

A Black Feminist Perspective on Empowering Women in Elizabeth "Alexander's "Absence" and "The Girls

Vian Mahmud Zamdar¹, Saman Salah Hassan²

¹Soran University, ²Salahaddin University

DOI: <https://doi.org/10.31918/twejer.2574.36>

Published: 15/1/2025

Abstract

The historical experience of Black women, particularly during the period of enslavement, is marked by identity manipulation rooted in the intersection of race, gender, and class. This study uses Black feminist theory to comprehend and challenge these complex dynamics. It aims to analyze Elizabeth Alexander's two poems, "Absence" and "The Girls," to justify that fact through contextual poetic evidence. The study argues that these women were historically absent during the transatlantic slave trade. It also examines Black women's resilience, their pursuit of empowerment in the face of systemic injustice, and the complexities of identity construction. This analysis contributes to an understanding of Black women's experiences and highlights the power of Black feminist thought in literary inquiry.

Keyword: Black feminist theory, identity manipulation, transatlantic slave trade, cultural erasure, and resilience.

A Black Feminist Perspective on Empowering Women in Elizabeth Alexander's "Absence" and "The Girls"

Vian Mahmud Zamdar
Soran University
vma870h@ena.soran.edu.iq

Assist. Prof. Dr. Saman Salah Hassan
Salahaddin University
saman.hassan@su.edu.krd

Introduction

Scholarly inquiry and advocacy efforts have been dedicated to examine the profound adversities faced by African-American women, particularly in the pre-abolition era. Within American society, African-American women encountered marginalization that was shaped by the intricate interplay of racial, gender, and class dynamics during an epoch marked by patriarchal dominance and enslavement. Black feminist theory has emerged as a pivotal framework for conceptualizing and addressing these complex intersections, acknowledging Black women's unique experiences and achievements. This theoretical approach scrutinizes the manifold forms of discrimination that contributes to the perpetuation of inequality while also champions the empowerment of Black women through various avenues, including activism, literary expressions, and artistic endeavors. Central to the tenets of Black feminist theory is the imperative to comprehensively grasp the distinct challenges encountered by African-American women. as illustrated by Hamilton-Mason and others: "Various barriers such as stereotypes and the glass ceiling have continued to prohibit African American women from contributing their achievements and skills to the corporate world" (Hamilton-Mason et al., 2009, p. 17)

Despite the legal abolition of slavery, African-American women continued to grapple with pervasive discrimination and economic disparities in the

aftermath of emancipation, further solidifying their marginalized status within post-emancipation America. This paper undertakes a thorough analysis of Elizabeth Alexander's poems, "Absence" and "The Girls", both selected from her notable collection, entitled *American Sublime* (2005). These poetic works offer profound insights into the historical and cultural tribulations experienced by African-American women during the eras of enslavement and colonization. Through her poetry, Alexander illuminates Black women's enduring resilience, agency, and sense of empowerment, thereby enriching the broader discourse on Black feminist philosophy and activism.

Black Feminist Theory

African-American women, in the pre-abolition, questioned their marginalized role amid patriarchal dominance and slavery. Throughout history, their status in American society has been contentious, shaped by various factors: "The Black woman has been plagued not only by her poor economic and physical status, but by racism, sexism, and classism" (Mullings, 1994, p. 283). Springer asserts that: "Black feminists were the first activists in the United States to theorize and act upon the intersections of race, gender, and class" (Springer, 2005, p. 2). Black feminist theory attempts to analyze how race, gender, and class intersect to challenge oppressive systems, as shown by Rankin and Irish:

Black feminist thought emerged as a critical social theory that exposed the nefarious plight of Black women living in the United States, specifically how Black women experience the injustices associated with intersecting oppression of race, class, gender, sexuality, and nation (Rankin and Irish, 2020, p. 6).

Black feminist theory centers on the experiences and perspectives of Black women, historically marginalized and excluded from mainstream feminist discourse. It prioritizes African-American women's issues and personal

narratives: “Black women are inherently valuable, that Black women’s liberation is a necessity not as an adjunct to somebody else’s but due to our need as human persons for autonomy” (Weiss and Brueske, 2018, p. 271). Black feminist theory challenges power dynamics by highlighting the distinctive contributions and struggles of Black women, as Collins argues:

Like other oppositional discourses, Black feminist thought can never remove itself totally from the ideas expressed by more powerful groups. Although it challenges social theories dominant to itself, in order to be both comprehensible and legitimated, it must use the constructs, paradigms, and epistemologies of those discourses (Collins, 2002, p. 41).

