

Intersectional Insights: Gender, Race, and Identity in Elmaz Abinader's Poetry

Dunya Jamal Baqer

donia.jamal2203m@coart.uobaghdad.edu.iq

Department of English, College of Arts, University of Baghdad

Asst. Prof. Najwa Abdulkareem Khalid, Ph.D.

najwakhaild@coart.uobaghdad.edu.iq

Department of English, College of Arts, University of Baghdad

Copyright (c) 2026 Dunya Jamal Baqer. Asst. Prof. Najwa Abdulkareem Khalid (Ph.D.)

DOI: <https://doi.org/10.31973/6qqjv889>



This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

Abstract:

Intersectional literary theory examines the multiple causes of discrimination, prejudice, and bias based on factors like gender, race, diaspora, and patriarchy, all of which overlap to shape an individual's identity and life. This theory analyzes Arab-American literature to expose the marginalized experience and exclusion while attempting to assimilate into a new society. Arab-American poet, Elmaz Abinader, presents the issues and problems that Arab-Americans face, including alienation, cultural loss, identity crisis, and nostalgia. Her poetry collection *In the Country of My Dreams* (1999) has significantly contributed to diasporic and Arab-American literature. Abinader celebrates her cultural heritage, and her home country, and advocates for change by challenging Arab-American stereotypes and patriarchy.

This paper traces how Abinader voices the experiences of the Arabs in the diaspora through an intersectional lens, revealing the intersecting factors that influence how they are perceived, understood, and treated.

Keywords: Intersectionality, Gender, Identity, Diaspora, Cultural Heritage, Art, Marginalization, and Exile.

Introduction

The primary objective of intersectional literary theory is to analyze different overlapping factors that shape a person's identity. It reveals and analyzes the challenges and struggles of diaspora and displacement. Elmaz Abinader (1954-), a Lebanese-American poet, playwright, memoirist, and professor employs her poetry to reclaim her identity and give voice to marginalized communities. As an Arab living in the USA, she was subjected to ethnic and racial discrimination at a young age and has faced many challenges

concerning her cultural identity. Through her literary output, Abinader has made a lasting contribution to diasporic and Arab-American literature, winning many awards, including the PEN Oakland/Josephine Miles Literary Award for Multicultural Poetry and a Goldies Award for Literature in 2000 (Charara, 2008, 3).

Abinader's collection *In the Country of My Dreams* (1999) captures the reality of a hegemonic society and analyses the intersectional challenges that shape identity. It reveals the struggles of living a dual life in an attempt to assimilate into a new culture and society, living with trauma, misrepresentation of Arab-Americans, and racial and gendered marginalization. The volume contains intricate stories that evoke the senses and deliver a strong and purposeful message, reinforcing strength and resilience. Abinader reclaims her cultural identity using her poetry as both a survival mechanism and a creative force that calls for equality and inclusion.

Intersectional Insights: Gender, Race, and Identity in Elmaz Abinader's Poetry

Intersectionality is a theoretical framework based on the idea that human identity is shaped by multiple overlapping factors, like race, gender, socioeconomic status, displacement, and other societal positions, first coined by the American scholar and civil rights advocate, Kimberlé Crenshaw (1959-). In "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Anti-Discrimination Doctrine, Feminist Theory, and Antiracist Politics" (1989), Crenshaw argues that feminist theory alone fails to address how race is also one of the causes of abuse and erasure. Hence, intersectional theory has come to include all aspects of discrimination and inequality providing a deeper understanding of marginalized voices in literature.

In her poetry collection *In the Country of My Dreams* (1999), Elmaz Abinader gives voice to the suffering of the displaced while expressing a profound connection to her Lebanese roots, family, and cultural heritage. Her poems reflect the complexities of immigration, gender, and cultural preservation intertwined with her experiences as a Lebanese-American. Her love for her people is intricately connected to their shared historical and cultural background, marked by the challenges of displacement and assimilation. Her poetry depicts the difficulties that immigrants face, namely, language, cultural barriers, identity fragmentation, alienation, and feeling disconnected from both their homeland and the host society as they attempt to reconcile multiple cultural identities (Conrey, 2014, p. 49).

