

The New World Lit Lab

(The following is a short version of the manifesto of the New World Lit Lab. Many fragments are transformations of sections from the upcoming PolyGlossaPhilia Bacchanale. Certain segments published in the two volumes of my LITTÉRÂMUNDÏ I and LITTÉRÂMUNDÏ II (Paris: Éditions Caractères, 2022) have also been translated/ recreated and weaved in.)

The New World Lit Lab is... a necessity. An urgency. A thrust into new ways of writing and thinking about writing. New ways of circulating and noting and observing and scripting. The New World Lit Lab... is here. Has been here, sure, but here, now, as a Lab—capital L.

The launch of a new era! A grand emancipation—that is our declaration! A New World Lit Lab founded and connected to our efforts in the new world lit, and to the open epic, and to plurilingual literature. Emancipation ongoing. Emancipation forever en route.

We are onto a new world lit. Beginnings, only, perhaps—but we are onto the NEW, WORLD, LIT! A new world lit launched through the adoption of this plurilingual framework... The *new wave* of world lit. The *next wave* of world lit. And with that, we also launch the New World Lit Lab!

A speculative essay describing analytically, and in a metalinguistic mode, what unfolds and what constitutes world literature is not our thing—. Rather, this new world list can be generated through *the experience of the actual literary creation itself*. And thus, any analytical articulation describing this new world lit can only be temporary, and incomplete—and evolving as new elements and components are discovered—knowing that the very form and the language of the analytical piece used to describe the tenets of the works undermine those very tenets. And thus the lab. A real lab.

The New World Lit Lab is a companion—a companion for sure, and a hub. A cool, studied, helpful, beautiful, companion, for all those who want to engage in rethinking the paradigms of writing in a new world, the paradigm of world literature reconfigured in a more coherent and precise way—even if not a popular way. But it is also not an eternal companion. It will write its own disappearance. It will fashion the date of its own suspension. And yet, it will carry on. Carry on as always. The date of its disappearance? Not sure. We'll let it fritter away if it must. But it's not meant to be forever and eternal and sustainable. Around for now. For a while.

An invitation, the New World Lit Lab, for it is imperative to propose, albeit in this limited manner, the potential for a new type of world literature. A real and authentic world literature. One that comes through the work of the polyglottic writer. A new world lit that rejects the nation-state adjectives in reference to the writer. The NuWoLi: is where it's at: a true, real, world lit.

*

The New World Lit Lab will excite and inspire us to ask how a literature hoping to engage with a new world lit can undermine strategies and/or structures that perpetuate dominant and/or traditional narratives.

The New World Lit Lab will allow us to formulate how texts of the NWL fashion neodisciplinary formations and challenge fields like anthropology and ethnography, travel writing and journalism—all forms of writing that engage with the “other”.

The New World Lit Lab pushes us to articulate how a plurilingual poetics can generate new navigations of geographical territories, as well as artistic domains and fields.

The New World Lit Lab will inspire us over and over to dig deep and seek how plurilingual writing and the NWL framework fashion new conceptual frameworks for self-identity—and for authorhood.

The New World Lit Lab will make us celebrate new directions in thinking about “native” or “mother” tongues—and different forms of “cosmopolitanism”.

Through the New World Lit Lab, we will also engage with myriad realms that must come into question and will be present in the constellation and ecosystem of literary practice: the questions of the canon, questions related to second and third-language writers, queries around the navigation of the world. The Lab will question, through literary pieces, theoretical works from a range of disciplines (literary theory, criticism, philosophy, critical theory, ethnography etc.) and dive into extended critiques. Experiments always, but also discoveries. So: not experimental writing, but experiments that lead to innovational writing! I repeat: INNOVATIONAL writing. That is the adjective we will use—not “experimental”, for we are not fond of being tamed... and that is what the adjective “experimental” does... Exercises and experiments and exploratory literary forays into multiple directions in ways that can nourish, inform and expand practices—and lead to innovational pieces and works.

And yes, there are other realms. Important realms. Realms that become thematic areas that practitioners explore. Let us list again some of the key concepts at play in the lab:

The NWLL believes in an ongoing manifesto, with this being its foundational thrust.

The NWLL believes in the multiplied and scattered author, and the notion of a decentered authorhood.

The NWLL engages with various regimes of representation.

The NWLL is dedicated to the fragment—in all its shapes and forms, along many spectrums.

The NWLL puts translation in motion, and always explores the poetics and aesthetics and craft of radical translation.

