

Intersections of Female Kurdishness, Resilience, and Quest for Freedom in Ava Homa's Daughters of Smoke and Fire

Muli Amaye¹, Yadgar Ismail Said²

¹Faculty of Arts, English Department, Soran University, Kurdistan Region, Iraq. The Faculty of Humanities and Education, Department of Literary, Cultural, and Communication Studies, The University of the West Indies at St. Augustine, Trinidad and Tobago,

²Faculty of Arts, English Department, Soran University, Kurdistan Region, Iraq

DOI: <https://doi.org/10.31918/twejer.2574.40>

Published: 15/1/2025

Abstract

Ava Homa's Daughter of Smoke and Fire (2020) shows females that share common attributes that intersect, such as ethnic, individual, cultural, and gender identities in the face of atrocities of patriarchy and theocracy in the context of Iran. The female characters, especially Leila, reflect women of Kurdistan who, despite local and internal struggles and issues, have to deal with imposed realities where their very female identity is subject to subjugation and marginalization related to the same identity with more restrictions and limitations. Leila portrays a rather explicit Kurdish yet female-centered identity in battle with the patriarchy and theocratic laws of Iran. The interplay of ethnicity, gender, and class is displayed in the work, which is more focused on intersectional issues related to the female self. The novel is an interesting work exploring issues of identity in the Middle East with a specific lens on Iran. The novel will be looked at and analyzed through postcolonial and intersectional feminism to unravel the traits of identity and the interplay of different affecting factors like ethnicity, gender, politics, cultural rights, human rights, and other personal and communal aspirations of the characters and the Kurdish people as a whole. Postcolonial and intersectional feminism coincide and intermingle in various aspects, specifically when dealing with literature focused on women and by women in developing and third-world countries. The latter aims at the interplay of injustices due to females' gender, cultural, ethnic, economic, and racial identities. This is relevant to Kurdish females as portrayed in Ava Homa's work, where a female has to undergo many obstacles due to the multitude of her identity formation.

Keyword: Kurdishness, postcolonial feminism, intersectional feminism, ethnocentrism.

Intersections of Female Kurdishness, Resilience, and Quest for Freedom in Ava Homa's *Daughters of Smoke and Fire*

¹Lecturer Dr. Muli Amaye, Faculty of Arts, English Department, Soran University, Kurdistan Region, Iraq.
The Faculty of Humanities and Education, Department of Literary, Cultural, and Communication Studies, The
University of the West Indies at St. Augustine, Trinidad and Tobago
muli.amaye@sta.uwi.edu / muli.amaye@soran.edu.iq

²Assist. Lecturer. Yadgar Ismail Said, Faculty of Arts, English Department, Soran University, Kurdistan
Region, Iraq
yadgar.said@soran.edu.iq

This research paper is submitted in partial fulfillment of the requirements for the
PhD degree.

1. Identity Crisis in the Realm of Postcolonialism

Western colonialism has reshaped most of the world, and this has contributed to the formation of a phenomenon like an identity crisis. Colonialism's effects on postcolonial societies gave rise to several problems, including those involving identity, otherness, hybridity, or multiple identities. An identity crisis could occur due to the above factors in addition to the complexities of politics, culture, religion, globalization, and scientific development and understanding of humankind. Identity formation is often a reaction to imposed identities, forced assimilation, and, nonetheless, the political realities in the post-colonial world. The postcolonial theory examines and challenges historical and ongoing practices that silence the voices and practices of non-Western cultures and peoples. (Saada, 2014, cited in... Jaber, Stirbys, Scott, & Foong, 2023, p. 1765).

In the past 50 years, identity has taken over most political and literary discussions worldwide. Much of the concerns about identity have been rather related to the politics of the left and a constant conflict with the right. (Dunn, 1998, pp. 17-18). The political identity or politicized identity is tightly related to the discussions raised by the organized civil rights movements that opened up many doors for the introduction of this issue of identity. (Dade, 2011). This was the case in the 1960s. The Left's fixation with identity has been controversially focused on what has become known as identity politics, with a focus on the oppressed and marginalized groups providing the basis of a common identity for the making of political claims. Debatably, theories related to identity reached new heights under politicization in connection with the broader societal changes. Additionally, maneuvers in the realm of literature, philosophy, and media further destabilized the identity of the social dynamics of the period. This has been done in several ways, such as: first, the demonstrations against the denial of the rights of marginalized people, such as African Americans and women. The second way

was related to a lack of cultural representation, specifically of the excluded groups by mass media or by other culturally hegemonic apparatuses. This has been a long process of collaboration among marginalized people. (Dunn, 1998, pp. 18-19).

Identity being politicized is but a factor of many, and other factors like cultural, social, and historical factors contribute to how identity is acquired or formed. On one hand, politicized identity is an interrelated cultural and societal combination, and on the other, the historical factor creates a crisis and affects how the central identity is found. However, in many cases, especially as reflected in selected Kurdish and third-world literature, identity is rather in dispute and is often more complicated than it appears.

2. Third-World Women and Identity

The identity crisis of Third World women in literature refers to the struggle of females in developing countries to defend their cultural heritage despite the influences of colonialism and globalization. From the lens of postcolonialism, the consequences of colonialism have shaped the experiences and identities of Third World women in literature. There have been many attempts to find a center or a central identity; however, in many cases, the center is never found or is a multi-centered identity. Gayatri Chakravorty Spivak, Homi K. Bhabha, Bell Hook, and Lila Abu-Lughod contributed to the understanding of the identity crisis. Their work directly and indirectly sheds light on the complex dynamics of power, representation, and identity in post-colonial contexts. Edward Said's postcolonial perspective indirectly stresses the intersections of racism, gender, and power dynamics. He criticizes Orientalist portrayals of Middle Eastern women in *Orientalism* and emphasizes the need for a more complex comprehension of their realities. Said, however, failed to focus on the marginalized ethnic groups in the Middle East, in addition to being blind to the effects of oriental Islamic colonial powers and empire, and post-colonial regimes, which do not differ much from their Western counterparts.

In the context of the Middle East, Abu-Lughod has written extensively on feminism and the experience of women in the Middle East. Her work provides valuable insight into the diverse perspectives of Middle Eastern women. In her book titled *Woman in the Middle East*, Lila Abu-Lughod looks at the misrepresentation of women in the Middle East from a critical and intersectional perspective. She also critiques how Euro-American studies have been dominated by white women and men despite the claims of embracing diversity, multiculturalism, and so on. In *Contentious Theoretical Issues: Third World Feminisms and Identity Politics* (1998), she questions the paradigms of Western criticism and states that can there be any teaching of gratitude without criticism. She believes the people of the Middle East can better understand and criticize the

phenomena of the East at least by being merely from within. (Abu-Lughod, 1998, pp. 25-26).