Elmaz Abinader's poetry embodies her cultural identity, exploring themes of heritage and peace with a compassionate perspective that reflects the intersectionality of her experiences. *The Country of My Dreams* presents a nostalgic and romantic view of Abinader's ancestral homeland, Lebanon, while integrating a critical awareness of the socio-political realities that have shaped the nation's history. The poems do not merely invoke an idyllic past; they present a complex, layered portrayal of the paradoxes between belonging and estrangement. Abinader frequently juxtaposes the beauty of Lebanon's natural landscapes with the violence and turmoil that have scarred its history. Her poetry vividly captures the sights, sounds, and textures of Lebanon, merging memory with imagination through vivid imagery. She weaves reality with pictures of her dream country to address its socio-political and cultural complexities (Chérif, 2003, p. 208).

By employing iconic sites and symbols of Lebanon, Abinader reveals a critical awareness of the socio-political realities that have shaped the nation's history. One of these iconic symbols is the Pigeon Rock, located in the Raouche district of Beirut, which holds deep cultural significance as a site rich in historical and emotional meanings. The site is vividly employed in her poem "Pigeon Rock: Lebanon." In her poem, the rock serves as a physical manifestation of Lebanon's enduring legacy. It stands as a monument that withstood the vicissitudes of time, embodying memories of people, lovers, and intergenerational stories. Through this layered symbolism, Abinader reflects how personal and collective narratives converge at Pigeon Rock, encapsulating the intertwined identities of Lebanon and its people,

These are the constellations of memory drawn
like the stars that rose above us from the beginning.
On hillsides, the ancients in their wonder
embroidered stories of bulls, of a soldier's sword
readied for battle, of animals and men; of lovers
preparing for an eternity of love. (Abinader, 1999, p. 16)

The constellations and ancient stories "embroidered" on hillsides are historical and emotional, reinforcing the connection between landscape and cultural identity. Through these depictions, Abinader situates love as a force that transcends the individual, becoming part of the shared cultural memory of the Lebanese people. Her reflections illustrate the intersection of place, memory, and emotion, showing how the Pigeon Rock serves as a unifying symbol for those who remain and those displaced.

Abinader continues to express her profound attachment to her Lebanese roots in her poem “In the Country of My Dreams” which is dedicated to two Lebanese artists, the poet Gibran Khalil Gibran (1883-1931) and Marcel Khalife¹ (1950-). Both Gibran and Khalife left a legacy that gave a nurturing environment for the growth of talent and creativity. The poem highlights Lebanon’s ethnic and religious diversity, describing it as “peopled by Arabs, Christians, Muslims, Jews, Druse, Kurds, Armenians, Bedouins, Europeans, everyone is welcome” (p. 18), which envisions Lebanon as a place of coexistence, where people from various backgrounds live together in harmony, embodying her idealized vision of unity and shared heritage.

In “In the Country of My Dreams,” artists are depicted as heroes who use their craft to nourish the spirit, inspiring new generations to follow in their footsteps: “And we have heroes/ whose instruments are aimed directly/ at our hearts, who do not kill us, but keep us alive” (Abinader, 1999, p. 19). Moving on in the poem, Abinader shifts from their idealistic role as nurturers to portray them as warriors, active agents of social change. She emphasizes the transformative power of art to preserve the essence of humanity, as it is not merely a reflection of the world but a force that actively shapes and redefines it,

To produce such warriors as these;

Gibran and Khalife, takes a soil luscious

and fertile. A fact that books overlooked;

the newspapers failed to see. (Abinader, 1999, p. 19)

Abinader’s agricultural imagery of fertile and luscious soil signifies and praises Lebanon’s ability to produce warriors like Gibran and Khalife. Gibran’s timeless philosophical works provides wisdom to future generations, cultivating gardens of remembrance and intellectual growth. The emphasis on artistic and creative expression continues when she glorifies Gibran as the poet who “wracks our bodies so completely, /generations clutch your words to steady their blossoms/ year after year” (p. 19).

