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Intersectionality of Female Otherness, Resistance, and Challenges in Ava Homa's *Fountain* and *Wind Through My Hair*

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Abstract:

This paper investigates how females' otherness is formed amidst layers of oppression related to the abuse of religion, politics, and traditions and how characters resist or rebel in both *Fountain and Wind Through My Hair* within the story collection known as *Echoes from the Other Land* (2010) by Ava Homa. It will also investigate the way Kurdish women feel 'othered' exploring their ethnic identity, female identity, societal and patriarchal norms, and mix of state politics and religion, in addition to the way they behave and dress up in society as portrayed in the works. The works showcase the lives of Kurdish women in the face of various intersecting challenges in the patriarchal, ethno-centric, theocratic society of Iran. The paper sheds light on various issues related to women's autonomy, cultural expectations, and gender inequality. In both works, characters resist and debunk the tradition as othered and marginalized females. The issues can be tackled through both postcolonial and intersectional feminism as the two are in line with the issues of women of developing countries who are identified as minorities and whose identity is suppressed.

Keywords: Otherness, ethnic-nations, postcolonialism, intersectionality, Kurds, Iran, Homa

Intersectionality of Female Otherness, Resistance, and Challenges the Issue of Equality in Ava Homa's *Fountain* and *Wind Through My Hair*

1.1 Introduction

Whether Western or Eastern, colonialism has shaped much of the Middle East and perhaps the most influenced amongst all ethnic-nations is the Kurdish ethnic-nation or group. Kurds have been affected by the Safavid and its following inherited regimes, let alone the Western British and French colonialism. Post-colonial societies faced several problems, including issues of identity, otherness, hybridity, and dual, or multiple identities. Identity crisis can happen the factors mentioned above in addition to the complex issues of politics, culture, religion, globalization, and understanding of humankind. Moreover, identity can be formed in reaction to the imposed political or religious identities, and assimilation. As the notion of postcolonial awareness emerges as a result of the cultural and political dynamics in the aftermath of colonialism, either oriental or occidental, it served as a tool for identifying the opinions of people within a diverse post-colonial society and reflected in postcolonial literature. Postcolonial theory examines and challenges historical and ongoing practices that silence the voices, perspectives, and practices of non-Western and colonized cultures and peoples. Denying the epistemology of other cultures and others' identities are form of oppression that continues in most of the post-colonial societies. In a postcolonial theoretical framework, the imposition of Western ways of knowing on non-western cultures and the rejection of their epistemologies is called 'epistemic violence' or denial of their rights (Saada, 2014, cited in… Jaber, et al., 2023, p. 1765).

In the past 50 years identity has taken over most political and literary discussions worldwide in a variety of ways. Much of the concerns about identity have been rather related to the politics of the left and a constant conflict with the right. However, despite much research and concern about identity, more serious research should have been undertaken concentrating on the underlying social and historical causes of the identity crisis of our time both in collective and personal senses despite broader structural

conditions behind the crises. These discourses on identity, have tended to articulate a form of awareness about the issues that have developed in the context of new social movements. In general, analytical and historical conceptions of identity are often overlooked in favor of more politically oriented approaches. (Dunn, 1998, pp. 17-18).

The 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, which brought with it complex issues. (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, a term that describes movements in which membership in oppressed and marginalized groups provides the basis of a common identity for the making of political claims. This is understandable given the Left's roots in the new movements that emerged starting in the late 1960s. However, the greater social and cultural changes led to these groups, and more importantly, the wider instability of identity brought about by institutional and technological development in the West have frequently been overlooked in the discussions around identity politics. Because of this, it is rare to find a symptomatic theory of the politicization of identity in connection to the broader societal changes that it is a response to. 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 blacks or females. The second way was related to the lack of cultural representation specifically of the excluded groups that have been stereotyped either by mass media or by other culturally hegemonic apparatuses. This is despite the exclusion of the marginalized people from the political and cultural process as well as the rejection of given definitions and demand that such issues related to the marginalized people be re-defined by the marginalized people themselves. This has been a long process of collaboration amongst marginalized and disfranchised people (Dunn, 1998, pp. 18-19).

Debatably, ideology 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. Females' Identity; Indigenous and 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. 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 shed light on the complex dynamics of power, representation, and identity in post-colonial contexts. Edward Said's postcolonial perspective, indirectly stresses on the intersections of racism, gender, and power dynamics. He criticizes Orientalist portrayals of Middle Eastern women in Orientalism (1978) and emphasizes the need for a more complex comprehension of their realities. Said, however, did not focus on the Kurds much, as argued by Ahmed (2015). Said has mentioned the Kurds only once and that was when referring to the way European colonialism studied the minorities of the Middle East. In addition, he was blind to the effects of oriental Islamic colonial powers and empires, and post-colonial regimes, which do not differ much from their Western counterparts.

In terms of theorists focusing on women in the Middle East, Lila Abu-Lughod is a notable scholar whose works have focused on gender, feminism, and the experience of women in the Middle East. Lila Abu-Lughod completed what was started by the likes of Edward Said within the same sociocultural context. Most of her works aimed at debunking Western stereotypes and misrepresentations of women and also highlighted the importance of freedom for women. She also critiques how Euro-American studies have been dominated by white women and men despite the claims of embracing diversity, multiculturalism, racism, and so on. She believes that both oriental women and men better cover their issues by themselves. In *Contentious Theoretical Issues: Third World Feminisms and Identity Politics* (1998) Lughod argues that she wanted to educate her students that others do not live the same way and no one is inferior to the other. She also questions the paradigms of Western criticism and states how can there be any teaching of gratitude without apologies criticism, and ethnocentrism. She underlines on the importance of the Orient (us in her words) when covering the issues of the Orient. Thus, according to her,

oriental can better both understand and criticize the phenomena of the East at least by being merely from within (Abu-Lughod, 1998, p. 25).