Others like Gayatri Spivak, Bell Hooks, and Chandra Mohanty offer unique insight into how women from marginalized communities are misrepresented. Spivak is better known for her book *Can the Subaltern Speak?* (2009), where she examines the representation and misrepresentation of marginalized women. Hooks has written extensively on the intersections of race, gender, and class, with books such as *Feminism Is for Everyone* (2000) and *Ain't I a Woman?* (1981), while Mohanty's work, such as *Feminism Without Borders* (2003), explores the representation of Third World women in Western feminist discourse. Likewise, Abu-Lughod in *Remaking Women: Feminism and Modernity in the Middle East* argues that one has to avoid binary thinking based on differences between West and East. (Abu-Lughod, 1998, pp. 27-28).

Notwithstanding, in research titled: *Indigenous Women's Experiences of Lateral Violence: A Systematic Literature Review* (2023), the issue of identity and crisis of identity is often traced to conflicts between groups that are often based on perceptions of "true" ethnicity based on traits like appearance, blood type, living on reservations versus urban areas, and degree of involvement in traditional cultural practices versus conforming to non-native or white values (Jaber, Stirbys, Scott, & Foong, 2023, pp. 1763–1776). In a parallel way, David Romano and Mehmet Gurses in *Conflict, Democratization, and the Kurds in the Middle East* (2004) discuss how the central governments in Turkey, Iran, Iraq, and Syria have embraced mono-nationalist ideologies, resulting in a state policy of intolerance of Kurdish identity. (Romano & Gurses, 2014, pp. 8-12). Additionally, Saman Hassan in *Women and Literature: A Feminist Reading of Kurdish Women's Poetry* (2013) argues that Kurdish nationalist movements focused on ethnic rights and statehood; thus, the status of Kurdish women remained and remains worse (Hassan, 2013, p. 13). However, this does not evade how in the non-homogeneous, non-local, post-colonial, neo-colonial, ethnocentric, and theocratic regimes of the Middle East. Yet the past decade has seen improvement in women's political and cultural gains that furthered female literature as well, especially by the diasporic female writers like Ava Homa, Choman Hardi, Sarwa Aziz, and others.

Briefly, the identity crisis in the Middle East is not identical, yet not very far from the post-colonial world. While feminism itself is a Western phenomenon, it is an approach to further the rights of women and bring about equality. Yet, the East needs to be keener on women's rights. Women in the Middle East and third-world countries face different challenges compared to women in the West. For example, while education is no longer a problem in the West, it is still a challenge for many females in the East who have had their education terminated due to patriarchal norms and marriage. Females from minorities study the courses designed for the majority, which do not reflect their cultural and ethnic rights. In

brief, for Kurdish women, the struggle is multifaceted and, as seen in the work of Ava Homa, shows more dedication to justice, equality, and freedom for women and minorities as a whole. Ava Homa links the liberation of women to the liberation of the whole family or greater Kurdish ethnic family within the troublesome post-colonial Middle East, where minorities, both gender-based and ethnic-based, continue to suffer and face unfair treatment.

3. Postcolonial Feminism and Intersectional Feminism: Female Identity between Locality and Globality

Feminism in its entirety, as a movement, is an attempt to establish equality between men and women. While it is still not popular amongst the scholars of the Orient, it has always been a controversial subject and still raises eyebrows. Conservative societies like the one in the Middle East often perceive the movement as problematic and as alien to the Orient. For them, feminism delves into some territories that are less convenient to the belief system of the East. They may also refer to it as the white people's problem. This has also been the case in the West from the viewpoint of non-white minorities and indigenous populations. Debatably, feminism in the marginalized, sidelined, and minority communities is more than a necessity as it is given less or no attention, while women in such communities suffer from double or triple oppression: one from the white-dominated colonialism and its implications, the second by the patriarchy and the third one by the females from their kind who think as men. However, it can be argued that oppression of females in non-white, third-world, and minority communities is a quadruple form of oppression. It is debatable whether Kurdish females fall under the same category, but they at least do so within the political systems ruled by a majority that has absolute power over government and laws in Iran, Iraq, Syria, and Turkey, where Kurdish women undergo similar forms of oppression. The tragic death of 'Jina' Amini, a Kurdish female activist who was first beaten and tortured by female Persian theocratic police officers of the Islamic Republic of Iran, and was then arrested before losing her life. The ethics or morality police, which coincides with the thought police of George Orwell's masterpiece 1984, are women who arrest and deal with women who violate their theocratic laws. Later, Jina's struggle, the Kurdish freedom struggle led by females, was hijacked by pan-Iranian Persians abroad who were at least two times oppressed; once by the patriarchal system and once by their theocratic women.

Feminism has a harmonious relationship with postcolonialism and post-colonial discourse. On one hand, both patriarchy and colonialism share mutual forms of power and domination. The two agree on several points on the theory of identity, difference, and the interjection of the subject by a dominant discourse. Similarly, in both societies, either Western and postcolonial societies, feminism has focused on women as a representation of their language, as both are keys in

the formation of identity and the construction of their female and feminine subjectivity. (Ashcroft, Griffiths, & Tiffin, 2013, pp. 115-116)

Women and men experienced colonialism in different ways; for women, it is at least "double colonization" that resulted from women experiencing discrimination both as women and as colonial subjects. Feminist critics started to make the case in the 1980s and 1990s to establish a universal category of the womanly or feminine front. Thus, feminism was accused of not taking into consideration or responding to the experiences of women in the Third World or postcolonial societies sufficiently. (Suleri, 1992, pp. 756-769).

The concept of intersectionality emerged from the writings of Black feminist intellectuals like Kimberlé Crenshaw. Crenshaw constructed the framework in the article: *Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics* (1989). The article was reactionary to the other theories on oppression that were not inclusive. Debatably, people have more than one social identity that intersects in terms of marginalization and oppression concerning any of the identities people have, like ethnicity, gender, class, and other social identities.

Patricia Hill Collins further enriched the theory of intersectionality in *Intersectionality as Critical Theory* (2019). The work is a fundamental contribution to women's studies and gender-related oppression, where Collins considers intersectionality as a framework for understanding the intersection of social identities in society. *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment* (1990) is another step further by Collins in the study of intersectionality. The work revolves around Black women's intersectional experiences and provides crucial insights into social theory and empowerment (source above, pp. 34-45).

Furthermore, intersectionality highlights how differences based on gender, racism, ethnicity, sexual orientation, gender identity, disability, class, and other types of discrimination intersect to produce distinct dynamics and effects. Thus, if a Muslim woman wearing a hijab faces discrimination, it is impossible to separate her femininity from her Muslimness and isolate the features that discriminate against her. Furthermore, addressing the gender wage gap without taking into account other factors such as ethnicity, socioeconomic level, and immigrant status tends to entrench women's inequality. Thus, double and triple oppression are often seen in minority and third-world literature where characters face challenges based on how they manifest their identities. In Alice Walker's *The Color Purple* (1985), the intersection of race and gender shows the double oppression of African-American women. *The Handmaid's Tale* (1985) by Margaret Atwood tells the story of women who undergo triple oppression; the intersection of gender, sexuality, and religion. Middle Eastern novels also

incorporate themes of double oppression, such as in *Women of Sand and Myrrh* (1989) by Hanan al-Shaykh. The story is about four women in an unknown Arab country. The novel shows various challenges due to their gender identity and societal norms. Another example is *Girls of Riyadh* (2005) by Rajaa Alsanea about four Saudi women who suffer because of the restrictions related to their female identity. Ava Homa's novel *Daughters of Smoke and Fire* (2020), likewise, but more specifically, shows and analyzes the sufferings of Kurdish women in Iran. The novel covers women's struggle for both justice and autonomy. It is a significant and influential work that provides a distinct perspective on the Kurdish community. The work provides powerful portrayals of double oppression in the Middle East.