The power of art is both a form of personal healing and a radical assertion of identity for those displaced. Abinader proposes a vision where identity is affirmed through cultural expression. The image of people rising, singing, and performing a cultural dance, displays a form of empowerment and celebrates a national identity with pride,

¹ Lebanese composer, singer, and oud player known for his contributions to Arabic music. In 2005, Khalife was named an Artist of Peace by UNESCO. His work blends traditional Arabic melodies with contemporary influence (Hedari, 2016, p. 120).

“shouting their name, their country” in a public and passionate display of unity,

Mouths full of music,
Armed with infantry of voices, people rise
and sing, clap their hands with whirl
in circle and stomp, shouting their name,
their country, signifying their cause. (Abinader, 1999, p. 19)

This deep connection to Lebanon’s heritage is also reflected in Abinader’s use of natural imagery. She ties her identity and cultural roots to the country’s rich landscape, using local images of fruit, animals, and cultural activities as representations of her beloved homeland,

In the country of my dreams, my sixth grade
geography book explained. Long-haired sheep
roam the rocky terrain of Mt. Lebanon,
and Mt. Sannin oranges in huge bundles
are thrown onto carts pulled by donkeys
to travel west from the Bekka Valley. (Abinader, 1999, p. 18)

The rocky terrain of Mount Lebanon with the long-haired sheep and the fertile Bekaa Valley where carts transport oranges, may not be images exclusive to Lebanon, they also portray the quiet everyday beauty. She employs her memories of the sixth-grade geography book to express her cultural pride. All these elements, nature, geography, and cultural practices intertwine to construct a layered identity that captures the complexity of belonging.

Abinader’s pride in old civilizations that emerged and developed in her homeland is manifested in the poem “In the Country of My Dreams” which expresses her close attachment to her country:

In the country of my dreams, the guidebooks
tell me the ancients left their treasures
at Sidon and Tyre, that the Romans landed
their temple in Ba’albek, that the sea
is the color of the finest jewels, lapis,
and turquoise. Gold can be found
in the shops, on the arms of women,
in the teeth of men, hanging from the tiny
lobes of their daughters, like pieces of stars. (Abinader, 1999, p. 18)

Both Sidon and Tyre are ancient Phoenician cities, depicted as repositories of “treasures” left by the ancients, symbolizing the enduring legacy of past civilizations. These treasures represent the richness of history, culture, and knowledge. In eastern Lebanon’s

Bekaa Valley lies Ba'albek, a historical city that reflects the architectural and cultural influence of the Roman Empire with its grand temples, dedicated to Jupiter, Bacchus, and Venus. Similarly, the Mediterranean Sea is depicted with striking imagery as “the colour of the finest jewels, lapis and turquoise,” evoking mystique and beauty while highlighting Lebanon’s natural and cultural abundance (Seif, 2017, p. 127). The image of gold adorning women and children as “pieces of stars” reflects Abinader’s idealized vision of Lebanon’s traditions, where gold symbolizes wealth, heritage, and familial pride across generations, and glorifies Lebanon’s wealth and beauty.

Furthermore, Abinader merges geographical and historical imagery in her poem “We Are the Nile” to highlight the interconnectedness of diverse cultures and civilizations. The Mediterranean Sea and the Luvironza River, from Africa to the Middle East, serve as metaphors for the meeting of different peoples across vast distances:

From here, the Mediterranean Sea washes
toward you, your arms reaching up
from the Luvironza River. We meet
at the crossroads of creativity,
civilization, eruption and inspiration.
We sweat beads of ancient wars
and rinse clean in the waters
of the Phoenicians. (Abinader, 1999, p. 9)

The poet situates this convergence at “the crossroads of creativity, civilization, eruption, and inspiration,” reinforcing that identity is shaped by movement, immigration, and exchange. The word “eruption” suggests that cultural encounters are dynamic and transformative. Abinader celebrates her Arab identity by evoking the legacy of ancient civilizations: “We sweat beads of ancient wars, and rinse clean in the waters of the Phoenicians” (p. 9). Here, she acknowledges the history of struggle that Arab civilizations have faced, yet she refuses to frame it as one of victimhood. Instead, she embraces it as evidence of endurance and strength. The line “rinse clean in the waters of the Phoenicians” signifies not a renewal, positioning Arab identity as one that continuously reinvents itself through knowledge, trade, and cultural diffusion. The Phoenicians, credited for developing one of the earliest alphabets and expanding maritime trade networks, embody the intellectual and entrepreneurial spirit that Abinader takes pride in. They were not bound by a single homeland but defined by their ability to connect and create, reflecting

the Arab world's historical role as a center of learning, commerce, and artistic expression.