Black feminist theory redefines feminist action, fostering solidarity among marginalized groups. It empowers Black women, amplifying their agency and advancing social justice through activism, literature, arts, and influential voices and organizations:

Black feminist thought about activism and social justice may differ from other women; alternately, their ideas on strategies and solutions for increasing women’s experiences of empowerment may also be different (BENN-JOHN, 2019, p. 109).

Originating in the late 19th and early 20th centuries, Black feminist theory emerged alongside mainstream feminist and civil right movements. Influential figures like Sojourner Truth (1797-1883) and Anna Julia Cooper (1858-1964) laid its foundation, highlighting the intersecting oppressions faced by Black women and advocating for their rights. The theory gained momentum during the civil rights era of the 1960s and 1970s:

African-American women’s collective Black feminist consciousness evolved during the second wave of feminism.

Just as the first wave was connected to the abolitionist movement, the second wave of feminism was linked to the modern civil rights movement (which is often dated from the 1954 Magna Carta Supreme Court decision, known as *Brown v. Board of Education of Topeka, Kansas*, to the Voting Rights Act of 1965) and the enforcement, during the 1970s, of Title VII and Title XI of the Civil Rights Act of 1964. Despite the fact that the most celebrated leaders of the modern civil rights movement were men, African-American women participated at every stage in the struggle for justice and equality (Taylor, 1998, p. 239).

The oppression of African-American women originates from slavery, where they endured both racial and gender abuse. They were laborers, caregivers, and victims of sexual exploitation, facing relentless physical brutality: “Unnamed women had been whipped, burned, and brutalized; these are embodiments of the conditions of (urban) slavery, of public visibility and vulnerability, sexual violation, alleged criminality, troubled agency, and death” (Fuentes, 2016, p. 126), forced separation from their families: “Slave trader records have been used to estimate that one of every three or four sales triggered the separation of spouses” (Dunaway, 2003, p. 55) and the denial of fundamental human rights: “Not only were enslaved women denied their womanhood, but they were also denied their status as wives. However, unlike the culture of True Womanhood, the denial of enslaved women’s rights in the area of marriage and family formation was legally sanctioned” (Green, 2017, p. 200).

Despite slavery’s abolition granting legal freedom, African-American women persisted facing pervasive discrimination, economic disparities, and societal bias, further cementing their marginalized position in post-emancipation America:

The ideology of the color line, in contrast to the ideology of the slavery period, which emphasized blacks’ sub humanity

and servility, emphasized keeping blacks “in their place.” This new ideology expressed blacks’ post-emancipation reality as “free” subjects incorporated into the economy—as subordinate workers—and into society—as second-class citizens (Bonilla-Silva, 2001, pp. 66-7).

Identity and representation are other central concerns in Black feminist theory: “A white woman claiming discrimination against females may be in no better position to represent all women than a Black woman who claims discrimination as a Black female and wants to represent all females” (Crenshaw, 2013, p. 144). Black feminist theory emphasizes valuing Black women’s distinct experiences and perspectives. It boldly challenges dominant narratives that marginalize and sideline them: “Black women are a systemically oppressed and marginalized group; black women are delegitimized as rape victims” (Slatton and Richard, 2020, p. 3). Black feminist theory disrupts stereotypes by exploring the link between identity and representation, aiming to empower and advocate for the visibility of Black women. Radford-Hill, in her book “Further to Fly: Black Women and the Politics of Empowerment” asserts the transformative societal impact of appointments:

Feminist theory (alluding Black feminist theory), irrespective of its political perspective, examines the forms, functions, and social processes of human sexuality and explores the dimensions of gender in a variety of contexts. Feminist analysis is meant to influence gender consciousness and to catalyze individual transformation and progressive social change. In other words, the main use of feminist theorizing is to promote women’s empowerment (Radford-Hill, 2000, p. 12).

The concept of identity is a significant issue for Black women, as it directly influences their ability to overcome challenges and gain authority. This is seen as a method to tackle their specific problems, taking multiple factors into account.

