that, the identity in digital age through readaptation of Japanese haiku is represented in the smartphone, a dialogical text between Self and Other in order to demolish the hegemonic power and develop the technological language. Aldoory further notified in the second paper that, the imaginative usage of haiku poetry enabled structural flexibility as a succinct and fluid form of linguistic and stylistic customs.

Katharina Fürholzer along with Aldoory in her second research in the flux usage of language. Through “Fady Joudah and the Reintegration of the Disintegrated Bodies of Displacement” (2024), Fürholzer surveyed that, the medical language functioned as a remedy medium of wounds of displaced Palestinians through the traumatic experiences of migration to build a world of hope and patient. Thus, its a metaphor of re-integrate the dis-integrated, replacing the dis-placed, and re-humanizing the in-human. Research outputs are limited compare to the intensive inputs of the poet. In due course, this paper produces a new glimpse of the poetry specially the original poetry, zooming in the way Joudah employ the dialogue between mind and soul through senses by using an imagery code from the cosmos in the text.

2. Rhythmic Language in a Literary Focus

Mikhail Bakhtin, a Russian theorist and an essential thinker of rhythmic language in literature, it is one of the most valued forms that, upon being read, the textual essence has been absorbed. It is a dialogue between cosmological items in a way that the Self, which, in turn, renders senses that

the author can only express by reflexing them through the Other organic item. Bakhtin, in “The Dialogic Imagination” produced the process as *translinguistic*, which performed the text as “.... performative utterances....” (qtd in Jung, 2014, p.108). The process made the Self vibrant and concrete as well; its within a text, a contact zone between the mind and the soul, a dialogue that mixed language with identity through the agentic capacity that marked the poet.

Martha Nussbaum in *Creating Capabilities* asked about the limit of agentic capability in *doing* and *being*, delimiting that the agent has a stateless skill to *be* and *do*. Beside Sen’s Dewey, the theorist defined the sense of *well-being* as “the primary feature of a person’s well-being is the functioning vector that he or she achieves” (qtd in Nussbaum, 2011, p.197). Every author has a mental capacity to function appropriate languages suited to his identity in which modified in *be* through *do*, the skill that gained the dialogue.

One of the most skills that Joudah practiced was imagery, a poetic expression and means of self-healing in the technological age. Verily, the device stemmed from the imagism ideology led by Ezra Pound, who was a fatherlike of visual poetry. Pound deviated from mimetic form to create a new form of “none-representation art” (Nadel, 2007, p.47) which captured the sensitive pictures of nature under the reason of figurative purpose. Images are rhythmic codes in the literary text that classified into two types archetypal and sensory codes.

Archetypal images are what Carl Jung announced in the lecture of the *collective unconscious* in which archetypes are “universal images that have existed since the remotest times” (Madanipour, 2023, p.13). A primordial

code that is reminded platonic illusionary forms in which all people gather in its meaning that stems from the archaic or, real. Northrop Fry in “Ethical Criticism: Theory of Symbols” launches codes as “any unit that connects one poem with another and thereby helps to unify and integrate our literary experience” (Sinding, 2014, p.46). further to the metaphorical communication between literary works, Fry nurturing the codes in “Archetypical criticism: Theory of Myth” that the dianoa type is “thematic stasis” (Sinding ,2014, p.44) that brings the meaning of cosmological being. Images surpasses archetypes to includes senses or, sensory images are tackled by Roland Barth in *Mythologies* as “... a system of communication, a body of images ...” (Belasco,2008, p.15) in which the human sensed and it is a language of rhythm that will be detected in the original poetry.

3. Rhythmic Language in the Original poetry

Sensory and cognitive imagery is considered a rhythmic language that the poet represented through portraying the earthly Other as a divine Self via cosmic elements. Mental images are the most recognizable one as archetypal image that can be shown in *Textu*¹, collection, through “A Thousand & One Nights”² in particular:

Surely Penelope had sex

in her husband's absence

with slave men & women

the undocumented (Joudah, 2014, p.8)

¹ *Textu*, is the digital name concerning cell phone; the letter u indicates to pointing a millue who are the westerners. Additionally, the cover of the collection consists of three colors which are the architypes of mixing such as, the upper blue is the light corresponds to the lower orange which is dust, the border between then faded by the middle color yellow.

² a substitutional of the restricted original title *one thousand and one night* under the openness purpose.

Code is portrayed in *Penelope*, a mythological character that is well-known as a betrayal figure in Western culture, an antithetical to *Scheherazade*, the Arabic icon figure for Arabic women. The mark & is the connection of the betrayal men and women in both narratives. Arwa Hussein Aldoory stayed the mythological character as an archetype of “marriage infidelity” and “marital adultery” (Aldoory, 2019; 2024, pp.15-613) comparable with loyalty of *Scheherazad*, the removed silent letter *e* of the name in voicing Arabic women. Further to the number of words in the poem which is fourteen that denotes the equality between halves. In due course, numbers are a significant archetypal form that realized in “102”³:

I laugh all the time to keep from crying!