Other scholars and writers like Gayatri Spivak, Bell Hooks, and Chandra Mohanty. Offer unique insight into how women, including women from marginalized communities, are often misrepresented or silenced in various contexts. Their work highlights the importance of challenging dominant narratives and amplifying diverse voices. Gayatri Spivak, is better known for her book *Can the Subaltern Speak*? (2009) where she examines representation and representation of marginalized women. Bell 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) (1990), while Chandra Mohanty's work, such as *Feminism Without Borders*, explores the representation of Third World women in Western feminist discourse.

In her book *Remaking Women: Feminism and Modernity in the Middle East* (1998), Lila Abu-Lughod states that one must avoid the binary thinking leading to the distinct West and East. She states that one must acknowledge that the very categories of "East" and "West," are completely independent civilizations, and colonial legacies are complicatedly linked to colonial, and now postcolonial, politics that shaped and continue to reshape the collective thinking of people in the developing and post-colonial countries. Besides, when one explores complicated histories of entanglement, the obvious barrier between civilizations vanishes. (Abu-Lughod, 1998, pp. 27-28).

In *Conflict, Democratization, and the Kurds in the Middle East* (2004) David Romano and Mehmet Gurses argue that the central governments in Turkey, Iran, Iraq, and Syria have traditionally embraced mono-nationalist ideologies and created a state policy of intolerance towards the Kurdish identity. All four states' formal, manufactured national identities were based on Turkish, Persian, or Arab national ethnicity. In reality, most states formed a dominant national group that dominated the state and determined the state's identity as a mirror of itself. However, how this dominant nation interacted with others changed throughout time and place. (Romano & Mehmet, 2014, pp. 8-12).

Kurds being a nation without a state has further damaged the status of women and their rights. Liberation movements, revolutions, and uprisings might have focused on freedom, a rather nationalistic dilemma, but the rest including women and their rights have been sidelined. Saman Salah in his PhD thesis *Women and Literature: A Feminist*

Reading of Kurdish Women's Poetry (2013) argues similarly and also states that various factors have strengthened men-led policies and agendas, and thus this has weakened progressive movements in the Kurdistan Region. It could be argued that the status of Kurdish women remained and remains worse in the non-homogenous, non-local, post-colonial, neo-colonial, ethno-centric, and theocratic regimes of the Middle East upon which Kurds were divided geopolitically. Salah reiterates one factor that he believes is a primary element, which is the long-standing Kurdish nationalist movement for the development of an independent Kurdish state (Hassan, 2013, pp. 13-14). Notably, Kurdish women were involved in the Republic of Kurdistan in Mahabad and the Kurdistan Women's Union was established in 1952, but as women's issues and rights were perceived as minor concerns However, it is worth noting that the past decade has been quite transformative towards the betterment of women's political and cultural gains that furthered their status and writing as well. More interestingly, the diasporic literature of women by women has seen an upgrade through the works of Kurdish Canadian writers Ava Homa, Choman Hardi, Serwa Aziz, and others. These leading female writers, each in their front pieces in different genres of fiction and cognitive works.

Briefly, as a phenomenon, the identity crisis in the Middle East is not identical yet not very far from the post-colonial world. As a Western approach, feminism aims to further the rights of women and bring about equality. Women in the Middle East and third-world countries face very different challenges if compared to women in the West, for example, education for women is no longer a problem in the West, but it is still a challenge for many women in the East and have had their education terminated due to traditions and marriage. Education for women is important in these contexts to self-defend and know their rights, and it is far more important if it is in their mother tongue. Minorities study the courses designed for the majority and the education does not reflect their cultural and ethnic identity. Thus, the ethno-centric education in Iran in Farsi further neglects women of the minorities who are once more neglected in their communities and micro-communities. Employment and educational opportunities are being disregarded owing to two factors. The first is that men believe that women are bound to the limitations of the family and household and familial tasks. The other factor is that some women do not follow their aspirations. In brief, for Kurdish women, the struggle is multifaceted, and women, as seen in the works of Ava Homa, show more dedication to justice, equality, and freedom for women and minorities as a whole. Women in the post-colonial world fight for ethnic

and gender rights on the same level, the same way Ava Homa links the liberation of women to the liberation of the whole family or greater Kurdish ethnic nation within the problematic post-colonial Middle East where minorities, bother gender-based and ethnic-based, suffer due to uncivilized treatment.

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

Feminism in its entirety has been 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. The conservative societies like the one in the Middle East often perceive the movement as problematic and that it is alien to the Orient. Debatably, feminism in marginalized, 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 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, 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 of ethics 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 highjacked by pan-Iranian Persians abroad who were at least two times oppressed; once by the patriarchal system and one time by their theocratic women.

The concept of intersectionality emerged from Black feminist intellectuals led by Kimberlé Crenshaw. She introduced this framework in her influential article titled *Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of*

Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics. This article, published in 1989, laid the foundation for understanding how multiple forms of oppression intersect and shape individuals' experiences. Recognizing that people have many social identities and that these identities overlap to create distinct experiences of privilege and marginalization, intersectionality addresses this issue. To develop a more complete picture of people's experiences, intersectionality emphasizes the significance of taking into account a person's ethnicity, gender, class, sexual orientation, and other social categories in combination.

Patricia Hill Collins in *Intersectionality as Critical Theory* (2019), which is a fundamental contribution to academia on women's studies and gender-related oppression. In her work, Collins argues that intersectionality provides a framework for understanding the interconnected nature of social identities. She focuses on how race, gender, class, and other social categories intersect and impact people's perceptions of privilege and marginalization. Her work raises awareness of power dynamics and the significance of collective action in eradicating structural injustices. Her book *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment* (1990) is considered essential in the area of studying Black women's intersectional experiences and provides crucial insights on social theory and empowerment (Collins, 2009, pp. 34-45)

Intersectionality highlights how disparities based on gender, racism, ethnicity, sexual orientation, gender identity, disability, class, and other types of discrimination "intertwine" 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. Intersectionality, as a philosophy, attempts to blur the borders that create a complex web of inequity, taking our knowledge of systematic injustice and social inequality to the next level. In other words, intersectionality is the act of monitoring and evaluating women's conditions in a micro-specific shape and manner.