The NWLL is about beginnings and endings, about transitions, about multiplied geographies.

The NWLL remembers to exploit the unique features of the platforms on which the literary explodes onto the scenes.

The NWLL is constantly inquiring about closure and openness and generally functions around various fluidities.

The NWLL is obsessed with objects and objecthood, and with non-objecthood. About quiddity, and its place in the public-ed-ation of literature.

The NWLL is always invigorating and puts into motion issues surrounding originality and intertextual connections.

The NWLL celebrates practice along spectrums, a big spectrum of topics and strategies.

The NWLL dives into the spectrum of explorations of reading, the history of reading and the theory of reading—all through a literary practice..

The NWLL is an avid and endless purveyor of works around the book, and its quiddity and its possibilities. From the unique artifact to the limited edition to the mass edition.

The NWLL explores interactive and participatory dimensions of literary practice.

The NWLL explores writing and construction and dissemination and distribution along a wild array of possibilities.

The NWLL explores the polyglottic trajectory, multiple polyglottic trajectories in fact. The NWLL explores the mastery and non-mastery related to languages. The NWLL explores relationships to places. The NWLL is full of the osmoses and fusions of myths. The NWLL is obsessed with plurilingual textualities. The NWLL traces new mappings and new *cartographies of becoming* through language and literature. The NWLL can't get enough of digital ouvertures—and carries on innovating in an invigorating way! The NWLL does not shy away from fashioning new itineraries and new identities. The NWLL is also into new adventures with printing. And inevitably, the NWLL is all about the parameters of the form: how to explore them and how to create new types of pieces.

The NWLL thus seeks to generate radically innovative works. It is concerned with a literary practice—a praxis (theory/practice), rather than scholarly or analytical examination of works that might fall under the topic, or theorization of the topic itself. An awakened practice. A conscious practice

*

The New World Lit Lab associates any new world lit to an essentially plurilingual literary practice or a literary practice with consciousness of plurilingual possibilities. It is based on *a radical plurilingualism*, and on the spectrum of possibilities across works and pieces. The plurilingual realm is the *only* place a serious world lit will happen. Repeat: *a real world lit can only happen within a plurilingual practice*. There is no world literature without polylingual poetic works integrated within it. A Lab whose articulated positions, whose research and findings on the nature of polyglottism and how it affects writing,

how it affects literary theory/practice, can only be brought to fruition *through the works themselves* and in a new environment—that is the *plurilingual lit lab* environment.

And so, the New World Lit Lab connects to the Plurilingual Lit Lab.

The Plurilingual Lit Lab is for practitioners who are vagabonds and neonomads involuntarily thrust into the world's mouth agape! Petrified souls who have lived ruptured lives, who have acquired and used these languages outside of literary life, outside of the classroom too, in effect: in life, in circumstances that mirror the world of ours: fractures, fragilities, uncertainties, vagabondings of many different kinds.

The Plurilingual Lit Lab also works on the parameters and the components of the literary work, the literary sphere. Those parameters are well-known, but also the parameters taken for granted, like the distribution mechanisms, like modalities of participation, like forms of manifestation of the work—from the 'publit' to the 'take-a-texts' to the 'parafraqs'—the parallel fragments!

Through different pieces, texts, books, ensembles, the works will lead to new genres and new forms and new types of literary artifacts. From dissemination to distribution, from participation to interaction, across platforms, across online and digital realms, across the pieces and the works. This is the domain of the PLL!

In the Lab, we will also explore the ways in which plurilingual literature: opens up paths for the creation of new genres and forms; provides opportunities for stylistic and poetic innovations unique to its realm (from multilingual puns to syntactical fusions); challenges nation-centric and nationalistic ventures, along with traditional forms of affiliation and allegiance; and performs along a spectrum of plurilingual writing from different regions.

The Plurilingual Lit Lab has no qualms fashioning new systems for rendering the world, no shame in forging forth with innovations along many axes of the literary realm—from stylistic manipulations to manic demonstrations and performances.

The Plurilingual Lit Lab puts into motion the history and theory of reading and is a progenitor of new institutions.

The Plurilingual Lit Lab rests on a fluid poetics-politics, searching for freedom—and always a critic of canons of all types...

And thus through the PLL, the NWLL brings to the fore new ensembles and new concepts of authorhood, a new type of author—and perpetual curations of authorhood...