Empowering Women in Elizabeth Alexander's "Absence" and "The Girls"

The poem, "Absence", unveils a meditation on the historical absence of women, particularly Black women, during transatlantic slave voyages, since: "Documenting the lives of enslaved African women in the slave trade is especially difficult, and is part of a broader challenge historians of slavery continue to face" (Browne and Sweet, 2016, p. 206) and: "There are very few first-hand accounts by enslaved Africans of their experiences before being landed in the Caribbean or North America" (Handler, 1998, p. 129). The poem explores the profound impact of this absence on the cultural and emotional landscape of the African diaspora, emphasizing on the resilience and creativity that emerged in response to the brutal conditions of the Middle Passage¹:

In absence of the women on board,
when the ship reached the point where no landmass
was visible in any direction (Alexander, 2005, p. 63).

The absence of women aboard the ship becomes a central theme, highlighting the void left by the separation of Black women from their communities and the subsequent deprivation of maternal and feminine presence. The absence is physical but also spiritual and emotional, as indicated by the accumulation of "human funk, spirit funk, soul funk." The use of the term "funk" suggests a mix of bodily odors and a collective unarticulated anguish:

and the funk had begun to accrue
human funk, spirit funk, soul funk-who
commenced the moaning? Who first hummed that deep
sound from empty bowels, roiling stomachs,

¹ Middle Passage: the forced voyage of enslaved Africans across the Atlantic Ocean to the New World. (See: Britannica, T. Editors of Encyclopedia (2023, November 15). Middle Passage. Encyclopedia Britannica. <https://www.britannica.com/topic/Middle-Passage-slave-trade>).

from back of the frantically thumping heart? (Alexander, 2005, p. 63).

The poem raises questions about the origins of the moaning and humming that arose in response to the absence of women. It contemplates the source of the deep, guttural sound that emerges from the physical and emotional core of the enslaved people. Enslaved people indeed developed various forms of communication, including distinctive vocalizations and musical traditions, as a means of expression, resistance, and community-building within the oppressive context of slavery: “Music in the slaves’ African homeland was integral to most activities; it was used to time the rhythms of work, to mourn a death, to celebrate a wedding, to placate a spirit, to express, through song, criticism that could not otherwise be voiced” (White and White, 2006, p. 40). These vocal techniques often incorporated elements of African languages, rhythms, and cultural practices, adapting them to the conditions of enslavement in the New World. Hepworth describes the strangeness of enslaved people in an instance:

It was a strange song, with seemingly very little rhythm, and was what is termed in music a minor: it was not a psalm, nor a real song, as we understand these words; for there was nothing that approached the jubilant in it. It seemed more like a wail, a mournful, dirge-like expression of sorrow (Hepworth, 1864, p. 164).

Alexander’s poem aligns with black feminist theory, which often seeks to understand and articulate the experiences of Black women within the broader context of systemic oppression and historical trauma.

The reference to the “first blue note” evokes the musical and cultural significance of the blues genre, which emerged as a powerful form of expression and resistance within African-American communities as Hansen states: “Many elements of the blues can be seen as subversive, and even as an implicit or indirect protest against the conditions black people were living under” (Hansen, 2007, p. 16). The absence of women and mothers is linked to the discovery of this “blue” note, suggesting that the unique, soulful sound of the blues was born out of the

collective experience of those enduring the Middle Passage. The blues, with its deep emotional resonance, becomes a form of cultural production and survival in the face of profound loss:

In the absence of women, of mothers,
who found the note that would soon be called “blue,”
the first blue note from one bowel, one throat,
joined by dark others in gnarled harmony (Alexander, 2005, p.
63).

The poem also contemplates the anticipation of something new (new blue) on the other shore, suggesting a hope for a different reality beyond the harrowing journey. This forward-looking perspective reflects the resilience and enduring spirit of the African diaspora, even amid profound suffering:

new blue awaited on the other shore,
invisible, as yet unhummed. Who knew
what note to hit or how? In the middle
of the ocean, in the absence of women,
there is no deeper deep, no bluer blue (Alexander, 2005, p. 63).

The repetition of the phrase “in the absence of women” serves as a refrain, emphasizing the persistent void and its far-reaching consequences. The poem suggests that in the middle of the ocean, where the absence is most palpable, there exists a deep and profound “blue” that reflects the depth of the emotional and cultural experiences of those on board. Through the lens of black feminist theory, the poem highlights the resilience, creativity, and artistic production that emerged in response to the profound void, ultimately contributing to the formation of the blues as a powerful expression of the African diasporic experience.