In literature, double oppression can be seen through characters who experience discrimination based on their gender and another aspect of their identity. For example, Alice Walker's *The Color Purple* (1982) explores the intersection of race and gender and

depicts the dual oppression of African-American women. Another example is *The Handmaid's Tale* (1985) by Margaret Atwood, which depicts the triple oppression of women through the intersection of gender, sexuality, and religion. Several Middle Eastern novels explore themes of double oppression and provide unique perspectives. One example is *Women of Sand and Myrrh* (1989) Hanan al-Shaykh, which delves into the lives of four women living in an unnamed Arab country, highlighting the challenges they face due to both gender and societal norms. Another example is *Girls of Riyadh* (2005) by Rajaa Alsanea, which follows the lives of four young Saudi women, offering insights into the restrictions and expectations imposed upon them. Ava Homa's *Echoes from the Other Land* (2010), likewise, shows the hardship of Kurdish families, their unity, and their struggle in the face of a theocratic totalitarian regime. There is very limited research on the above work works despite the two have been subject to further marginalization and subjugation, which affects their sense of self and their position within the hierarchy of society.

The two short stories within *Echoes from the Other Land* (2010) by Ava Homa explore the lives of Kurdish women and the challenges they face in the patriarchal society. It sheds light on issues including the struggle for autonomy, cultural expectations, and gender inequality. Intersectionality increases the range of difficulties faced by the protagonists and other women. Their ethnic heritage, gender, and cultural background combine to create a complex web of barriers for the female characters. The protagonists, like other Kurdish women, face obstacles including cultural norms, gender inequality, and limitations imposed by both theocratic and patriarchal society. The texts address these issues and how they construct a form of othered. Resistance whether active or passive, is as vivid in Kurdish literature as it is in reality. Nonviolent demonstrations or sit-ins led by oppressed groups to draw attention to the ways that many types of oppression overlap. While campaigns for boycotts function positively against discriminatory policies (Bradost, 2024). Such very limited efforts of Kurds in Iran aimed at fostering community and organizing at the grassroots level to combat inequality. Reportedly, discussions on Kurdish aspirations and rights have turned into a taboo subject in Iran and completely outlawed (the same is more or less true for other minorities). Thus, there is an absolute rejection of any attempt to foster discussion and teaching to oust myths and advance knowledge about the distinctive ways that construct identities and affect their lives. By employing an intersectional perspective, public understanding of passive resistance may successfully address the

various challenges faced by individuals with multiple marginalized identities, as seen in *Fountain* and *Wind Through My Hair* in Ava Homa's *Echoes from the Other Land*.

Regarding Kurdish female poets, in his PhD thesis titled *Women and Literature: A Feminist Reading of Kurdish Women's Poetry* Saman Hassan, (2013) argues that their writing is an additional step in preserving the freedom of Kurdish women. He refers to the significance of women's writing by women who are victims of the same society that they are working towards its reformation. While his focus is on southern Kurdistan, the status of women resembles Eastern Kurdistan as well and their works portray suffering, hope, persistence, and resistance. It is one of the tools Kurdish women have used to educate the educated about the unfairness and violent tyranny they face, which puts their rights in jeopardy. According to him, Kurdish females' poetry portrays Kurdish women's lives via their poems and exposes Kurdish men's blatant disregard for their crucial role in establishing a stable and thriving community. Similarly, in women's writing in both genres of fiction and cognitive poetry, where women writers focus on many layers of issues, struggles, and also their quest for their voice to be heard and their role to be recognized. Ava Homa's *Echoes from the Other Land* is another work, quite limited among fiction works written by Kurdish writers in English.

4. Female Intersectional Identity in Post-Colonial and Third-World Literature

The term "intersectionality" in literature revolves around the intersections between various forms of oppression rooted in racial, gender, and class conflicts. It highlights the connections between a wide range of social identities and the distinctive experiences of individuals navigating diverse networks of privilege and power. Two critics who have thoroughly examined intersectionality in postcolonial literature are Gayatri Chakravorty Spivak and Bell Hooks. They offer perceptive justifications for the complexities of identity and power dynamics in postcolonial contexts. Gayatri Chakravorty Spivak and Bell Hooks write on intersectionality, although they take distinct tacks when addressing the subject. In *Ain't I a Woman?: Black Women and Feminism* (2015), Bell Hooks delves into Black women's intersectional experiences and the ways that race, gender, and class influence their identities. However, Gayatri Chakravorty Spivak addresses intersectionality in her article *Can the Subaltern Speak?* (2009) in which she looks at how marginalized people's experiences and voices are frequently ignored in postcolonial discourse.

There are specific areas of concurrence and disagreement on the intersectionality between Hooks' and Spivak's writings. Both authors agree that understanding the interactions and effects of different forms of oppression is essential and emphasize how important it is to recognize and challenge privileged and power institutions. However, they may differ in their approaches and points of view about specific aspects of intersectionality. In *Ain't I a Woman?: Black Women and Feminism* (2015), Hooks examines Black women's experiences and particular difficulties in the framework of feminism. She questions the prevailing feminist narratives, which frequently marginalize the experiences and voices of Black women. Hooks makes the case for intersectionality by emphasizing how Black women's lives are shaped by the intersections of race, gender, and class. She explores historical and modern Black women's struggles in the book, touching on subjects including racism, sexism, and the value of self-empowerment.

In *Can the Subaltern Speak?*" (2009), Spivak, despite examining the concept of the subaltern, refers to marginalized and oppressed groups whose voices are often silenced or ignored. She 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. While in *Ain't I a Woman?: Black Women and Feminism* (1990), Hooks addresses the intersection of race, gender, and class, highlighting the experiences of Black women and the specific forms of oppression they face. She discusses how Black women are often marginalized within feminist movements and the importance of recognizing and challenging ethnic oppression. In *Can the Subaltern Speak?* (2009) Spivak includes every minority group, including those subjected to discrimination on the basis of race. She examines how these perspectives are silenced and excluded from prevailing discourses, illuminating the power structures that support ethnic injustice. 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 the African-American or Black females.