The New World Lit Lab and the Polylingual Lit Lab fashion new political formations, guerrillas, militias, and an unforgiving thrust toward an emancipatory movement. New guerilla groupings—for we can't ever get too comfy in our world, and the guerrilla aesthetic forever will be with us.

The labs engage in a spectrum of defensive strategies and offensive tactics: from storytelling brigades across languages and contexts to the Collectif d'Assassins-Poètes (the CAPo, or, its Spanish rendition: Collectiva de Poetas Assesinos: CoPA!), a clandestine group active in the vicious defense of individual freedoms all across the globe.

The labs invite the elaboration of a new identity—lo, new identities—and new authorial itineraries, for sure—the two go hand in hand! The labs trace new itineraries, new identities, new types of silences and solitudes. A new type of self. A new self. And new writings—full writings for full emancipations along this glorious path...

And these new world writers, what shall we call them? NWLers or NLWists? Our French versions are the NLMard and the NLMist—and these do work, so perhaps we should just say NLMist, or Newolist or Nuwolist or... Anyway, these vagabond souls discover and put into place and into play elements and components of literary pieces that are neglected or ignored or never really bothered with, and through the plurilingual prism.

And a new type of *anarchy*—! And a new type of *overcoming*! The NWLL can't pretend that it is not inviting the embrace of a particular and liberating form of lucid anarchy... An enlightened overcoming, super simple, in a way, a noble overcoming. Not a school. Not a movement. Or a new mania. Just a glorious emancipation. A fabulous liberty... A new liberty...

A laboratory. A space of creation. Not an ism—yet. No absolute norms. No grand guides. Not even people who know each other and who form a particular group. But a proposal (and not even a polemic). A claim. With rigor, and a smile! For now: a glorious, manic, LIBERTY!

*

And the New World Lit Lab, must (must, sorry!) undermine traditional and classic ideas of world lit. And what is not world lit. And what the Lab will forego because this is not the Lab for old ideas and archaic projects. Below then: not quite a polemic, but yes, a necessary reflection and accompanying rejections, in parentheses: the old world lit was the faux world lit, or at least a different concept of world lit.

(So... (Here: we: go—in parentheses, as promised...)

By world lit, we don't mean a selection of literature from around the world. Can't have world literature be defined by *volumes assembling writers from different parts of the world*. In a world literature, a real world literature, that is, one cannot speak of a monolingual, or a unilingual, or even bilingual writer, despite whatever value or character one bestows on the author or their works. (And through all sorts of canonical political and power mechanisms!)

The New World Lit Lab is not much interested in the work of authors who are translated widely. That's merely about power mechanisms, marketing, and big conglomerates. Doesn't count!! Not just because it's been translated widely that it's world lit.

The New World Lit Lab is not much intrigued by the works of an author who has supranational popularity. Broken record but again: has to do with power structures, has to do with producers, benefits that will come the way of the supporters. Monolingual works with supranational popularity don't count. And world lit it's not.

The New World Lit Lab might have to grapple with, but is frankly annoyed by, works written in a language used in vast geographic regions, and, by definition, with huge populations, to which many have access. The very presence of this language in multiple geographic locations speaks of domination and conquest. Colonialism and imperialism. Lingua francas, which don't become lingua francas through tender/kind mechanisms. So: if authors work in the English-speaking U.S and U.K. and Australia and Canada and parts of Africa and India and for others (still second languages but that many know real well now), this still doesn't count! Not world lit. In fact, we're in dangerous territory now with lingua francas and forma francas—where the exact same forms and tropes and movements and gestures are conducted in different languages—within a shrinking world! Does not count.

The New World Lit Lab will not dedicate time or resources to the work of travel writers. Do we need to deal with it? Sure, we will, like we've said, but 'travel writing'... Ew. Sorry travel writers! There's got to be texts that are plurilingual themselves, or unilingual texts as part of a grand schema of a plurilingual enterprise, and within that, maybe, travel writings could count. But that monolingual writing, or even sending quick bursts on social media—doesn't count. Fragments online: don't count. You're here and then there and then there because you have the possibility? Good for you, but part of a new world lit, you can't be. (Even if you want to call yourself a global citizen, which we don't take seriously as a label anyway...)

We're talkin' New Wave World Lit! Next Wave World Lit! And thus the New World Lit Lab! The New World Lit Lab is not going to lose too much time on so-called universal works. Sorry great works of the past. Canonized writers of the past. Sorry all those whose names I won't mention but whose names I conjure for the reader through this very deliberately indirect non-reference. 'Universal' may be a category you're placed in, or even the old 'world lit' but it doesn't cut it with us, no matter how grandiosely universal your themes are said to be. Doesn't count, doesn't count folks. Sorry 'bout that. Not.