“The Girls” reveals a narrative that touches on themes of identity, agency, and the impact of historical and cultural forces on the lives of three African girls during the era of the transatlantic slave trade. The poem introduces Margru, Teme, and Kere, three young girls who are taken into the household of Pendleton, a jailer

in Connecticut. The initial reference to the location, Connecticut, sets the stage for a discussion on the complexities of their situation within a predominantly white society. The ambiguity around their status as enslaved people in Pendleton's house hints at the historical and systemic exploitation of black bodies, particularly Black women and girls, during this period:

Margru, Teme, Kere,
the three little girls onboard,
In Connecticut
they stay with Pendleton
the jailer and his wife.
Some say they are slaves
in that house (Alexander, 2005, p. 78).

The intervention of a lawyer to remove them suggests a potential legal dispute or an attempt to rectify their situation. However, the girls resist leaving, screaming through the snow instead of complying:

The lawyer
comes to remove them,
but they cling to their hosts,
run screaming through the snow
instead of go (Alexander, 2005, p. 78).

This act of resistance can be seen as an assertion of agency and a rejection of external control, aligning with black feminist principles that emphasize the importance of recognizing and celebrating the agency of Black women and girls, insofar as, quoting Vander Haagen deliberation:

In the context of Black feminist traditions, historical recounting of Black women's experiences serves the goals of both knowledge and empowerment. Recounting the past is meant to engender agency in the present. Agency is constituted simultaneously of an experience of freedom and a recognition that acting within that freedom has the potential to effect real change in one's world, whether in one's own community or beyond (VanderHaagen, 2012, p. 23).

The subsequent interaction with Cinque, who speaks to them in their language with agitation, adds another layer to the narrative. The questions posed by Cinque about fear reveal the nuanced dynamics at play. The girls express fear not of their current hosts or the legal system but of “the men”. This response implies a broader systemic fear of the patriarchal structures and oppressive forces that may threaten their well-being. Fear entrenched in the patriarchal system is put by Johnson as follows:

To live in patriarchal structure is to learn what’s expected of us as men and women...she gives up her right to say no and control her own body. And to live under patriarchy is to take into ourselves shared ways of feeling- the hostile contempt for femaleness that forms the core of misogyny and presumptions of male superiority... the fear and insecurity that every woman must deal with when she exercises the right to move freely in the world (Johnson, 2004, p. 30).

This mainly reflects the intersectionality of their identities as black and female:

Cinque comes
and speaks in their language
with much agitation.
Do you fear Pendleton? No.
Do you fear the lawyer? No.
Do you fear Cinque? No.
Who or what do you fear?
The men, they say, the men (Alexander, 2005, p. 78).

The indication of girls becoming Christians and moving to Farmington with the Mende mission introduces a religious and cultural dimension to their journey. The decision to rename them Sarah, Maria and Charlotte suggests cultural erasure and adjustment, a common experience for enslaved individuals during this historical period. Abel and others have deliberately explored the process of enslaved people named by landlords and white enslavers:

From the perspective of the slave-owner, naming slaves served a primarily practical function: it was the essential first step in the commodification of human beings and in the “writing of property”—on the skin of the body and on paper—which meant that the incoming captives could be bought, sold, mortgaged, adjudicated, and so forth. The people branded with these names were integrated into a new, essentially capitalistic, socioeconomic context in which they would live—and had to learn to live—over the rest of their lives. Renaming constituted an act of erasure, underscoring the rupture between the people they had been and the non-people they were to become (Abel et al., 2019, p. 337).

The act of renaming reflects the imposition of a Eurocentric identity on African girls, a theme often explored within black feminist discourse regarding cultural identity and agency:

The girls will become Christians.
They will move to Farmington
with the Mende mission
and return to Sierra Leone.
One will return to America
to attend college at Oberlin.
They will be called Sarah,
Maria, and Charlotte (Alexander, 2005, p. 78).

The poem concludes with a note about their future, mentioning their return to Sierra Leone and one of them attending college at Oberlin. This trajectory emphasizes resilience and the pursuit of education as a means of empowerment, a theme resonant within black feminist theory, which often underscores the importance of education in challenging systemic oppression. The poem explores the various complexities of the girls’ experiences, from their resistance to external control to the impact of cultural and religious assimilation, ultimately highlighting a fightback against racial and gender discrimination and the education of the self as a strategy to achieve personal freedom.