Moreover, Intersectionality cannot depend just on its past successes and current situation. There is more need for exploring the definitional problem of intersectionality. The critical discourse around intersectionality in academic settings, the popular press, and online platforms is as varied as intersectionality itself (Collins, 2019, pp. 22-23). Arguably,

intersectional issues and intersectionality evolve as time passes with it 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. It could be stated that the notion by its nature cannot be confined to a specific space-time, but it transcends beyond specific geographies and cultural specifications of humankind.

Similar to the experience of African-American women, Kurdish women have also been the victim of the system and patriarchy in the society. Kurdish women like African-American women, despite patriarchy within their community, have to challenge the patriarchy of the dominant ethno-theocratic regime as well. 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. 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 by virtue of their gender. Men may have had a less severe position in America's plantation farms and fields because of their physical prowess. According to Hooks, despite assuming leadership roles from the 19th to the 20th centuries, African-American men never presented an equitable picture of being the victims of institutionalized discrimination in the United States. 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).

In a parallel way, imagine how challenging it was, is, and continues to be for Kurdish women whose male family members could be in exile or mountains resisting and fighting the post-colonial regime, and yet have to be caretakers of the elderly and young family members. Hardships Kurdish women in particular undergo in Eastern Kurdistan in Iran is arguably even more challenging than the experience of African-American women. Kurdish women still have to worry about being the mother 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 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 in Africa and sold in by in America.

In brief, both Hooks and Spivak offer valuable insights into the experiences of marginalized individuals, including those facing ethnic oppression. The characters in the studied books 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. The latter is more exclusively relative to the role of Kurdish women in the political and armed struggle alongside men or not lesser than men, arguably, not in demanding their rights, but rather in manifesting their rights.

5. Intersectionality of Female Otherness, Resistance, and Challenges in Ava Homa's *Fountain* and *Wind Through My Hair*

The collection of short stories published in 2010, was a brave attempt by Ava Homa to encourage the world about the unheard *Echoes from the Other Lands*. The work in the first story, *Fountain*, begins with a scene depicting the status of women in the kitchen and, more interestingly, a specific personal condition where Anis as a female character feels completely displeased, tired, and yet underappreciated and expected to find Ali the bank passbook:

> Anis leaned against the kitchen table. She squeezed and opened her left fist. The small pink pill had stained her palm. She put the tip of her right forefinger on the pill, swivelling it. Ali entered the living room, which adjoined the kitchen.

> “Where’ve you put the bank passbook?” he called out.
>
> Anis clenched her left hand.
>
> “Where?” he asked again.
>
> “I don’t have it.”
>
> “Find it,” Ali said and walked back to the bedroom. Anis threw the pill in the trash basket and washed her hands. She walked out of the kitchen to the living room, picked up the headscarf from the hook next to the outside door, and put it around her forehead, tying it tightly at the back. The headscarf was there for her to cover her head whenever she opened the door; this is how Ali made sure no man would see his wife’s hair. (Homa, 2010, pp. 1-2).

This quotation emphasizes the power dynamics between Ali and Anis from the standpoint of intersectional otherness. It appears that Ali uses his position as the man of the house or dictate-or of the house, benefiting the patriarchal tradition of man being the head of the house, thus requiring absolute service. Hence, Anis is required to conceal her hair and his demand for the bank passbook as a tool of control over her. It is possible to see this control as a means of limiting Anis's autonomy and upholding gender norms. Let alone the connotation of women's dependency on men, a powerful tool in a patriarchal society to dictate what should a woman do or not. This scene demonstrates how Hooks's points are supported by Anis's sense of otherness, which is influenced by her gender and the power relationships in her relationship. Hooks in *Ain't I a Woman? Black Women and Feminism* (1981) was rather expressive and vivid in highlighting the oppressive authorities and their influence on individuals and groups on the sidelines. Moreover, in reaction to this careless behavior of Ali, Anis moves by gripping her left fist and throwing the pill into the garbage. Arguably, this indicates that she has internal conflict or irritation of uncontrollable issues. This could also be the reflection of her desire for independence and self-determination against Ali's authority and a rejection of the pills having been bought by Ali’s money. This thought-provoking situation shows ways in which gender, identity, and power dynamics in relationships may interact with societal norms and expectations, which coincides with Kimberlé Crenshaw’s examination of the distinct accounts of people who are either on margins or are members of several oppressed groups and are affected by the dynamics of power and relations between the genders, like what is seen above, in both of her leading

works in the discourse: *Intersectionality* (1989-1991), and *Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color* (2005).

In the continuation of the previous quote, Anis and Ali continue their discussions in their living room, and when Anis comes out on the balcony, Ali can see right away that she has a headache. Psychoanalytically, this might mean that Anis is displeased with Ali's behavior which irritates her causing headaches. Gender plays a significant role since it shapes Anis and Ali's communication styles as well as gendered expectations for domestic duties, as seen here:

> She dropped the empty watering can down near the table and sat down at the computer in the living room.
>
> Ali came closer and looked at the screen. Anis was writing a computer program in C++. He went to the kitchen, lifted the glass from the kitchen table, and drank the water. From the corner of his eye, he watched Anis typing rapidly.
>
> "Dirty dishes! Dirty dishes everywhere," he said, slamming down the glass in the sink.
>
> Anis remained hunched at the monitor.
>
> "Didn't I tell you to find it?"
>
> She did not answer.
>
> "I am talking to you," he yelled, going towards her.
>
> "I said I didn't know," she replied." (p. 2).