Feminism and women's rights advocacy reached new heights in the second wave of feminism in the West. The slogans they advocated and showed in their protests and their activities included: "sisterhood is global," "the personal is political," or "wages for housework". At the time, the advocacy for women's rights was not as global as it is often claimed, as there were diverse groups and movements amongst the women worldwide who demanded different rights for women. Despite the call for cooperation and support among women against the binary system of gender, movements like The Indigenous Women's Feminists, Women of the Third World feminists, African and African American feminists, and Asian feminists all in their way tried to function as movements to fulfill objectives of women unlike the form of feminism categorized under the Euro-Feminism that demanded and considered the rights of the white women only. Such movements criticized and challenged negative phenomena in the community, such as racism, colonialism, imperialism, militarism, and the marginalization of women. (Bartels, Eckstein, Waller, & Wiemann, 2019, pp. 55-56).

In *Can the Subaltern Speak?* (2010) Gayatri Chakravorty Spivak a literary theorist, and feminist critic, argues that the "subaltern" does not have a subtle meaning, but seeks to overturn the binary opposition between subject and object, self and other, West and East, environment and interior, majority and minority, and center and the margin:

In subaltern studies, because of the violence of imperialist epistemic, social, and disciplinary inscription, a project understood in essentialist terms must traffic in a radical textual practice of differences. The object of the group's investigation, in the case not even of the people as such but of the floating buffer zone of the regional elite-subaltern, is a *deviation* from an *ideal*-the people or subaltern-which is itself defined as a difference from the elite. It is toward this structure that the research is oriented, a predicament rather different from the self-diagnosed transparency of the

first-world radical intellectual.” [cited in (Williams & Chrisman, 1993, p. 80)].

Accordingly, subalterns are people who are unable to express and defend themselves since roles are assigned based on gender, social class, family, geography, religion, and other factors. As a result, they are unable to establish a cohesive front.

Passive resistance is another concern that perhaps postcolonial theorists gave more focus on compared to intersection theorists. Individuals within oppressive systems, whether families or political systems, often display a form of passive resistance when ignored. This could be manifested in the act of refusal of obedience to the laws and authorities. In intersectionality, passive resistance is covered by both leading theorists, Bell Hooks and Audre Lorde. Audre Lorde's *Sister Outsider* (1984) and Bell Hooks' *Ain't I a Woman?* (1981) discuss their philosophy on resistance. These works examine feminism, intersectionality, and those subjugated and sidelined. Yet, these works have not been thoroughly specified on a micro level, but rather functional on a mega and societal level.

Spivak brings a greater range of options to subaltern studies by claiming that "subaltern" has no fixed definition, but arguably gives up the benefits of a clearly defined opposition movement against that claim. (Riach, 2017, pp. 39-41). Additionally, Hooks believed that for both groups, the fight to end racism and the fight to end sexism are always linked; that separating them must deny the reality of the society and its issues, like race and gender, are both indisputable aspects of human identity. (Hooks, 2015, pp. 12-13).

The national struggle, in an invaded or colonized community, as also reflected in Homa's works, is a genderless conflict; however, the intersections of prejudices and discrimination against women should not be ignored amongst the marginalized and oppressed ethnic groups. In other words, if men find it difficult to exercise their cultural and professional rights, women find it far more difficult.

Conclusively, women's rights are often submerged in the national fight of oppressed, invaded, or colonized communities. This indicates that, while women face prejudice, their national prejudice is frequently greater. Besides, feminism, which began in the West and spread around the world, covers the intersections of women's rights and oppressive patriarchal structures via its many waves and movements. However, it took four to five decades for the rich its peck to present itself as a united and collective effort to achieve gender equality. This implies that, despite its diverse manifestations in different locations, it is a viable way to achieve justice for women. These encounters with discrimination and bias based on gender have given rise to a variety of identities that contribute to the subjectivity of women, as we observe in the works of Ava Homa and other women writers worldwide.

4.4 Female Intersectional Identity and Quest for Freedom in Post-Colonial and Third-World Literature

The term "intersectionality" in postcolonial literature describes the analysis of the linkages and intersections between various forms of oppression in racial, gender, and class oppression. The expression highlights the connections between a wide range of social identities and the distinctive experiences of individuals navigating diverse networks of privilege and power. Gayatri Spivak and Bell Hooks offer perceptive justifications for the complexities of identity and power dynamics in postcolonial and intersectional feminism contexts. In *Ain't I a Woman?: Black Women and Feminism* (2015), Hooks covers Black women's intersectional experiences and the ways that race, gender, and class influence their identities. However, Spivak addresses intersectionality in her article *Can the Subaltern Speak?* (2009) discusses the challenges of representing and understanding the experiences of the subaltern within postcolonial discourse. She critiques Western academic and intellectual frameworks that perpetuate the erasure of subaltern voices. The essay raises important questions about power dynamics, agency, and the limitations of representation in postcolonial studies. The inclusion of the minority and marginalized groups without distinction makes Spivak's work more appealing to third-world and postcolonial societies than Hooks' work, which focuses on the issues faced by Black females.

Moreover, Intersectionality cannot depend just on its past successes and current situation. It would seem more reasonable to look at what intersectionality is and may develop into. Besides, intersectional issues and intersectionality evolve as time passes, with they can also cover issues that are yet to be faced in the postmodern and contemporary society. The notion, which often takes on the responsibility of a conscious movement, manifests itself as a rather international consciousness regarding issues of ethnicity, race, gender, politics, demography, and other issues and prejudices faced by contemporary humankind and women in particular.

Similar to the experience of black women, Kurdish women have also been the victims of the system and patriarchy in society. Likewise, Kurdish women have to challenge the patriarchy of their community in addition to that of the dominant ethno-theocratic Iran. Women in both contexts find it difficult to manifest their thoughts and philosophy in the workplace and society as a whole, the way they prefer it, and face numerous challenges and setbacks. According to Hooks, the social structure of the colonial civilizations and associated subcultures was patriarchal, giving males far more status than women. Success in today's society has a connection with males being offered duty and status as the family's breadwinners of the household and providers of income. Hooks believed that in a pitiful society ruled by white people at the time, men enslaved African Americans nonetheless had greater privileges than their female counterparts just

based on their gender. Black women's rights activist Harriet Tubman led a parallel campaign and set an example for others by organizing demonstrations and rallies against prejudice against black women in American culture. (Hooks, 1990, pp. 88-89).