The poem's rich imagery creates a sensory experience that deepens the connection and unity across diverse cultures and geographies. Grounding them in nature and memory, as critic Lisa Suhair Majaj (1960-) notes, "Perhaps the past is not really past, but lives on in the cells of the body unnoticed, stirred to life by the slightest sensory input: a sound, a smell, a taste, a color" (p. 268). Abinader's poem captures a universal language that transcends cultural, geographical, and personal boundaries. It reflects a holistic form of communication where words, art, music, and physical sensations unite embodying the intersectional nature of her work:

We intersect at word, at music,
at pictures; at touch. The gravel
from the bottom of the Euphrates,
the snow shaved from the peaks
of Kilimanjaro, the light shimmering
off the face of the pyramids; the scent
of cedar and jasmine. (Abinader, 1999, p. 9)

Through an intersectional theory lens, Abinader's invocation of the Euphrates, Kilimanjaro, and the pyramids acts as a literary cartography that maps histories of immigration, colonialism, and resilience within an intersectional framework. These landmarks are more than geographical references; they embody complex legacies of displacement and cultural hybridity that transcend rigid national and ethnic boundaries. By employing sensory imagery, the poem grounds memory in the material world, illustrating how historical forces shape personal and collective identities. These landmarks from Iraq, Syria, Tanzania, Burundi, Egypt, and Sudan emphasize the connection between Arabs and the diverse range of cultures and histories:

We are the Nile.
We are here now bound
in histories that precede
the very sky we recognize
and name. We are here,
our colors side-by-side fused
to one arc extending above
this home. We are here
shooting stars, going further
than the sky, from galaxy to galaxy. (Abinader, 1999, p. 9)

These lines celebrate Arab solidarity and resilience, asserting a collective identity despite historical and geopolitical challenges. The

repetition of “We are here” asserts presence, unity, and continuity. This unity is further emphasized in “our colors side by side fused, to one arc,” which not only acknowledges differences in skin tones, heritage, and traditions but also illustrates how these elements merge into a shared identity. The metaphor of “shooting stars” moving across galaxies portrays immigration as a force of expansion rather than fragmentation, where movement strengthens rather than weakens cultural identity. However, the poem gradually moves to a more pessimistic tone emphasizing the gradual fading of the speaker’s cultural heritage due to immigration and diaspora.

We are the Nile
Immigration
Transportation
Transformation
Engrave the continent of your people
smooth out the land of mine.

We are awash
In the waters of time
That time before
This time now.
The time to come. (Abinader, 1999, p. 9)

Abinader addresses the stages of immigration, where they start with transportation and dislocation, leading to transforming and identity reconstructing because of the intersecting past and new life experiences. The lines reflect how dominant cultures remain engraved, while the speaker’s land is smoothed out and lost. The phrase “We are awash in the waters of time,” captures the inevitability of cultural erasure. Abinader portrays immigration as a repeated cycle that happened before and will continue to happen in the future.

In addition to this, Abinader emphasizes the central role of women in preserving their ancestral cultural traditions. She vividly portrays women laboring over intricate embroidery with their fingers blistered from meticulous work, and introduces a gendered perspective, highlighting the intersection of cultural tradition and economic labor:

Silk spins on spools, and every woman’s
fingers are blistered from piercing
her intricate embroidered fabric. (Abinader, 1999, p. 18)

These women embrace the role of preserving heritage, sacrificing their well-being to keep the craft alive and ensure the continuity of cultural practices. Furthermore, Abinader asserts that immigrant female figures such as mothers and grandmothers are the carriers and

preserves of cultural memory. Despite being constrained by traditional norms, they build and sustain societies. Abinader's poetry frequently examines women's nostalgia for their ancestral roots while confronting the realities of assimilation into the mainstream culture. Their complex circumstances arise from the intersection of gender, cultural heritage, immigration, and the pressure of assimilation.