Conclusion

Elizabeth Alexander's poem "Absence" confronts the haunting echoes of history, where the absence of Black women during the transatlantic slave voyages reverberates through time. Through the lens of black feminist theory, this absence becomes more than a mere historical footnote; it becomes a central facet of understanding the resilience, creativity, and cultural innovation born out of adversity. The impact of the absence of Black women aboard those ships is obvious in Alexander's exploration. She delves into the depths of the emotional and spiritual void left by their separation from their communities, emphasizing not just the physical absence but also the profound spiritual and emotional toll it exacted. Alexander uncovers a glimmer of hope in the emergence of the blues, symbolized by the discovery of the first blue note. This symbol of cultural resilience and artistic expression becomes a beacon of light in the darkness, representing the indomitable spirit of the African diaspora. The anticipation of "new blue" on the other shore speaks to the endurance and hope that sustained enslaved people even in the face of unimaginable hardship. Through the repetition of "in the absence of women", Alexander stresses the lasting legacy of this void and its huge impact on the cultural and emotional landscape of the African diaspora. The poem challenges the complexities of Black women's experiences and recognizes the contributions they have made to shaping cultural and artistic expressions.

In "The Girls", Alexander navigates the complicated dynamics of identity, agency, and resilience amidst the backdrop of the transatlantic slave trade. Through the stories of Margru, Teme, and Kere, the intricacies of their experiences within a predominantly white society are glimpsed, where their status as Black girls is fraught with ambiguity and exploitation. The reluctance of the girls to leave Pendleton's household signifies their autonomy and determination to resist external influence, reflecting the core tenets of Black feminist theory,

which stress the significance of acknowledging and honoring the self-determination of Black women and girls. While “Absence” focuses on broad historical absence, “The Girls” examines individual experiences of young women who fight against imposed identities and patriarchal anxieties. Through their stories, Alexander invites us to confront the issues of identity manipulation and to recognize the enduring strength of Black women and girls in the face of oppression. These themes carry contemporary weight, signifying the ongoing power of Black feminist thought to analyze representations of and challenges to systemic injustices.

References

- ABEL, S., TYSON, G. F. & PALSSON, G. 2019. From Enslavement To Emancipation: Naming Practices In The Danish West Indies. *Comparative Studies in Society and History*, 61, 332-365.
- ALEXANDER, E. 2005. *American Sublime*, Minnesota USA, Graywolf Press
- BENN-JOHN, J. 2019. 8. Decolonization, Contestation And The Voices Of Black Women. *Decolonization and Anti-colonial Praxis: Shared Lineages*, 8, 107.
- BONILLA-SILVA, E. 2001. *White Supremacy And Racism In The Post-Civil Rights Era*, Lynne Rienner Publishers.
- BROWNE, R. M. & SWEET, J. W. 2016. Florence Hall's ‘Memoirs’: Finding African Women in the Transatlantic Slave Trade. *Slavery & Abolition*, 37, 206-221.
- COLLINS, P. H. 2002. What’s going on? Black feminist thought and the politics of postmodernism. *Working the ruins*. Routledge.
- CRENSHAW, K. 2013. Demarginalizing The Intersection Of Race And Sex: A Black Feminist Critique Of Antidiscrimination Doctrine, Feminist Theory And Antiracist Politics. *Feminist legal theories*. Routledge.
- DUNAWAY, W. A. 2003. *The African-American Family In Slavery And Emancipation*, Cambridge University Press.

- FUENTES, M. J. 2016. *Dispossessed lives: Enslaved women, violence, and the archive*, University of Pennsylvania Press.
- GREEN, D. 2017. Ain't I: The Dehumanizing Effect of the Regulation of Slave Womanhood and Family Life. *Duke J. Gender L. & Pol'y*, 25, 191.
- HAMILTON-MASON, J., HALL, J. C. & EVERETT, J. E. 2009. And Some of Us Are Braver: Stress and Coping Among African American Women. *Journal of Human Behavior in the Social Environment*, 19, 463-482.
- HANDLER, J. S. 1998. Life Histories Of Enslaved Africans In Barbados.
- HANSEN, J. 2007. *I Carried My Sorrow Songs: The Expression Of Dissent And Social Protest In The Blues And Hip Hop*.
- HEPWORTH, G. H. 1864. *The Whip, Hoe, and Sword; or, The Gulf-Department in '63*, Walker, Wise and Company.
- JOHNSON, A. G. 2004. Patriarchy, The System. *Women's Lives: Multicultural Perspectives*, 3, 25-32.
- MULLINGS, L. 1994. Images, Ideology, And Women Of Color. *Women Of Color In US Society*, 265-289.
- RADFORD-HILL, S. 2000. *Further To Fly: Black Women And The Politics Of Empowerment*, U of Minnesota Press.
- RANKIN, Y. A. & IRISH, I. 2020. A Seat At The Table: Black Feminist Thought As A Critical Framework For Inclusive Game Design. *Proceedings of the ACM on Human-Computer Interaction*, 4, 1-26.
- SLATTON, B. C. & RICHARD, A. L. 2020. Black Women's Experiences Of Sexual Assault And Disclosure: Insights From The Margins. *Sociology Compass*, 14, e12792.
- SPRINGER, K. 2005. *Living For The Revolution: Black Feminist Organizations, 1968-1980*, Duke University Press.
- TAYLOR, U. 1998. The Historical Evolution Of Black Feminist Theory And Praxis. *Journal of Black Studies*, 29, 234-253.
- VANDERHAAGEN, S. 2012. Practical Truths: Black Feminist Agency And Public Memory In Biographies For Children. *Women's Studies in Communication*, 35, 18-41.