Kurdish women whose male family members are in exile or mountains fighting for their rights have to be caretakers of the elderly and young family members. The hardships Kurdish women in particular undergo in Eastern Kurdistan in Iran are arguably even more challenging than the experience of African-American women. Kurdish women still have to worry about being the mothers the house needs; they have to take on the role of the male in their patriarchal society to protect and provide for their family members. As reflected in fiction, despite women's participation and cultural struggle for their rights, Kurdish women also face subconscious prejudice from their male partners, friends, or companions. During the anti-ISIS War, Kurdish female Peshmergas and female fighters fought alongside their male counterparts to make sure the following generation lived in a free and prosperous society. Yet there has been an argument here and there that women, as the center of pride and honor for males, need further protection or perhaps can function as supportive combatants in the armed struggle against ISIS that would take them as sex slaves, an experience similar to the one of the women that have been enslaved. The characters in the novel have gone through events that have led them to exhibit a distinct identity that defies forced merger and assimilation. But in response to assimilation, the characters, specifically the protagonists in the above two works, become conscious, exhibiting three manifestations of otherness: the culturally distinct form of identification and the traumatized form of otherness or othered identity, let alone Kurdishness and political identity.

5. Intersections of Female Kurdishness, Resilience, and Quest for Freedom in *Daughters of Smoke and Fire*

Ava Homa's book *The Daughters of Smoke and Fire* (2020) offers a unique glimpse into the daily lives of Iranian Kurdish women in eastern Kurdistan. It examines their struggles, tenacity, and the challenges they face in a society that seeks to stifle their voices. According to Kimberlé Crenshaw, people may experience discrimination in several ways because of their gender, ethnicity, class, and other social factors. The protagonist's journey in the work mentioned above sheds light on important subjects, including identity, gender inequality, and the search for justice. This book offers a glimpse into a culture and experiences that are often overlooked, and it is both fascinating and illuminating. The issues of women and men in society are a major plot point in the novel. The complicated relationships and inequalities in terms of power in society are critiqued. It shows

the difficulties females face in determining their roles and the manifestation of their agency through resilient and determined women.

The novel tells the story of Leila, a female character pursuing her dream of producing movies to improve society and deliver some intended messages. Unfortunately, the society was both theocratic and patriarchal and stood in the way of her dream. On the other hand, Leila's family had a tragic and traumatic past that haunted them. In the story, Leila and her brother, Chia, cannot turn a blind eye to their history and people's tragedy, thus embracing political activism in the hope of liberation. Consequently, Chia disappears in Tehran due to their activism. After releasing his writings in an attempt to locate her missing brother, Leila's search for him backfires and puts her life in even greater danger in a hostile neighborhood. The narrative itself highlights issues of identity, belonging, displacement, and disenfranchisement. The experiences of Leila's family illustrate how political and sociocultural factors affect a single household in the Islamic Republic of Iran.

The importance of language is revealed at the beginning of the work. Leila, the main character, emphasizes the importance of the Kurdish language and its alphabet. One of the text's most fundamental pillars of identity is language. The speaker in the following quotation stresses the importance of education and how it shapes people's identities. Children's early literacy levels serve as evidence of the value of education in their lives:

She was the reason that, at age five, I could read. Her daughter, Shiler, could already spell, too, and she was only twenty days older than I.

Joanna sat me in a chair next to Shiler, who was busy practicing the Kurdish alphabet her mother had taught her: a as in azadi (freedom), h as in hemni (peace), n as in nishtman (homeland)—everything the Kurds were deprived of. (Homa, 2020, p. 4).

The above quote, as mentioned, centralizes the significance of education as a mechanism of defense and resistance. The usage of the Kurdish alphabet and phrases linked with it, such as "azadi" (freedom), "hemni" (peace), and "nishtman" (homeland), throws light on the Kurdish people's struggles. It draws attention to the absence of basic rights as well as the need for autonomy and a feeling of community. As far as intersectionality is concerned, the characters are affected due to their ethnicity, culture, and gender. The above quotation highlights the multitude of challenges Kurdish women face and how they affect their identity within the Iranian patriarchal society. It showcases how ethnicity, cultural and societal norms, and gender intersect. It also shows the significance of education to the characters, let alone other issues Kurdish women face. The quote also highlights the lack of justice and how it affects females' identity and societal position. This resonates with the arguments by Kimberlé Crenshaw, a fundamental intersectionality theorist, especially in her paper *Demarginalizing*

the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory, and Antiracist Politics (1989). Crenshaw's intersectional theory revolves around how people face different layers of prejudice, discrimination, and oppression due to the intersections of gender, race, ethnicity, and class that contribute to different identities. The speaker's experience is affected by the intersection of gender, ethnicity, and social customs. This is in line with Crenshaw's argument that oppression cannot be understood by simply considering it through the lens of a single identity category, but she emphasized how it must consider the interconnectedness of several social identities.

Furthermore, the patriarchal and theocratic system that has produced a judicial system where women can only expect prosecution and failure is one of the challenges and injustices that the female characters in the book must deal with. The quotation that follows illustrates how gender and the legal system intersect, emphasizing how a man's life is valued differently under Iranian law than a woman's. This is in line with Crenshaw's argument that studying overlapping identities is essential to comprehending how various forms of oppression may affect people's lives. Thus, intersectionality is crucial in comprehending power relations and social injustices.

I was thrilled to have a new playmate, but Mama didn't like having Joanna and Shiler downstairs; she was suspicious of how Joanna had secured her release from prison despite being sentenced to death for stabbing a man. Baba had explained to me that in Iranian law, a man's life was worth twice as much as a woman's, so Joanna was to be killed in retaliation for taking her rapist's life. But the decision was eventually reversed." (p. 5).

This is where the relationship between gender and the Iranian legal system is seen. The unequal value placed on a man's life in comparison to a woman's life is a sign of bias and gender inequality in society. The entwined reality of women who have experienced abuse and the challenges they face inside the legal system is also covered. The phrase also raises the concepts of retaliation and decision reversal, which may be investigated via the intersectionality lens. It questions the power dynamics, especially at critical times when women are targeted violently due to traditions and norms. This is in line with the intersectional concerns of Patricia Collins regarding gender-based discrimination. She emphasizes the need for understanding the way gender, race, and the intersection of other social categories affect people's lives due to oppressive hierarchies. The quotation shifts our focus to how the law affects gender identity due to the unfair treatment of women and the difficulties they have while pursuing justice.

The novel explores themes of resistance, identity, and the barriers of institutions, including oppressive regimes. It also explores the intersection between race and class, since the protagonist needs money for a camera but cannot use the name "Nishtman" due to legal restrictions. It also highlights the

character's tenacity and will to defy social norms. Kurdish women in Iran face several difficulties and hardships due to the country's limited economic options. In the pursuit of the character's goals, the economy, class, and employment prospects are portrayed as intersectional concerns that influence individuals. This, taken as a whole, is a powerful illustration of the intersectionality of class and race, as seen below:

Baba had wanted to name me Nishtman, Kurdish for homeland, except it had turned out to be on the long list of forbidden names the government had compiled. Nobody could prevent me from calling my doll Nishtman, though. I brushed her woven hair with my fingers and whispered that Fatima's father had brought a camera to school, and I badly wanted a camera too. She didn't need to worry, though; I had a plan to earn some money to buy one.” (p. 16).