The poem "Burning Bush" is dedicated with deep admiration and affection to the familial figure, Sitti, which means "my grandmother" in Arabic. Sitti is portrayed as a central figure, full of life and energy, who preserves and passes on traditions to younger generations.

braided our hair, taught us
 how to crease the spinach pies right down
 the middle. Her fingers rubbed together
 like cricket's legs. Sitti never stopped moving
 even when she prayed. (Abinader, 1999, p. 21)

Sitti's spirituality is another significant aspect of her identity in the poem. Her conversations with Jesus and prayers exemplifies her strength and hope amid despair. This spiritual dimension highlights how women often turn to faith as a coping mechanism in times of crisis. Abinader also explores the complexities of faith in the face of suffering, illustrating how memories of love and loss can evoke both comfort and emotional desolation,

In the light of the heater,
 she tells these things to Jesus,
 and he listens well, she thinks.
 Her husband long dead. *Send me
 to him, Jesus; send him to me.*

.....

Now in the fire, she walks along
 the Mediterranean with her husband.
 Then falls asleep, her mouth dry
 with memory. (Abinader, 1999, p. 21)

In "Young Women", Abinader explores the intersection of gender, labor, displacement, and silence within an intergenerational mother-daughter relationship. The poem captures how the mother's life is shaped by patriarchal and cultural expectations that strip her of personal agency, while the daughter struggles with understanding and balancing the roles of her mother. The poem situates the mother's experience within the context of immigration and exile. The line "Exiled to the priest's house, you cooked and cleaned and prayed"

suggests that the mother's movement is not one of agency but of necessity, dictated by religious and patriarchal forces.

While the mother's life in Lebanon is restricted by patriarchy and societal expectations, her identity is further fractured by the new challenges that she faces in the US, such as social and racial discrimination, economic challenges, integration, and the loss of her previous sense of belonging. Indian critic, Gayatri Chakravorty Spivak (1942-) emphasizes that the experiences of immigrant and diasporic women cannot be understood through a singular feminist lens; rather, they must be examined through their intersections with racial oppression, and cultural expectations.

Between patriarchy and imperialism, subject-constitution and object-formation, the figure of the woman disappears, not into a pristine

nothingness, but into a violent shuttling which is the displaced figuration of the 'third-world woman' caught between tradition and modernization. (Spivak, 1988, p. 306)

Spivak argues that women face many challenges that arise from imperial and patriarchal forces. The woman figure is ultimately erased and displaced due to traditional norms and the impact of Western influences. In "Young Women," the mother is caught between adapting to the new life and preserving her traditional norms. This "shuttling that she experiences upon immigration further intensifies her fragmented identity,

You left those houses of stone
carrying your father's pocket watch
for your first son. Exiled
to the priest's house, you cooked and cleaned
and prayed. (Abinader, 1999, p. 29)

Here, the past is represented by houses of stone, a fixed and permanent place tied to lineage and family history, while the future unfolds in displacement and servitude. The mother is exiled to the priest's house, indicating that it was not her choice to move out of her parent's house. She is cut off from her previous life, no longer the young woman she once was, and has no path back to that version of herself. The daughter, in turn, inherits this fractured identity. She sees glimpses of the mother's past in the silences, in the absence of books, and in the physical evidence of labor on her mother's hands.

I have searched your trunk
For the signs of a young woman.
There are no books among the linens.
I want to give you one

Of rice paper or send you to Rio
Where you can dance. Where you can
wave your hand in the air and no one
can capture them. (Abinader, 1999, p. 29)

The absence of the books symbolizes the mother's loss of cultural heritage and personal memories. Yet, because the mother does not speak of her past and has no tangible records of it "There are no books among the linens", the daughter cannot fully access this part of her mother's identity. At the same time, the mother's future is constrained by duty and routine, which leaves no opportunities for intellectual and spiritual growth and no space for reinvention. The daughter, caught between these realities, must decide whether she, too, will inherit this predetermined fate or if she can carve out a different future for herself. The final wish to send the mother to Rio, where she can dance freely, symbolizes a dream of liberation.