We're talkin' New World Lit, New Wave World Lit! And not: works that are often placed in the category 'World Literature', which remains a strange category and constitutes often a nice dumping ground for the works of the 'Other'. You can't have American lit, or any national lit, juxtaposed with 'World Literature' referencing the lit-of-anywhere-else-really. That *denuding of distinctiveness* is an affront to real world lit. World lit is its own category with its attributes. Can't have that. Will never stand for that. No way no no no!

We're talkin' Next Wave World Lit! And not: the works of those who call themselves world citizens or global citizens or cosmopolitans! And who pretend that if they refer to themselves in these ways (or someone else has bestowed upon them the title) their works belong to world lit.

The real new world lit must be distinguished from works that come through the privileges of power, colonialisms of different kinds, and networks of domination, dissemination, translation and influence. Must be distinguished from works whose popularity is founded on expanded systems of distribution. Must be distinguished from literatures that profit from the privileges of dominant languages, a phenomenon itself born of conquests and colonization. And again, it differentiates itself from the general 'World Literature' category, used mostly pragmatically to bring literature from different parts of the world into one setting, one volume, one overall space... And thus the Lab: can only be in constant critique of all old school world lit!

At last we scream and then whisper, the new world lit is here! The new world lit that is built on the polylingual framework. That rests on the plurilingual paradigm... An authentic world lit. The next wave world lit. And thus, the next wave world lit's... LAB!

*

And the new world lit needs its new... *epic*. Of course it does!

The NWL spawns its own epic. Breeds its new epic.

A new patria needs its own territory. And its own epic.

To construct the reality of its people.

To forge the narrative of its people.

To construct the new mythology.

Create the new social order, the new politics, a new way of understanding the world, a way of telling the world. Create its own people, in fact.

From the get-go: a new conceptual framework that allows the new open epic to flower!

A new world lit lab is launched

A new epic is born

O yeah the epic of a new people

Salvation is close at hand

Oooo Ooooo

For the new epic is born!

The new epic is *only* possible through the polyglottic venture and the new world lit and it can be made through the New Epic Lab. A *necessary* epic. And that epic belongs to the new thrust in world lit. With the new world lit being the authentic world lit.

The New Epic Lab will fashion a new epic that unfolds in physical space (cities, nations, streets...), in public or private arenas (galleries, museums), and with different scriptural strategies that use classical supports and platforms, traditional frameworks (paper, books) as well as new technologies (web, electronic and digital realms).

The New Epic Lab engages with the history and theories of literature and the phenomenon of reading, where the objects that constitute it could be ephemeral phenomena, as well as monumental constructions.

The New Epic Lab will exploit the modalities of publication, exhibition, dissemination, and interaction. Where poetry, narration, and performances are fused, as well as languages and discourses...

As much a performance of a scriptural identity as a continuous meditation on the problematics associated with the act of writing and the diverse acts of reading: that is what the New Epic Lab will also put in motion. Attempts at rereadings

and rewritings and revisions; all the way to commentary and diverse actions of critics: *a total poetic unfurling*—a New Epic Lab that explores and constructs *a new multiplicity*, and a decentralization, a *distributed* epic.

There is *no one privileged language* through which the new epic unfolds. Constant shifts between various languages—whether practiced by the many or the few. Repeat: no central language! No dominant monolingual thread! Multiple threads of multiple languages, including various modalities of plurilingualities within them.

The New Epic Lab elaborates alternative forms too, using the panoply of possibilities that the use of multiple languages could give us. A synthesis—digging into possibilities. Not writing in the same ways and publishing in the same ways, and then combining them in the same ways, but allowing this expansive rethinking to generate the opportunity to write *through a new logic*—with all sorts of *new rituals and institutions. Systems of synergy!*

And the necessity of the new epic, and the necessity of the New Epic Lab, will come through insights into various dimensions of our future work, the coming-together of necessities. *A solution*, the new epic, to *the equation* of the new world lit and the new patria. A plurilingual outlook, unattached and unsentimental about belongings of various kinds, resting on the polyglottic literary paradigm and fluid unfoldings.