Here, there is the interplay of power dynamics and gender issues, which is in line with Crenshaw's intersectionality paradigm where power disparities and gendered expectations impact the agency and communication of two genders. Possible gendered expectancies and labor divides are seen in Ali's dissatisfaction with his reference to the filthy dishes that Anis should not ignore and wash them, and also expects her to find the passbook. Ali thinks his authority is violated and as a result, he smashes a glass in the sink to vent his frustration at having to do tasks around the house. Possibly, this interprets Anis's silence and unwillingness to participate in the discussion as a reaction to the power struggles and possible subordination in their relationship, which is controlled by the husband. Anis's silence is part of her resistance and rejection of the dictations of her husband, who is

believed by Anis, violets her rights and freedom. Additionally, Anis's silence as a female and rejection of discussion with Ali is a form of passive resistance that aligns with Franz Fanon's revival of power against the oppressive authority, here the authority is her husband. In a parallel way, to Fanon, underprivileged people and communities may use silence and resistance as effective strategies to confront and overthrow colonial systems. Accordingly, Bell Hooks, addresses her resistance philosophy in *Ain't I a Woman?* (1981), oppressed people can challenge oppressive governments using passive resistance. She emphasizes that practicing passive resistance may be a tactic for empowerment and self-preservation. By defying oppressive norms, excluded people can demonstrate their agency and fight against the forces that seek to marginalize them. Thus, people can challenge and upend the established power structures by declining to participate or obey in the anticipated way as seen in the above quote.

Another aspect of the *Fountain* is the development of 'otherness' as a reactive manifestation of differentiation and gender-based apartheid. differentiation and division between genders is quite vivid in the Fountain. One can observe that such divisions affect the individuals and their experiences quite negatively. the text portrays Iranian society as similar to apartheid as men and women are often separated in public places, which highlights some form of otherness as a result of inequality. This resonates with the core tenets of postcolonial intersectionality, which explores how intersecting identities intersect with power dynamics shaped by colonial legacies, especially in the works of Bell Hooks. In *Ain't I a Woman?: Black Women and Feminism* (1990), Hooks tackles marginalization extensively and leads individuals, based on the intersections of race, gender, and class, to develop otherness. This experience, as seen below, resembles the experience of the black women:

> After they had left the bank, Esi and Ali stopped in front of a juice shop. Ali ordered two glasses of cantaloupe juice and looked out at the street. Men and women formed two separate lines at the bus stop. An old man was buying bus tickets from the small booth next to the stop. His hair was white and there was a newspaper tucked under his left arm. A tall, young woman with a swarthy face, in a dark blue manteau and headscarf stood behind the old man. She bought a ticket and walked over to a tree across from the juice shop. She looked around, and then leaned against a tree, pushing back the sole of one foot and the back of her head against

the trunk. Her book bag was clutched to her chest under her folded arms. She closed her eyes." (p. 3-4).

Ava Homa always provides us with vivid scenes and heartfelt scenarios with masterful details. The quote shows women and men in separate lines, which problematically indicates a form of discriminatory tradition similar to apartheid in addition to a form of cultural assimilation imposed by the theocratic government of Iran. The scene where the young woman escapes the crowd leaning against the tree with her eyes shut also indicates her sense of alienation and disapproval of the situation, she is obliged to live in. Arguably, she lives alien in a world that if she could, she would design that world differently. Words mentioned above like: "swarthy face" and "dark blue manteau and headscarf" provide further glimpses into what life means for women in the version of Iran described in the work.

Traditions, and codes. Women, as portrayed in the story, are expected not only to behave and dress modestly, but they should also to follow specific standards accepted and suggested by the system. Compliance with the system-approved dress codes and traditions results in serious consequences. However, such restrictions are far more radical towards women and affect them compared to their male counterparts, let alone young people and religious and ethnic minorities who either favor or have different traditions and dress codes. The following quote shows how such restrictions result in the 'othering' of women in Iran:

A young woman with a pink headscarf and a white manteau passed them, pushing a baby stroller with colourful animal dolls dangling from its top. Ali stared at her pink lipstick and matching scarf. She had bleached highlights in her black hair, strands of which showed from the front and back of her narrow headscarf.

"She'll be arrested for sure, as soon as she steps out of the park," Esi said.

"She deserves it, Esi. That's non-Islamic dress code!" affirmed Ali. "Oh yeah, everyone has to be a Muslim in this country, even tourists," Esi said.

"When you are in a country you have to obey its rules."

Screw a country where you're not free to choose even your look. Police now tell random boys in the streets to raise their hands: if the front of the shirt is not long

> enough to cover their stomachs, the boys get arrested. This country has no other issues except young people's hair and dress. (p. 6).

The above quote, which is a conversation between Ali and Esi, indicates how even men, without being feminists, can be sensitive and react to differentiation as an oppressed or marginalized group. As a more affected member of the society, Esi strongly critiques the country's steadfast dress code policies specifically for women and more radically towards non-muslim women as well. Esi also critiques how other more important issues are sidelined and intensive focus is given to the dress code. The quote also shows a young mother defying Iranian dress codes with a pink-half-headscarf despite knowing that she might face consequences, or at least some harsh criticism. Such code break or rebel attitude manifests the character's break of the system and its code that expects all women to dress alike. This attitude is a form of passive resistance on one hand, and on the other, a form of otherness well-embodied in the way the character both dresses colorfully and highlights her hair in a different color as well in pursuit of individual liberty. This incident in the above quote resonates with the concept of passive resistance that Audre Lorde explicitly discusses in her timeless essay *The Uses of Anger: Women Responding to Racism* (1981). Lorde discusses passive resistance as a powerful tool for marginalized individuals to challenge oppressive systems. She emphasizes the significance of nonconformity to local laws as a form of passive resistance. Lorde also encourages individuals and exercise their authority and liberty by challenging the status quo and engaging in acts of nonviolent resistance. According to Lorde, such act empowers marginalized people to weaken and shake the system to establish space for personal freedom and experience. (Lorde, 1981).

As observed, Ali fears Esi might say something that would jeopardize their status and society. Ali's body language shows signs of nervousness specifically as he focuses his gaze and stands still, anticipating what might happen to them. The quote also highlights the expected consequences that individuals specifically towards female individuals if seen or reported might face within the context of the society the story is covering. More interestingly, to Ali, it is a double form of apprehension that is mixed between a man's burden or responsibility to protect or care for a woman who dresses differently or dates someone. Either way, this reflects the vivid lack of equality of power dynamics in addition to inequality in the societal expectations that limit females and deprive them of the expression of their worldview and power over themselves. This also shows how oppression

can unite the struggles and reminds us that a fight for women's equality is a humanistic fight and that freedom cannot be obtained without women's freedom.