In this way, Abinader's "Young Women" provides insight into the economical struggles that women face as they struggle to earn a living and be independent, forcing them to live a life of servitude as means of survival. The mother is unable to afford proper education and job opportunities, which restrict her from identifying herself outside of domestic duties. She is constrained in both Lebanon and the US by the intersection of patriarchy, economical struggles, and societal norms, but the toll of immigration further intensifies her nostalgia to the past and deepens her sense of loss. The daughter wishes to give her mother a chance to reclaim her youth and gain freedom.

The poem "Letters From Home" is written from a child's perspective looking up to her father as he reads letters from his homeland. He weeps mourning the lost warmth of familial bonds and cultural identity. Despite his attempts to assimilate into the mainstream culture of his new residence, he is weighed down by guilt for leaving his mother behind in search of a better life. He is caught between past and present, tradition and modernity. His mother writes to him describing his children as nomads because they no longer belong to a fixed residence. They are depicted as living in "scattered apartments," symbolizing a fractured family unit that contrasts with the collective identity of those who remained behind. The imagery of the daughters "gazing from their windows" and the sons "pacing the old wood of their rooms" arouses a sense of passive isolation, as if they are searching for something elusive and out of reach:

.... Your own children
seem like nomads. They sit in scattered apartments,
where you can't see your three daughters

gazing from their windows, or your three sons
pacing the old wood of their rooms.

Yet you write to your mother.

They still pray. (Abinader, 1999, p. 23)

From an intersectional perspective, the father in “Letters From Home” experiences a fragmented identity shaped by the intersection of immigration, emotional dislocation, cultural disintegration, and familial dynamics. Torn between his former life and his homeland and his present, he struggles to balance as his house, his past, his roots, and his memories are all left behind. “Each summer you stand behind her house, looking into the sea, hoping she will not die” (p. 23), depicting his lingering nostalgia and attachment to the past while having nowhere to belong fully.

The father hopes that his mother stays alive so that his past can somehow remain intact, as she is the only thread that ties him to his past. Homi Bhabha (1949-) notes in his work *The Location of Culture* (1994) that immigrants often find themselves in a state of ‘in-betweenness,’ where they belong neither entirely to their homeland nor to their new society (Bhabha, p. 13). This ‘in-betweenness’ highlights the intersection of the father’s social positioning as an immigrant, where cultural ties are strained and the emotional weight of his displacement adds to the complexity of his identity. Bhabha states that “the ‘unhomely’ moment creeps up on you stealthily as your own shadow and suddenly you find yourself...taking the measure of your dwelling in a state of ‘in-betweenness,’” (9) which encapsulates the father’s continuous struggle to reconcile his past and his fractured present. In the final lines, the speaker wishes to connect with her father and learn his language:

I run my finger across the pages.

I hope I can learn the languages

you have come to know. (Abinader, 1999, p. 23)

The poem’s speaker watches her father read, feeling a linguistic and emotional distance between them: “I don’t understand the language but feel a single breath of grief holding this room” (p. 23). This moment illustrates how language loss deepens intergenerational disconnection, as the pressure to assimilate gradually renders it more difficult to teach language and culture to his children. The poem embodies the intersectional struggles of immigrant families, where survival often comes at the cost of belonging.

Conclusion:

Intersectionality highlights what it is like living with a hybrid identity while attempting to integrate and live in a new cultural

environment. From this perspective, Elmaz Abinader's work reveals how racism, discrimination, prejudice, oppression, and gender intersect to shape and form an individual's identity. In her poetry, she weaves stories of lost homes employing iconic cultural symbols to celebrate all aspects of her homeland, Lebanon. Her poetry gives voice to the marginalized and silenced individuals and portrays the intersection of beauty and brutality in the world. By embracing art as an act of survival and creative force, she emphasizes the important role of artists in preserving cultural identity by glorifying Lebanese artists as cultural icons whose everlasting impact continues to nurture and inspire new generations. Abinader utilizes her artistic tools to convey a message of mutual understanding and intercultural acceptance, raising cultural questions and awareness of several identity issues, fostering empathy and advocating inclusion.