The first line of the aforementioned remark highlights the character's Kurdish heritage and the importance of naming in light of the Iranian government's prohibitions on identification and cultural expression. The character's firmness and resourcefulness in handling obstacles are illustrated in the second. Her desire to possess a camera demonstrates ambitions outside societal norms, signifying a need for independence and self-expression. A key focus of the intersectional study is the confluence of race, identity, and state power, which is highlighted by the character's experience of having her name constrained by the government and her limited financial resources. It highlights how people's identities and bank accounts are impacted by systematic oppression and control. This supports Crenshaw's (1989) argument that achieving justice depends on recognizing and addressing these overlapping forms of bias.

In *Daughters of Smoke and Fire*, the author recurrently highlights the difficulties faced by Kurdish students in Iran, emphasizing the experiences of the female students more. The harsh linguistic norms that the Kurdish characters in the book must adhere to, such as their forced merger and subsequent loss of language, culture, and identity, place a great deal of emphasis on language in the novel. While both men and women can endure cultural oppression, women frequently do so to a larger degree. This is evident in several cultural facets, including unfair treatment, a lack of opportunity, and expectations that put extra pressure on women. This is in line with the way language, power, and identity interact within postcolonialism and how those interactions impact the characters, as seen by the following quotation:

I'd faced this same horror when I began school, and now it was Chia's turn, the inheritance of all the students of Kurdistan and other non-Persian regions in Iran: Beginning in grade one, we were forced to learn to read and write in a new language entirely different from the one we'd grown up speaking, and when we struggled, it was literally beaten into us. Overnight,

we were robbed of our language, our heritage. Little by little, we began to understand that our mother tongue wasn't the language of power and prosperity. At a young age, our alienation from Kurdish history and literature—from our roots, identity, and inevitably our parents—began, escalating with each year that passed. (p. 24).

The quote shows language-based oppression and the erasure of oppressed cultures. Besides, the quotation also shows the realities of women in Kurdish society and how restrictive language policies influence them. In Iran's patriarchal society, Kurdish women's thoughts and experiences are often silenced and disregarded, much like the language is disregarded and marginalized. The aforementioned quotation highlights the impact of power dynamics on language and identity, a phenomenon that is equally evident in the marginalization and silence of women. This comment aligns with the theories of Gayatri Chakravorty Spivak, notably expressed through the concept and ideas related to *Strategic Essentialism*. She explores the role that language plays in the construction of gendered identities. Reclaiming and defending one's mother tongue, according to Spivak, is a form of resistance to the dominant power structures that might strengthen the position of marginalized groups like women. Besides, Gayatri Chakravorty Spivak's opinions on language and gender may be found in her famous book *Can the Subaltern Speak?* (1994) and her essay collection *Outside in the Teaching Machine* (1993). She looks at how language, gender, and power are related, giving underrepresented groups—women in particular—a better understanding of the value of mother tongue and linguistic agency. Similarly, by speaking in their tongue, Kurdish women in the novel assert their agency and challenge the language and cultural hegemony of the dominant ethnic or ethnocentric theocratic regime of Iran, which usually marginalizes them. In the aforementioned quotation, the main character utilizes education as a tool for both personal and cultural resistance. As a result, she strengthens her language skills to carve out a place for herself in a society where she is denied any kind of privilege. The idea of an inclusive discourse for third-world women was first proposed by Spivak. These women are frequently disregarded or underrepresented in the discourse on women's rights that is more global or globalized.

The novel depicts the inclusive fight of all Kurds throughout the Middle East. The study explores issues that extend from East Kurdistan to Rojava, the western region of Kurdistan. Cross-border concerns frequently intersect with power, politics, and culture. Kurdish people constantly face comparable problems, such as resistance and the desire for political and cultural rights, even if they live in distinct sociopolitical realities. In addition to political issues, Kurdish literature from any of the four post-colonial and neo-colonial countries where religious sectarianism, nationalism, empire complex, and regional domination are at the

top frequently addresses the same issues of identity, self-recognition, and demand for recognition. In *Daughters of Smoke and Fire*, the hardships and injustices experienced by the Kurds in Rojava, Syria, are comprehensively covered in the essay. The fact that their history is occasionally ignored or purposely omitted from curricula and media is depressing. Their already dire situation is made worse by the denial of citizenship and the statelessness of their children. This comment highlights how race, class, and power dynamics are intertwined. The book places greater focus on women and highlights the importance of global feminism, as well as the need for cross-border solidarity and sisterhood. It therefore serves as a sobering reminder that feminism ought to be inclusive and defend everyone's rights, regardless of background or standing in society. The following quote from the novel highlights that:

"You don't know about the Syrian Kurds who are denied citizenship?" Baba measured his son's worth based on his knowledge of the Kurdish plight. But how were we supposed to learn our history when Kurds were omitted from textbooks and the media didn't teach us either? Mama's snores from the bedroom and the static from the radio made it hard to pick out his words. "The news says there are three hundred thousand of them, but I am sure there are more." He no longer seemed to see Chia or even his mother's handmade rug at his feet. "The children of these stateless people are stateless too. They are the poorest of the poor. You have a legal birth certificate, at least." (pp. 47-48)

As seen above, the quotation highlights the connections between worldwide feminism, male supremacy, and class and race. The denial of citizenship to the Syrian Kurds is an example of the power dynamics at play, where certain individuals are marginalized and disadvantaged because of their ethnicity. Since the stateless children of these oppressed people are forced into abject poverty, this also has a class connection. Kurds suffer as a result of their marginalization and have evolved into a kind of suffering class, as the novel illustrates. This resonates with Gayatri Spivak's rhetoric in *Can the Subaltern Speak?* (1993) as she focuses on the marginalized and silent groups within society in line with the context of the issue and the quote on a microcosmic level and within the framework of subalternity. She emphasizes the significance of amplifying these subaltern groups' voices and acknowledging the intricate ways in which their identities and experiences connect with power relations. In light of the aforementioned statement and the book as a whole, one could reasonably conclude that Syrian Kurds are a minority group whose desire for recognition and citizenship aligns with Spivak's call to challenge established hierarchies of power and give voice to those who are often silenced. Additionally, Bell Hooks asserts that the interconnections of race, gender, and class subject women—especially women of color—to many levels of oppression. In her writings, Hooks

emphasizes how important it is to understand how different power systems interact and affect the lives of women. In addition, Hooks highlights the necessity of resistance and teamwork while taking on oppressive establishments. Parallel to this, women in the Middle East suffer greatly under the hands of sectarian, traditional, and theocratic regimes that disregard them; these regimes also disregard the women of other minorities, let alone women from ethnic nations that support independence, such as the Kurds, who are frequently branded as outlaws, traitors, or subjects of Western imperialism. Furthermore, as previously mentioned, Kimberlé Crenshaw, the person who first used the term "intersectionality," highlights how different oppressions, like those based on race, gender, or class, are interconnected and influence people's experiences. This underscores the significance of each individual's membership in the marginalized Kurd community. The above quote also displays the complexities of power, privilege, and oppression despite the intersections of gender, race or ethnicity, class, and other social categories, and how these factors determine the individuals' experiences.