The New Epic Lab will make me celebrate my propensity to write everywhere: on walls, on the floor, on various natural and artificial supports! And I want to turn all that into *the final version of a piece*. Not drafts that one day I'd take onto traditional supports, but the final versions, maybe even *unique versions*, one-offs, and that would invite different types of degustation. And I wanted to do this everywhere. In cities and spaces and places. Not graffiti, not drafts, I repeat—but the *final* versions. And so I could use one language in a place dominated by another, or vice-versa, or multiple languages in any one place. Lends itself perfectly to the plurilingual venture, the plurilingual necessity, the plurilingual political poetry. On walls and in the crevices I left the texts: on the coliseum in Rome, in Massachusetts, in Colorado, so many places...

The New Epic Lab will make me celebrate my propensity to move and write, physically move and write—*bougécrire*, I call it in French: move and create, and remain in motion while I write—while having different systems of distribution in place (which undermines, or challenges, or questions, the entire range of actions that occur in the world and the industry). *Bougécrire*: a *new modality of creating* final versions of texts, and that I wanted to codify. In Paris of course during 2010, that was the height of the *bougécrire élan*. During *The American in Paris is an Iranian in New York*, I was writing on the computer, on a small backboard, inside the book and online, from multiple sources. *Bougécrire* and simultaneous writing! (The first writer to have done so in Paris—for sure: it's verifiable!)

The New Epic Lab will make me celebrate my propensity to fashion new types of wanderings... And these movements would play as much on *poetic nomadisms* as much as *pilgrimages and political demonstrations*, and also constitute *a rewriting of books and texts* in multiple languages! A fragment that develops one day is not a gratuitous elaboration of another, not a simple reading of a published text, but *a collective experience of the transformation* of a text. During APINY and during *The Generals on the Roof* in Brooklyn, and of course, during the entire durational Canto I of *ÉPIKÁNŌVÁ*, the writing of writing itself—the writing of writing as a wanderer—was at play... All over, all through countries and cities and alleys, Canto I kept that thread alive.

The New Epic Lab will make me celebrate my propensity to write with *different instruments!* To construct and create new instruments. To use as writing tools stuffs that weren't used as such... And I even wanted to invent substrata of new literatures by integrating, and intervening with, new instruments of writing. *Invent new instruments* of writing. New instruments derived from different cultures and places and imaginations. Writing on surfaces across the globe... Different types of pencils and inks of course, but even better, taking natural elements and turning them into scriptural tools—or their opposites. Think of how I wrote with chalk on marble, and threw it into the water, which in turn, erased the words over time. Erased them! Water as the anti-instrument. As the eraser... Wow, that does, does, turn me on!

The New Epic Lab will make me celebrate my propensity to create *new types of objects*. I was desperate to create new types of objects, because that meant new experiences, new forms of interaction. New ways of being and becoming. New invitations to audiences. From signs to writings on paper, from books to scrolls—physical and digital! And *dispersed scrolls—scroll dispersés*... New invitations to audiences: a generous act! Rather: cries, screams. *Wordbreaths*: launched into the air! All in different formats and languages. *Ifs & Co.* as we've seen, along with different sections of *Schizzi Ska*, constitute a new type of literary object: single books, single texts on paper—the *singlies!* And the *clandies* of course. What a grand thing that *Le Chaise (Yes, le)*, a clandie of the highest order! Where people have to sign an NDA to purchase and read!

Different types of things! The rock with words on it at the bottom of the lake. The leaves with words on them flying away... And even the litclips and litpics themselves!

The New Epic Lab will make me celebrate my propensity to become conscious of the *distribution systems* at play, the *dissemination systems* at play in many different arenas. The new technologies, and the use of multiple languages in different ways across them, clarified how the usual and regular modes of distribution are limited. I want an emancipation of the modes of distribution—which align wondrously with *the combinatorial totality* I'm creating in the new epic, *the systems* that it engages, *the machines* that make it up: using different tools, writing everywhere, and, of course, using different platforms and a spectrum of languages...

The New Epic Lab will make me celebrate my propensity to continue my exploration of *the book!* Within the same framework, in *one* work that is plurilingual, *the meditation on the book* as such carries on—and perhaps more importantly even, on *reading* as such. All while exploiting the possibilities languages give us—from the direction of reading to the pace of reading to the rituals of reading, to the institutions related to reading that have developed over time across cultures. The book object. The book's functions. The book and its materiality. The book and its cultural significance. The book and its potential. The book in its rarity and its abundance.