References

- Abinader, E. (1999). *In the country of my dreams*. Sufi Warrior Publishing.
- Abinader, E. (2024). *Writing. Almost a Life*. Retrieved February 12, 2025, from <https://elmazabinader.com/writing/>
- Bhabha, H. K. (1994). *The location of culture*. Routledge.
- Charara, H. (2008). *Inclined to speak: An anthology of contemporary Arab American poetry*. University of Arkansas Press.
- Chérif, S. E. (2003). Arab American literature: Gendered memory in Abinader and Abu-Jaber. *MELUS*, 28(4), 207–228. <https://doi.org/10.2307/3595307>
- Conrey, C. (2014). *Contemporary Arab-American literature: Transnational reconfigurations of citizenship and belonging*. New York University Press.
- Crenshaw, K. (2018). Demarginalizing the intersection of race and sex: A black feminist critique of antidiscrimination doctrine [1989]. In *Feminist legal theory* (pp. 57–80). <https://doi.org/10.4324/9780429500480-5>
- Hedari, W. (2016). Marcel Khalife, vida socio-política: El caso de “Oh my father, I am Yusuf.” *Methados Revista de Ciencias Sociales* 4(1), 119–134. <https://doi.org/10.17502/m.rcs.v4i1.84>
- Majaj, L. S. (2021). Transformative acts: Arab-American writing. In *Arab-American women* (pp. 189–213). Retrieved February 2, 2025 from <https://hdl.handle.net/2027.42/91383>
- Piscator, K., & Curtright, L. (2004). Elmaz Abinader. *University Digital Conservancy*. Retrieved February 23, 2025 from <https://hdl.handle.net/11299/166050>
- Spivak, G. C. (1988). Can the subaltern speak? In *Marxism and the interpretation of culture* (pp. 271–313).

التقاطعية في شعر ألاماز أابي نادر: الجنس، الهوية، العرق

الباحثة دنيا جمال باقر، قسم اللغة الإنكليزية، كلية الآداب، جامعة بغداد

donia.jamal2203m@coart.uobaghdad.edu.iq

أ.م.د. نجوى عبد الكريم خالد، قسم اللغة الإنكليزية، كلية الآداب، جامعة بغداد

najwakhaid@coart.uobaghdad.edu.iq

المستخلص:

تعمل نظرية الأدب التقاطعية على تحليل الأسباب المتعددة للتمييز والإجحاف والتحيز بناءً على الجنس والعرق والوضع الاجتماعي والاقتصادي والإقصاء الثقافي والشتات والنظام الذكوري والتي بدورها تشكل هوية الفرد وحياته. وتطل هذه النظرية الأدب العربي الأمريكي وتكشف عن تجربة التهميش والإقصاء التي يمر بها الفرد في محاولته للاندماج في المجتمع الجديد.

أظهرت الشاعرة العربية الأمريكية الماز ابي نادر المشاكل التي يواجهها العرب الأمريكيون بما في ذلك الإحساس بالعزلة، والخسارة الثقافية وأزمة الهوية والحنين إلى الوطن. وقدمت مساهمات كبيرة للأدب العربي الأمريكي وأدب الهجرة بمجموعتها الشعرية في بلد احلامي (١٩٩٩). تحتفي الماز ابي نادر بتاريخها الثقافي وبلدها الام وتدعو الى التغيير عن طريق تحدي الأفكار النمطية عن العرب الأمريكيان والمجتمع الذكوري.

يتتبع هذا البحث كيفية تعبير الماز ابي نادر عن تجارب العرب في الشتات عبر نظرية النقد التقاطعية والكشف عن تقاطعية العوامل المؤثرة في تصوّرهم وفهمهم ومعاملتهم.

الكلمات المفتاحية: التقاطعية، العرق، الهوية، الشتات، التراث الثقافي، الفن، التهميش، المنفى.