The characters, especially Leila and Chia, repeatedly and powerfully depict ethnic and national identity. Despite being a strong force for change, Leila, as a female character, has a strong sense of Kurdish identity. She silently opposes the assimilative techniques of Persian-centric Iran, which forbids not only the formal study of the Kurdish language but also the publication of Kurdish books. However, concerns about marginalization or representation persist throughout the work, as power relationships are harshly challenged, as seen below:

It had been nearly two months since Chia had last called. Long-distance calls were expensive. "How are you?" I basked in his fruity voice and sophisticated words as he talked about the extensive market of banned books he could now access through contacts he had made at university; about the students' idealism meeting professors' wisdom, creating an "educated imagination" ready to reshape society; about the stigmatization of the Kurds in Iran, Turkey, and Syria—our criminalized identity, the "assimilate or annihilate" policy. He didn't ask how I was, but even if he had, what did I have to say? That I found no reason to get out of bed anymore, that I was endlessly tired and sad?" (p. 60).

In the above quote, the narrator's weariness and hopelessness may be connected to the ladies who struggle with their mental health and are exposed to social restraints. This highlights the importance of Kurdishness and global feminism, emphasizing the need for perseverance in the fight. Furthermore, the ethnocentrism of the Persian-led Iran highlights the stigmatization of Kurds in Iran, Turkey, and Syria by highlighting the relationship between ethnicity and identity and how marginalized people face discrimination based on their ethnicity. The predicament of Kurdish feminists, as shown in the aforementioned passage,

may or may not represent a type of worldwide feminism and sisterhood: the narrator's weariness and dejection are indicative of women who face social restraints and have mental health issues. This highlights the importance of feminism on a worldwide scale as well as the need for female solidarity.

Further, the novel repeatedly references Kurdish persecution in some ways, one of which is religious sectarianism. This statement also draws parallels between the youth-led uprisings in Tiananmen Square and the Kurdish struggle. In both situations, suppressed populations' bravery and perseverance in defying oppressive authorities are on display. Furthermore, as can be seen below, the writings depict Kurds as being subjected to prejudice or othering because of their distinct religious group:

Ayatollah Khomeini was moving to assert control over the restive Kurdish cities and countryside; when resistance was encountered, he did not hesitate to issue a fatwa, a religious order, condemning the Kurds as "enemies of Islam," even though the vast majority of Kurds were Sunni Muslims. Baba sipped at his beer. Armed with tanks and airplanes, the Revolutionary Guards slaughtered the Kurds. Even hospitals weren't spared. The Kurds were alone, and neglected nationally and internationally. Kurdistan was, however, full of youths; similar to those in Tiananmen Square ten years later, they tried to block the troops and the tanks." (p. 80).

The passage talks about how Ayatollah Khomeini, who was a Shiite Muslim, used his religious power to call Kurds "enemies of Islam," even though the majority of them were Sunni Muslims. This illustrates how power may be exploited to excuse prejudice and violence. Still, the Kurds had little support from the national or international level and were left on their own despite their efforts. Furthermore, how the Kurds have been neglected and abandoned by the international community in their fight against the Revolutionary Guards illuminates the power struggles that are taking place throughout the third world. It calls into question the effects of inactivity on disadvantaged groups and the role played by the international community in providing help. Nonetheless, the remark emphasizes the tenacity of the Kurdish youth, who, like the protestors in Tiananmen Square, attempted to stand up to the troops and tanks. It depicts issues of authority, religious manipulation, bloodshed, and the Kurdish people's strength. It's a powerful reminder of the injustices that underprivileged populations experience, as well as the significance of standing up for human rights. In a nutshell, the phrase exemplifies the interplay of power, religion, and ethnicity in the context of the post-colonial world. Debatably, Iran was post-colonial both by nature and through the transformations of regimes from an oriental and regional Islamo-Colonial power to a sectarian regime as referred to in the above quote.

In *Daughters of Smoke and Fire*, it represents the tendency of certain Persians to equate the predicament of Iranian Kurds to that of Iraqi or Turkish

Kurds to minimize the crimes done against Iranian Kurds. This is a type of whitewashing and a refusal to recognize the particular hardships of each Kurdish group. It can be argued that by what İsmail Beşikçi refers to in *Kurdistan Internal Colony*. Debatably, the Kurds are often referred to as belonging to this party or as though the Kurds are the mere property of the ruling nations. This also brings the issue of the reference to a brother. The term 'brother' is derived from the Islamic brotherhood, which also has other historical connotations, as a concept is both misused and problematic because, in the power dynamics of any political system in the Middle East, the big brother is the ruling nation that expects full alliance of the younger or small brother to the government. This also resonates with the concept of 'brother' within the oriental traditional society, where the hierarchy of power in the family is for the older brother, and the younger brothers are less influential, let alone the total marginalization of the sister. The idea that the young brother should obey the command of the older or big brother is equally problematic, as the two parties are two equal ethnic groups that deserve an equilibrium in the society they supposedly share. The text, especially in the following quote, also expresses annoyance at being forced to explain and deconstruct the brutality and bigotry experienced by Kurds, as if it were a philosophical theory to repeat. This emphasizes the onus put on oppressed groups to continually educate people about their experiences, rather than being questioned about their own sentiments and actual realities.

Chia had recently told me Karo was half-Kurdish, and I wondered now if his roots would help him understand a poem about Kurdish plights. Most Persians used our tragedies to say Iranian Kurds had it better than those in Iraq or Turkey in an attempt at whitewashing the crimes of their country and pretending that tragedy could be weighed and measured like so many kilos of potatoes. Some of the customers would ask me, "Why are Kurds so hated in Turkey and Iraq?" As if I were responsible for dissecting idiocy and ignorance, as if cruelty and racism had a philosophical theory I was supposed to recite because I belonged to its victimized group. No one ever asked, "How does it feel to be a Kurd in a hateful world?" (p. 121).