Nevertheless, the quote can be read as reflecting that two men's muteness is a form of protection of the other, which is a female, and can also be seen as a form of unity between the genders' passive resistance against the consequences related to the dynamics of power within the society. This showcases how in the context of the work, if a society can be hard for men, then how can it be forming women as a sidelined component of the society. By silencing Esi, Ali is protecting both his male friend and a couple of males and females that pass by hiding their secret from society and the system. Here the traces of interconnectedness of gender and ethnicity are seen as these two affect the way Ali and Esi behave in society in addition to suppressing the others' intersectional identities in addition to their own intersectional identities due to the power dynamics of the society and the social traditions. Arguably, different dynamics of power are in play in the above quote: one is related to the collective ethnic background and the other is related to gender and gender relations within the society and how females are treated by the dominant male.

The notion of "otherness" is often studied through the lens of intersectional theory. Within the parameters of otherness, people or groups perceive themselves or are seen as unique or "other" concerning some other people or themselves because of things like socioeconomic status, gender, sexual orientation, race, or ethnicity. Being different can result in prejudice, marginalization, and the maintenance of existing power structures. In the story *Fountain* female characters often exhibit that, as seen in the following discussion:

> Esi looked at Ali over his beer can and said after a pause, "You said she was your girlfriend."
>
> "I was sure she would be. I knew something no boy knew. I knew her too well."
>
> "What about her?"
>
> "Well, she's a strange girl, the only girl from her island to have gone to university in Tehran."
>
> "She played really hard." Esi crossed his legs.

> "And she left her fiancé when she was in high school, a fiancé her father had pitched," Ali continued. (p. 7).

The discussion is about a girl who is regarded as being unusual and special between Esi and Ali. This interaction may be viewed as illuminating the experiences and decisions of people who defy social norms and expectations from a postcolonial intersectional standpoint. Arguably, the fact that the girl is the sole member of her island's university community in Tehran raises questions about how patriarchal influence has affected opportunities and educational access as well. She also demonstrates her agency in forging her path by choosing to play hard and reject her father's selected fiancé, which can be interpreted as a sort of rebellion against conventional expectations. The conversation between Esi and Ali also touches on themes of friendship, secrets, and the desire for companionship. It invites us to consider how personal experiences and choices can intersect with broader social and cultural dynamics.

In *Fountain,* as the oppressed and marginalized, female characters try to critique the social dynamics of the society in addition to their contribution towards the betterment of the status of even men in the society depicted in the story. The characters often struggle with self-manifesting within the confined rules of the theocratic and centralist system of Iran as described in the story. In the story *Fountain* within the story collection of *Echoes from the Other Land*, the character functions as a complimentary entity while the man's character is rather patriarchal and gender centric.

Ava Homa's other story *Wind Through My Hair*, revolves around similar issues portrayed in *Fountain*, the female character, Azar, which can also mean pain, goes through various individual, social, and cultural pains. Azar is very displeased and critical of the issues of her society, especially the lack of gender equality and political freedom. She often complains and shows frustration towards the theocratic rules and patriarchal traditions. Such difficulties and challenges limit her manifestation of self that resulting in a form of otherness where she feels completely alien towards her society and compared with her friends and people. Azar often describes consciously herself as shattered and wounded. Azar like the female main character Anis in the story *Fountain* undergoes pain and suffers

from the limitations of society, but Azar is rather expressive and more opinionated in making her case in her community.

Religion and politics are often interrelated dynamics that affect the way power revolves between the two elements. The theocratic state of Iran, the Islamic Republic of Iran, which is led by patriarchal masculine clergy males restricts the female characters in the story. Such limitations and boundaries set by the system invaded personal sphere and independence to an extent to which individuals feel idle in society. As seen in the following quote, despite Reza's attempts to convince Azar, the Kurdish widowed female, that religion and politics are separate, she sides with her mind on the issue:

> "Oh, nothing! Keep it out of the government and believe in whatever you wish. I just hate the air of superiority." I am clawing at my head. "One of our problems, I mean as Iranians, is that we blame the government for everything, even our personal problems." "'Personal is political, political is personal.'" "So, which book have you been reading lately?" (Homa, 2010, p. 20).

It could be argued that the Iranian system which is both theocratic and political, as depicted above in the quotation, is blamed for a variety of issues. The character Azar, being a female, refutes the argument put forth by Reza as he separates religion from the government that is led by an Imam, a religious clergy. Azar is determined and wholeheartedly stands by her understanding that "personal is political" and that individual experiences are shaped by the politics of the system which is religious and also patriarchal. Despite Azar's biopolitical awareness and the understanding that the government is responsible for everything also delves into issues critiqued by feminists. This also coincides with Bell Hooks' views on the intersectionality of gender, ethnicity, and class especially in *Feminism Is for Everybody: Passionate Politics* (2000). To Bell, in this work, gender equality and feminism are commonsense and should be adopted by all for the betterment of society. The work is also a political manifestation to tackle issues related to gender inequality and the imbalance of political sovereignty and opportunity for female individuals. The quote highlights the connections between the government that oppress and affect interpersonal identities. It also emphasizes how certain political systems use their power and influence over others by mentioning things like the attitude of superiority through politics and religion, which turn people not only against the government and the system but against religion too as

seen here: “For me, being religious means accepting the regime and that’s one thing I loathe intensely.” (p. 21).