The New Epic Lab will make me celebrate my propensity for innovative *narrative techniques* and products. That's all I ever wanted to do, frankly. Setting up a framework where I could do that ad infinitum was actually a very clever thing. Finding the framework so that an array of narrative plays and creations could coexist rigorously. From *the scriptage* (the writing done in movement) to *parallel fragments*, to *digital scrolls* unfurling online! Operations that generate, through the exploration and exploitation of all that our languages have to offer, *new genres and forms*. A genuine desire to take me into *new directions*...

The New Epic Lab will make me celebrate my propensity for the creation of new possibilities to become a call itself: a call for *nascent possibilities*. Always pushing the frontiers. Always forging forth. Used to call it avant-garde in the art realm. Then it became 'disruption' in the more instrumental realms like design and business. But in our realm, it means always searching for new ways of doing things, the potential of language and structure and other parameters to fashion a whole type of world.

The New Epic Lab will make me celebrate my propensity with the new epic to generate a *new primordial sensibility*. A keen intuition. A consciousness of possibilities of a *new world genesis legend* that rejects existing rituals and belief and behavioral impositional systems. Creation of a new patria through the scription of a new epic!

*A new world lit lab is born
Salvation is close at hand!
Ooooo Ooooo
The new world lit lab
is where it's at!*

And I want to *redefine the self*: not just through one's vocation or job or profession, not just through philosophy either, but in real life, in the ritual of life... Not only through accomplishments even, or through the adoption of a new philosophy or new positions, but seriously and really, in real life, in daily existence.

The New Epic Lab will allow us to lay the groundwork of a *new foundational text*. A veritable epic of a new world, the veritable epic of a new world lit. Our epic *invents* the nation and the myths that go with it. Brings up the non-existing world, our new home... where we build other anchors on the ruins of real and false nations, with imagined and uncertain futures, inventing a whole other patria. A new epic and all that a new epic entails. A new paradigm of an epic though, and thus what new paradigms bring too, since that's what we live for! A primordial role, the function of a foundational text, a new patria... A new post-national patria, a post post-transnational patria with fluid frontiers...

The New Epic Lab will provide the conditions for the launch of a *new patria*. Only epic that can give an authentic freedom to our species—*vagabond polyglots* who embrace their visions, who find in the development of their poetics, the only form of emancipation... The foundational text of the new patria.

*

The New World Lit Lab becomes a *theoretical apparatus*, a global enterprise that engages with the history and forms of literature, and that launches a challenge to traditional modalities of scription, publication, exposition, exchange, dissemination and interaction. Creating myths and languages and systems of resistance and forging new ventures, where the political act is inscribed in the forms and the unfurlings of the works comprising the new world lit, creating new arenas for texts. New methods of creation. New modes of circulation. New modalities of notations and scription. New networks of dissemination and distribution. New adventures of solitude and silence. New ethos of existations...

*A new world lit lab is born
The epic of a new people
Salvation is close at hand!
Ooooo Ooooo
The new world lit lab
is where it's at!*

A New World Lit Lab that puts on display our authentic lived experience. That gives us the opportunity to find the solution. Bestows the solution. Plurilingual work nuanced in its use of multiple languages along various spectrums, and that fashions the new patria, the new patria of millions not so comfy in their conceptions of patria...

What a grand and fabulous and vertiginous undertaking! To set off a new world. To fashion a new nation—or rather, a new Home. A new way of living. New systems of belief and rituals. New liberties and mythologies. All leading to a new type of writer/poet. A new type of literature—and new experiences... A new reality and a new epicist... The New World Lit Lab and the Plurilingual Lit Lab within it and the New Epic Lab within it: allow us a grand new reinvention!

The Iranian writer in me is finished. And so too the French. And the American. And the hyphenated versions of whatever we want: Iranian-American, Franco-Iranian... These characterizations do not do justice to the plurilingual venture we are on, to our poetics or our life experiences. No: all of these miss majorly. Majorly—world writers that we are. The new world writer. The real world writer. New wavists of a new world lit. New epicists... Must say it again: new epicists... Not even the same person writing. Not the same personality writing. But an I-becoming... And I-writing... The New World Lit Lab: allows us a grand new form of becoming, through a fabulous new geography of becoming.

Genesis of a new world. Of a new reality.
A birth. A reality that we invent. A truth that we invent...
Poet of a new world... A new world and its poet...
The new poet of a new world...
A new world that's ours to make...

*Amir Parsa
January 2022*