This passage sheds insight into Kurdish experiences and the challenges they face in an ignorant and hostile world. This quote emphasizes how important it is to recognize and value Kurds' experiences as unique people within a larger oppressive system. It promotes empathy and compassion in place of reinforcing stereotypes or attempting to measure and compare suffering. Overall, this passage highlights how critical it is to acknowledge the issues and rights of marginalized groups, like Kurds, and it emphasizes the need for a society that is more compassionate and inclusive, a concept that is described differently throughout the novel. This coincides with how David Romano and Mehmet (2014) critique the central governments upon which Kurdistan and Kurds have been divided. The

two strongly argue that the central governments of Turkey, Iran, Iraq, and Syria have a history of promoting mono-nationalist philosophies, which have resulted in a governmental strategy of suppressing Kurdish identity. The Turkish, Persian, or Arab national ethnicities served as the foundation for the official, artificial national identities of all four republics. This is not that unexpected in and of itself, as even the so-called "civic" states in the West were founded on identical principles. In actuality, the majority of states gave rise to a "staatsvolk," or dominating national group, which ruled over them and shaped their identities as mirror images of themselves. The marginalization of the other ethnic nations persisted, despite changes in this dominating nation's relationships with other people throughout time and location. (Romano & Gurses, 2014, pp. 58-59)

In brief, *Daughters of Smoke and Fire* covered the intersections of female Kurdishness, resilience, and the quest for freedom. The characters in the novel are strong female characters who not only self-defend but also try to defend their male compatriots and countrymen. The protagonist endures a difficult journey and the pursuit of their identity, combating gender inequality in the theocratic and ethnocentric Islamic Republic of Iran. The novel shows that it's far more challenging for females, specifically from an ethnic minority, to pursue their dreams and goals in a society that is motivated by sectarian traditional, theocratic, and ethnocentric rules. Leila, the protagonist, on one hand, suffers from being part of the minority Kurdish component, while on the other hand, she suffers from being a female. Nevertheless, the marginalization of the Kurds in Iran is to an extent to which they are underprivileged and often emerge as a class of neglected citizens in that country. Leila's plight for freedom, justice, culture, and language is a big part of the intersections of Leila's Identity. It can be seen in the novel that the characters, specifically the female characters, suffer from the patriarchal and theocratic system that has produced a judicial system that confines women within the walls of the house and deprives them of their basic rights. The novel also shows that women coming from an ethnic minority suffer far worse punishment than men from the same ethnic minority, which is due to both the Iranian patriarchal system and theocratic rules. Notably, female characters suffer even more when male family members are captured, hanged, or even killed on the battlefield, as they have to take on even the role of men in providing for the household, educating their children, and looking after the family as a whole. Resistance is an important part of the intersections of female identity where the characters resist cultural oppression, specifically from the point of view and the standpoint of female characters. Conclusively, women faced such cultural oppression to a much larger degree in the theocratic community.

6. Conclusion

Ava Homa's *Daughter of Smoke and Fire* (2020) depicts women who have overlapping commonalities such as ethnicity, individuality, culture, and gender identity while enduring the horrors of theocracy and patriarchy in Iran. The female characters, Leila in particular, reflect Kurdish women who, despite internal and local struggles and issues, must deal with imposed realities in which their very femininity is subject to marginalization and subjugation concerning the same identity with additional constraints and limitations. Leila presents a pretty explicit, feminine-centric, Kurdish identity at odds with Iran's theocratic laws and sexism. The author is therefore more concerned with pursuing justice in support of both her ethnic identity and her gender identity. The interplay of ethnicity, gender, and class is displayed in the work more focused on intersectional issues related to the female self.

The novel focuses on the status of the Kurds throughout the Middle East, specifically, the western Kurdistan known as Rojava in northeast Syria. It explores themes of resistance and the desire for political sovereignty. It also shows the significance of women's care for one another, as seen in Leila with her family members. The protagonist silently opposes the Perso-centric Iran and its assimilative agendas that forbid the Kurds from studying the Kurdish language and ban Kurdish publications in the country. Such policies have not weakened the female hero despite the challenges, but have given her a more vibrant personality to pursue her and the rights of her brother amid his disappearance.

The female heroine finds herself trapped in a society that has produced a judicial system that allows little privilege for women, and they are often blamed and penalized for disobeying the simplest laws, let alone the barriers within the household, their local community, and the whole society of Iran. In the work the female character understands the weight on her shoulders as she appears worried about two different parts of Kurdistan; Rojhallat, Eastern, and Rojava, the Western Kurdistan, thus she comes out as a rather opinionated and brave female defying all the restrictions and all traditional boundaries despite the risks that she took. The character defends her mother tongue as a strategic essential right because her language plays a major role in the construction of her identity. She also defies patriarchal norms and rules as she always tries to be on the same level as men; this is observed in the example of buying a camera and trying to express herself creatively and state her mind about the issues in society related to ethnicity, geography, and Culture, let alone intersectional issues related to females.

7. BIBLIOGRAPHY

- Abu-Lughod, L. (1998). Contentious Theoretical Issues: Third World Feminisms and Identity Politics. *Women's Studies Quarterly*, 25-29.
- Ashcroft, B., Griffiths, G., & Tiffin, H. (2013). *Postcolonial Studies, The Key Concepts*. New York: Routledge.
- Bartels, A., Eckstein, L., Waller, N., & Wiemann, D. (2019). *Postcolonial Literatures in English*. Stuttgart: Springer Nature.
- Collins, P. H. (2019). *Intersectionality as a Critical Theory*. Durham and London: Duke University Press.
- Dade, C. (2011, 07 12). *Identity Politics: A Brief History*. Retrieved from NPR: <https://www.npr.org/2011/07/12/137789802/identity-politics-a-brief-history>
- Dunn, R. (1998). *Identity Crisis, A Social Critique of Postmodernity*. Minneapolis: University of Minnesota Press.
- Hassan, S. S. (2013). *Women and Literature: A Feminist Reading of Kurdish Women's Poetry*. Exeter: University of Exeter.
- Homa, A. (2010). *Echoes from the Other Land, Stories*. Toronto: Star Publications.
- Homa, A. (2020). *The Daughters of Smoke and Fire*. New York: The Overlook Press.
- Homa, A. (2022). *Daughters of Smoke and Fire*. Retrieved from Ava Homa: <https://www.avahoma.com/>
- Hooks, B. (1990). *Ain't I a Woman, Black Women and Feminism*. London: Pluto Press.
- Hooks, B. (2015). *Ain't I a Woman*. New York: Routledge.
- Jaber, L., Stirbys, C., Scott, J., & Foong, E. (2023). Indigenous Women's Experiences of Lateral Violence: A Systematic Literature Review. *Trauma, Violence, & Abuse, Sage Journals*, 1763–1776.
- Riach, G. K. (2017). *An Analysis of Gayatri Chakravorty Spivak's Can the Subaltern Speak?* London: Routledge.
- Romano, D., & Gurses, M. (2014). *Conflict, Democratization, and the Kurds in the Middle East*. Palgrave Macmillan US.
- Suleri, S. (1992). Woman Skin Deep: Feminism and the Postcolonial Condition. *Critical Inquiry*, 756-769.
- Williams, P., & Chrisman, L. (1993). *Colonial Discourse and Post-Colonial Theory, A Reader*. New York: Columbia University Press.