WEISS, P. A. & BRUESKE, M. 2018. *Feminist Manifestos: A Global Documentary Reader*, NYU Press.

WHITE, S. & WHITE, G. 2006. *The Sounds Of Slavery: Discovering African American History Through Songs, Sermons, And Speech*, Beacon Press.

منظور نسوي أسود حول تمكين المرأة في قصيدتي "Absence" و "The Girls" لإليزابيث ألكسندر

فيان محمود زامدار
جامعة سوران

الخلاصة

تتسم التجربة التاريخية للمرأة السوداء، خاصة خلال فترة الاستعباد، بالتلاعب بالهوية و المتجذر في تداخل العرق والجنس والطبقة. تستخدم هذه الدراسة النظرية النسوية السوداء لفهم هذه الديناميكيات المعقدة وتحديها. تهدف الدراسة لتحليل قصيدتي قصيدتي "Absence" و "The Girls" لإليزابيث ألكسندر لتبرير تلك واقع من خلال أدلة شعرية سياقية. تدعي الدراسة بأن هؤلاء النساء كن غائبات تاريخياً خلال تجارة الرقيق عبر الأطلسي. كما وهي تفحص مرونة النساء السوداوات، وسعيهن للتمكين في مواجهة الظلم المنهجي، وتعتقدات بناء الهوية. يساهم هذا التحليل في فهمنا لتجارب النساء السوداوات ويبرز قوة الفكر النسوي الأسود في التحقيق الأدبي.

كلمات رئيسية: النظرية النسوية السوداء، التلاعب بالهوية، تجارة الرقيق عبر الأطلسي، الطمس الثقافي، المرونة.

روانگهییهکی فیمینستی رهش بۆ توانادارکردنی ئافرهتان له هۆنراوهکانی “The Absence” و “The Girls” ی ئیلیزابییس ئەلیکساندر

فیان محمود زامدار

زانکۆی سۆران

پوخته

ئەزموونی میژوویی ژنانی رهشپێست، بهتایبهتیش له سهردهمی بهکۆیلهکردندا، به شیواندنی شوناس جیادهکریتهوه، ئەمەش له پێکداچەرژانی رهچەڵەک و جێندهرو چینهکاندا ریشهی داکوتاوه. ئەم توێژینهوهیه تیۆری میگرایی رهش بهکاردهنیت بۆ تیگههستن و خستنهرووی ئەم داینامیکیته ئالۆزه. ئامانجی توێژینهوهکه شیکردنهوهی ههردوو هۆزانی “Absence” و “The Girls” ی ئیلیزابییس ئەلیکساندره بۆ پاساودانی ئەم راستییه لهبریکای هۆنراوهوه. توێژینهوهکه بانگهشهی ئهوهدهکات که ئافرهتان لهرووی میژوویییهوه نادیارن لهسهردهمانی بازرگانیی میانتهلهسیی بهکۆیلهکراوان. ههروهها خۆراگری ئافرهتان و، تیکۆشانیان بۆ خۆتوانادارکردن لههممهر نادادپهروهری سیستماتیک و، ئالۆزییهکانی بونیاتتانی شوناس، تاوتوێدهکات. ئەم شیکارییه پشکداردهبێت له تیگههشتنمان له ئەزموونگهلی ئافرهتانی رهشپێست و تیشکدهخاته سهر توانای هزری میگرایی رهش له توێژینهوه دهربارهی وێژه.

کللههوشه: تیۆری میگرایی رهش، شیواندنی شوناس، بازرگانیی میانتهلهسیی بهکۆیلهکراوان، خۆراگری.