Next B-day will be on the local news

...

my great-grandson queasy (Joudah, 2014, p.44)

Hyphenations are reminding twice, fostering duality in time and place in the poem. Firstly, the word *B-day* linked to birth, upgraded in a grand form, reversing the death befalling in Palestine, which is shared in *local news*, in which causing sadness; the second word indexes the present that the speaker is experiencing. Death has previously happened for the Palestinian fathers, as in *great* and for the children in the current era, as demonstrated in *grandson*. Mental images is the first type of archetypes and organic images

³ The poem that indexes to the mixing between number one and two through the wholeness that is referred by number zero.

are used alongside with metaphorical ones to be the second form of archetypes as in *Alight: poems*⁴ , in conspicuous with “I Was There”⁵ :

I was there only once

Under the rock I touched the rock

And did not fly did not believe

The rock could fly or hover

With the air propped up by a wall

The key was cypress wood or willow wood

I don't remember (Joudah,2013, p.34)

Organic code is the *rock*, a mineral word that points the mosque of Omar in Jerusalem, which is the place where the prophet Muhammad (peace be upon him), resurrected to the heavens as if the poet bearded the burden of conditions in his childhood, a horizontal area of the Palestinian children in the contemporary time, whilst , *cypress wood* is the vegetable world that revolved around the *rock* continuing life and eternity that is emphasized in *time buried in hills* “*Perhaps buried till Some happier age*” *time*, including quote is stemmed from a catalog of “The Two Pictures of Nelson and Pitt”⁶ in which its colours seemed to be stateless and revival language. The last line *As if I Were an alchemist outside chrome*, a second metaphorical code of *The Alchemist story* by Paulo Coelho whose searching for the role of the essence in the existence which is the similar target of Palestinians as in the

⁴ in *Alight* collection, whose name symbolizes hope and purity, the poet writes the letter A without *One* as a mark of universality.

⁵ Joudah identifies the distance of Palestine that is exemplified in the demonstrative pronoun *there* as a referential tool to the place.

⁶ The picture is painted by William Blake whose utilizing colours can be found in the present time.

past auxiliary verb *Were*. Myths are not depended on the mere archetypes but, a sensory image such as gustatory code, one of the sensitive languages that records the tasted experiences of homeland. Gustatorial myth is the vehicle nostalgic sense of the past in course of food and drinks that sensed in *The Earth in the Attic*⁷ specifically, “The Tea and Sage”:

I like my tea with sage

From my mother’s garden,

...

She asks:

Tea with sage

Or tea with mint?

With sage, he says, (Joudah,2008, p.28)

Quotidian stories are a collective experience of Arab families and specific Palestinian families in the Third World. Narration is narrated by the speaker of a father traveling with his family to America, where *tea* was offered at the airport that responded with refuting due to the preference of *sage tea* in the line *I like my tea with sage*; it doubled with two kinds of tea; firstly, *tea* which is familiar in America blended with *sage*, a kind that Palestinians favored. If one inspecting the essence of the story, it becomes obvious that the speaker is in a phase of migration, which implemented the double stories about *a groom* who was assured of wearing solely one shoe in which the bride asked about, the response was that *the shoe lost while running*, reminding the urgency of displacement moment as Katharina Furholzer

⁷ It is merging the universal source with the particular one through the style of quotidian stories.

confirmed that the tea is “a symbolic representation” (Furholzer, 2024, p. 43) of the local and cultural motherland. Shifting to the bride that raised the question *Tea with sage Or tea with mint?*, referring *sage* of the origin that balancing the beverages through the linked tool *with* . Furholzer reaffirmed that the symbol is represented as in a such poems as evident in “The Name of the Place”:

There, from a tukule built on top of a hundred-years-old

Termite hill, you can see above dry season elephant grass,

You can see a boy and a girl undressing

And what would be a national park had it not been for the hungry

Refugees calling you by skin's name, chendele,

Can I please bring a sack of peanuts along for the ride

We were children then and our night was Sable tea or Kaaba cloak.
(Joudah, 2008, p.48).

Joudah as a doctor when worked with *Médecins Sans Frontières*, it is supported him to gain benefit from the career experiences that is incorporated into the poem in a collective mode through telling the stories of refugee camps in Zambia as familiar as to those of Palestinian refugee camps; the word *tukule* is the food relief organization that is noted in areas densely populated by displaced families, as *a boy and a girl*, a children whom the poet defined using the indefinite article *a*. These children have white characteristics *chendele*, as if they were Americans asking for *a sack of peanuts* to feed their families. Zambia and Palestine are mingled then, for the second time, Palestine and Texas are integrated through the collective

childhood experience as in the first-person plural pronoun *we*, recommending the way that the both intersected via *sable tea*, as a cultural symbol of their homeland.

Bakhtinian view in the poetry of Fady Joudah lied in the dialogue between Self and Other via sensory images that transformed into tangible senses in which *translinguistic* signified that, the imprisoned emotions are liberated through various figurative patterns expressively funneled the desired objective, that can be seen in the archetypes myths in *Penelope* and *Shahrazad* , numbers via natural interpretation, organic images in Palestinian *rock* and *wood*, tasted myths in food and drink such as *tea*.

4. Conclusion

Cosmic imagery is one of the techniques prominently utilized by Palestinian poets, as it is closely related to their homeland, which possesses a distinct natural character and unique images that set it apart from others. It is manifested in poetry as a means to express the idea that nature is the origin of existence—an existence that mirrors the divine essence through the diverse images found on Earth, aiming to achieve a unity between the Self and the Other in which realized through the use of rhythmic language that can be seen in poetic imagery which is an indirect technique that served as a means to elucidate existence as a literary discourse. Moreover, it negates the poetic hegemony over the text due to rhythmic language represents the external sound that complements the voice of the poet, thereby enriching the depth of the poetic experience and reflecting the poet's interaction with their surrounding environment to show hybrid identity.

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