تیکه‌لکێشی کوردبوونی مێینه، خۆراگری و گهران به‌دوای ئازادی له رۆمانی کچانی دوکهل و ئاگر –
ی ئاڤا هوما

¹ مامۆستا د. مولى ئامای، فاکه‌لتی ئاداب، به‌شی ئینگلیزی، زانکۆی سوران، ههریمی کوردستان، عێراق؛
فاکه‌لتی زانسته م‌رووبیه‌کان و په‌روه‌رده، به‌شی خوێندنی ئه‌ده‌بیات، که‌لتور و په‌یوه‌ندییه‌کان، زانکۆی
وێست ئیندیز له سانت ئوگستین، ترینیداد و توباگو

muli.amaye@sta.uwi.edu / muli.amaye@soran.edu.iq

² مامۆستای یاریده‌ده‌ر. یادگار ئیسماعیل سه‌عید، فاکه‌لتی ئاداب، به‌شی ئینگلیزی، زانکۆی سوران،
ههریمی کوردستان، عێراق

yadgar.said@soran.edu.iq

پوخته:

کچانی دوکهل و ئاگر-ی ئاڤا هوما (٢٠٢٠) وینای ئهو مێینه‌ ده‌کات که خه‌سه‌لتی هاوبه‌ش له‌ناسنامه‌یاندایه‌یه، وه‌ک ناسنامه‌ی نه‌ته‌وه‌یی، تاک، کولتووری و ره‌گه‌زی له به‌رامبه‌ر سه‌تمی پیاوسالاری و ئابینز اگه‌رای، له چوار چیه‌ی ئێران. که‌سایه‌تی ژنه‌کان به تایبته له‌یلا، ره‌نگدانه‌وه‌ی ژنانه‌ی کوردستانه که سه‌ره‌رای مملانه‌ی و کیشه‌کان، ناچارن مامه‌له‌ له‌گه‌ل راستیه سه‌پنراوه‌کاندا بکه‌ن، که ناسنامه‌یان و خۆیان ملکه‌چی ژێرده‌سته‌یی و په‌راویزخستن و پشتگوێخستن و سنووردارکردنی توانیاکانیان بن. له‌یلا ناسنامه‌یه‌کی روونی کوردایه‌تی و کوردبوون به‌رجه‌سته ده‌کات، له هه‌مان کات مملانه‌ی ژن-سه‌نتری له‌به‌رامبه‌ر پیاوسالاری و یاسا تیۆکراتیکه‌کانی ئێراندا نیشان ده‌دات. وێرای ئه‌وه‌ش، کیشه‌ی نێوان نه‌ته‌وه، ره‌گه‌ز و چینه‌یه‌تی نیشان ده‌درێت که زیاتر له‌سه‌ر پرسه تیکه‌لکێشه‌کان په‌یوه‌ستن به خودی مێینه. پرۆمانه‌که کارێکی سه‌رنجراکێشه‌که به‌چاویلکه‌یه‌کی دیاریکراو له‌سه‌ر ئێران به‌دواداچوون بۆ پرسه‌کانی ناسنامه له رۆژه‌لاتی ناوه‌راسته ده‌کات. رۆمانه‌که له ریگه‌ی فیمینیزی پۆستکۆلۆنیالیزم و ئینتەرسێکشناله‌وه شیکاری بۆ ده‌کرێت بۆ هه‌لدانه‌وه‌ی لایه‌نه‌کانی ناسنامه و هۆکاره جیاوازه‌کانی وه‌ک نه‌ته‌وه، ره‌گه‌ز، سیاسه‌ت، مافی کولتووری، مافی م‌رو‌ف، و خواسته که‌سی و کۆمه‌لایه‌تییه‌کانی که‌سایه‌تییه‌کانی نێو رۆمانه‌که و گه‌لی کورد به‌گشتی. فیمینیزی پۆستکۆلۆنیال و ئینتەرسێکشنال له زۆرلا تیکه‌ل ده‌بن، به تایبته‌ی له مامه‌له‌کردن له‌گه‌ل ئه‌ده‌ب، که سه‌رنجی له‌سه‌ر ژنان و له‌لایه‌ن ژنانه‌وه له ولاتانی تازه‌په‌یگه‌شته‌ نووسرا‌بن. له دووهمیان ئامانجی تیکه‌لکێشی نادا‌په‌روه‌رییه‌کانه به‌هۆی ناسنامه‌ی ره‌گه‌زی، کولتووری، نه‌ته‌وه‌یی، ئابووری مێینه‌کانه‌وه. ئه‌مه په‌یوه‌ندی به مێینه کورده‌کانه‌وه هه‌یه وه‌ک له رۆمانه‌که وینا کراوه، که مێینه‌یه‌ک به‌هۆی پێکهاته‌ی ناسنامه‌یه‌وه ناچاره به‌به‌سته‌ی زۆر ببه‌ریت.

وشه‌ی سه‌ره‌کییه‌کان: کوردبوون، فیمینیزی پۆستکۆلۆنیالیزم، فیمینیزی ئینتەرسێکشنال،

ئینتۆسه‌نتریزم

انترسيكشناليه الأنثى الكوردية، الصمود والسعي من أجل الحرية في روايه بنات الدخان والنار ل-آفا هوما

خلاصة:

يُظهر الرواية "بنات الدخان والنار" (٢٠٢٠) للكاتبة آفا هوما إنثًا يشتركن في سمات مشتركة تتقاطع مثل الهويات العرقية والفردية والثقافية والجنسانية في مواجهة فضاءات النظام الأبوي والديمقراطية في سياق إيران. تعكس الشخصيات النسائية، وخاصة ليلي، نساء كوردستان اللاتي على الرغم من الصراعات والقضايا الداخلية، يتعين عليهن التعامل مع الواقع المفروض حيث تتعرض هويتهن الأنثوية للقهر والتهميش المرتبط بالهوية نفسها مع القيود والشروط. يصور ليلي هوية كوردية صريحة، لكنها تتمحور حول الأنث في معركة مع النظام الأبوي والقوانين الديمقراطية في إيران. يتم عرض التفاعل بين العرق والجنس والطبقة في العمل الذي يركز بشكل أكبر على القضايا المتقاطعة المتعلقة بالذات الأنثوية. الرواية عمل مثير للاهتمام يستكشف قضايا الهوية في الشرق الأوسط من خلال عدسة محددة على إيران. سيتم النظر إلى الرواية وتحليلها من خلال النظرية النسوية ما بعد الاستعمار والانترسيكشنالية لكشف سمات الهوية والتفاعل بين العوامل المؤثرة المختلفة مثل العرق والجنس والسياسة والحقوق الثقافية وحقوق الإنسان وغيرها من التطلعات الشخصية والمجتمعية للشخصيات في الرواية والشعب الكوردي بشكل عام. تتطابق الحركة النسوية ما بعد الاستعمار الانترسيكشنالية وتتداخل في جوانب مختلفة، خاصة عند التعامل مع الأدب الذي يركز على المرأة والأدب الذي ورواياتهن في البلدان العالم الثالث. ويهدف الأخير إلى التفاعل بين المظالم الناجمة عن هويات الإناث الجنسية والثقافية والعرقية والاقتصادية والعنصرية. وهذا ينطبق على الإناث الكورديات كما تم تصويره في أعمال آفا هوما حيث يتعين على الأنثى أن تخضع للعديد من العقبات بسبب تعدد تكوين هويتها.

الكلمات المفتاحية: الكردية، النسوية ما بعد الاستعمارية، النسوية التقاطعية، المركزية العرقية