Loneliness and alienation, two forms of otherness, are seen in the text. Azar does not feel as part of the society nor does she have the audacity to resist the system that has controlled every inch of society from the households to public spheres. The text reflects the relationship between friends and how they interact with each other, their agreements, disagreements, and the challenges they face because of the sociocultural traditions and restrictions. Azar here shows great interest in a relationship with Reza, but she also keeps her distance due to the aforementioned social factors that require boundaries. Azar has been pushed away from social life and she is also marginalized by her patriarchal father and family, thus she has a very limited number of friends. These friends have very little to offer other than social gatherings and picnics, which still rescue her from her constant alienation and marginalization. Azar does not feel belonging to society and admits that she is lonely as seen in the quotation below:

> Who has been closer to me in the past year than Reza? No one, not even Sheida, let alone her fiancé. Reza is the first person I call any time I need help fixing my car or something in my apartment. But I don’t let this intimacy create attachment. If I don’t get together with him, Sheida, and Saman now and then on weekends, loneliness would drive me crazy. But I’m sure I never act flirtatiously. If “they” didn’t arrest people for committing the crime of hanging out with people of the opposite sex, or because our clothes, hair, or eyebrows don’t look the way they want them to, we could go out instead of staying in. They are everywhere, even on the mountains. Over the last year, I have had a great time with my friends in Saman’s apartment, playing games, watching movies, dancing, and talking for hours.” (p. 22).

From an intersectional standpoint, the extract shows a form of othered female that must obey the constraints of the society imposed upon male-female interactions. Hence, the quote also delves into theocratic rules that consider outside marriage relations between the two genders as punishable sin and crime. As reflected in the quote, the fear of such punishment also furthers apart the two as they also feel monitored not only by the government but by the people in the neighborhoods as well. This phobia of being seen is similar to George Orwell’s *1984*, where in a biopolitical authoritarian regime people have

little or no freedom and always feel watched by the system. While the technological surveillance in 1984 is based on systematic authoritarian laws of a mega-state, here the phobias, at least for Azar as a female, are due to the patriarchal and theocratic system that even dictates the social life of people to an extent to which the very basic relations between the two genders is restricted. Additionally, as seen above, the societal and intersectional issues affecting individuals' identity and social personality in any relationship between the two genders limit their freedom and create tension and distrust between the two. The quote echoes the idea that no human being should face judgment and punishment for their relations with the opposite gender. Such crusades for gender equality coincide with various arguments put forth by the leading theorist Bell Hooks in *Feminism Is for Everybody* (2004). Hooks hooks various issues that need to be tackled and challenged within patriarchal societies as she strongly argues that there will be no gender equality without critiquing and challenging such problematic traditions that limit individuals' freedoms. It provides valuable insights into the importance of challenging patriarchal norms and promoting gender equality in various aspects of life.

In The *Wind Through My Hair*, the main female character is self-conscious about her place within society. The text shows that no matter how neutral male characters might be, they still do not fully comprehend the reality women live in regardless of the inequalities they face and affect their intersectional individual, social, ethnic, religious, and cultural identities. The female character in the story is once rejected by her family, especially the patriarchal father for unreasonable reasons and also by society. The following quote shows exactly that:

> What does Reza know? He never understands me. He's a man, he's from Tehran and he has a protective family. My father doesn't want to see me. He'd rather see me die than make him bi aberoo, ashamed. Jerk was a good husband: "wealthy and charming," so they say, and not that bad after all for laying a hand on me every now and then and fooling around. That's pretty normal for a man. Why then do normal things lead me over the edge?" (p. 30).

The above quote reflects very complex intersectional viewpoints that examine the dynamics of gender, gender relations, culture, and power. Azar, as seen above, shows disappointment and frustration as she complains that Reza, a male character, does not

understand her despite being the closest male. From an intersectional standpoint, one can observe that Azar is conscious of Reza's lack of compassion and she thinks that Reza is oblivious due to his gender, social background, and cultural background. This further complicates Azar's self-awareness and identity as someone who is not understood and sidelined. Azar's failed marriage is another aspect that has resulted in her othering her sense of otherness as well. The disapproval of a widowed female in society and being seen as "be aberoo" (without honor) reflects the issues of a society that is male-dominant and patriarchal, and even worse, both backed by theocratic laws. The quote also shows gender-based violence yet normalized due to the traditions of the society as unequal treatment of women, unlike men. The challenges and issues above resonate with the works of two leading intersectional theorists: Bell Hooks and Audrey Lorde. Hooks' *The Will to Change: Men, Masculinity, and Love* (2004) discusses the influence of gender and culture on individuals and their experiences under unjust and patriarchal societies. Nevertheless, Lorde's Book *Sister Outsider* (1984), which is an essay collection further discusses the significance of addressing the unequal conditions and valuing the suffering of marginalized female individuals. Similarly, the quote unveils Azar's struggle because of the piled issues and traditions that even permit harm, and even worse, society turned a blind eye to such harm Azar faced from her ex-husband. Such complexities of the dynamics of power, gender relations, and cultural expectations on one hand, and anxieties and frustrations on the other, resulted in Azar's sense of other-ed-ness and otherness.

Azar, being single, in a big city like Theran, feels like an outcast and often either spends or wastes her time in her own space, her flat, where she feels more like herself. Yet, she consoles her limited friends and converses whenever she feels upset or simply needs to drain the anger and frustration she has towards the society where her dreams and goals are chained to traditional boundaries and policies both theocratic and political. The following quote from the text shows how dissatisfied Azar is and how she perceives herself as an othered alien:

> Well, the way I see this difference . . . it's like . . . how should I say this . . ?" I sit down on the floor. "Imagine two people trying to build a house. One is young, energetic and optimistic whereas the other has already built a house that's been destroyed—and she's under the rubble! The effort these two people put into the new

construction isn’t the same. I mean, I know myself, I’m bitter, wounded, shattered, I overreact . . . I wouldn’t date myself.” (p. 31).

From an intersectional otherness and postcolonial standpoint, as can be seen, the speaker is emphasizing how two people's experiences and viewpoints differ from one another. Debatably, constructing a house serves as a metaphor for developing one's identity and existence. While males are lively and upbeat, it reflects their privileges in society without being constrained by oppression or pain. However, the second party, Azar being a member of, is underprivileged and Azar herself has already witnessed their home being destroyed, which means that she is or sees herself as a subjugated and marginalized individual. Her past experiences weigh heavily on her, making it more difficult to move on and rebuild her life. The quote shows inequality in addition to factors like power dynamics and intersectional identities that affect Azar’s perception of herself and her place in society. The character is conscious of her status, her wounds, and her challenges. Her oppression and marginalization as an independence-seeking female have reshaped her intersectional and othered identities. More precisely, from an intersectional standpoint, her identity's expression is consistent with the theories of intersectional theorists such as Bell Hooks and Audre Lorde, particularly as they relate to the effects of oppression, power relations, and the experiences of marginalized people in society. The quote reveals the connections between different social identities and how those connections have shaped her experience as an individual who is perceived as the other and senses her reactive otherness.

6. Conclusion

The short stories uncover the different layers of oppression women face within a theocratic and patriarchal society that has resulted in intolerance of the society to women's self-expression, which implies various root problems related to the worldview of a theocratic and patriarchal society ruled by men that on one hand oppresses the entire ethnic minority that self-define as Kurds, and on the other further, oppresses the females and treats them as inferior. Here it brings to attention the triple or quadruple form of oppression females in the third world and postcolonial communities face once being oppressed by their patriarchal community, the second time by the patriarchal society of the country led by theocratic and patriarchal men, the third by the norms and traditions of the ruling ethnic group in addition to the fourth form of oppression which they may suffer

from their kind of women who behave, think, act like men and believe that their way is the right way. The two stories, *Fountain* and *Wind Through My Hair* both describe women as being at a crossroads when it comes to gender relations and societal rules that oblige them to confined corners of their flats in the first story one despite being married faces patriarchal and unjust treatment from her husband while in the second one, the main character who has once separated from her husband due to cruelty and patriarchal traditions, face challenges even as an independent woman. This reflects those women within the society of Iran, as depicted in the stories, who have no freedom in terms of making friendships, dictating their interests, and directing the course of their lives whether married or not. Anis as a female shows passive resistance through silence and rejection of the demands of her husband, but Azar keeps her distance from society who look at her as property, someone that can be owned by men. Both females developed a form of otherness that is reactive due to the societal traditions, cultural norms, theocratic and religious laws in addition to the patriarchy of the society, workplace or home, and even men who they are close to. The two works also revolve around other collective identities like Iraniness, especially in the second work. Reza for instance celebrates his identity while Azar does not resist an imposed identity. She rather focuses her central struggle on her female identity who is looked upon as an inferior individual and is self-aware that the society and the system are both against her and thus, she pursues her limited independence between the walls of her flat. The intersectional identities of the two female characters reflect the pain they underwent as neglected, marginalized, and underprivileged individuals in a society that expects them to behave as men want and adopt the form of female identity that does not reflect their inner identity. As a byproduct, the females manifest themselves as othered individuals who tend to care less about how men perceive them.

ئێنتەرسێکشنالێتی و تێکهەڵکێشی ئەویدییبوونی مێینە، خەبات و بەرهەڵستییەکان لە فوارە و بایەکە بەناو قژمدا ی ئاڤا هۆما

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پوختە:

ئەم توێژینەوەیە بەدواداچوون بۆ ئەوە دەکات کە چۆن ئەویتربوونی مێینە لە نێوان چینە جۆراوجۆرەکانی ستەمدا دروست دەبێت کە پەیوەندییان بە بەکارهێنانی ئایین و سیاسەت و نەریتەکانەوە هەیە و چۆن کارەکتەرەکان لە هەردوو چیرۆکی فوارە و بایەکە بەناو قژمدا ی ئاڤا هۆما (٢٠١٠) بەرەنگاری دەبنەوە یان یاخی دەبن لەناو کۆمەڵە چیرۆکەکەدا کە بە دەنگدانەوەکان لە خاکەکەی ترەوە بڵاوکراوەتەوە. هەروەها بەدواداچوون بۆ شێوازی هەستکردن بە 'ئەویدی' بوونی ژنانی کورد دەکات بە گەڕان بەدوای ناسنامەی نەتەوەیی و ناسنامەی مێینە و نۆرمەکانی کۆمەڵایەتی و پیاوسالاری و تێکەڵکردنی سیاسەتی دەوڵەت و ئایین، ئەمە جگە لە شێوازی هەڵسوکەوت و پۆشینی جلوبەرگیان لە کۆمەڵگادا وەک ئەوەی لە بەرهەمەکاندا وێنا کراوە . بەرهەمەکان ژیانی ژنانی کورد لە بەرامبەر ئاڵنگاریی و بەربەستە جۆراوجۆر پەیوەست و یەکتربڕەکان نیشان دەدەن لە کۆمەڵگەی پیاوسالاری، نەتەوە-ناوەندیی و تیۆکراتی ئێران. ئەم توێژینەوەیە ڕۆشنایی دەخاتە سەر پرسە جیاوازەکانی پەیوەست بە سەربەخۆیی ژنان، چاوەڕوانییە کولتوورییەکان و نایەکسانییە ڕەگەزییەکان. لە هەردوو کورتەچیرۆکدا کە مێژووی ئەو پرسانە دەگێڕنەوە کە ژنانی کورد لە ئێراندا ڕووبەڕوویان دەبێتەوە، کارەکتەرە ژنەکان بەرەنگاری دەبنەوە، کاردانەوەیان دەبێت و لەوەش گرنگتر ئەو نەریتە ڕەت دەکەنەوە، لەگەڵ ئەوەشدا وەک ناگرنگ سەیر دەکرێن و پەراوێز دەخرێن. ئەو پرسانەی کە ناسنامەی ئەویدیکە-یان پێکدەهێنن دەتوانرێت لە ڕێگەی هەردوو بیردۆزی فێمینیزمی پۆستکۆلۆنیالیزم و فێمینیزمی ئینتەرسێکشنالێ مامەڵەیان لەگەڵدا بکرێت. ئەم دووانە لەگەڵ پرسی ژنانی وڵاتانی تازەپێگەیشتودا دەگونجێن، بەتایبەتی ئەوانەی کە وەک کەمینە ناسراون و ناسنامەکەیان سەرکوت کراوە.

کلیلە وشەکان: ئەویتربوون، نەتەوە–نەژادییەکان، پۆستکۆلۆنیالیزم، ئینتەرسێکشنالیزم، کورد، ئێران

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