

Sexual Violence and Psychotrauma in Roxane Gay's *An Untamed State* and Nabard Fouad's *Parrot*: A Psychoanalytic Study

Asst. Prof. Dr. Bakhtiar S. Hama
University of Sulaimani
bakhtiar.hama@univsul.edu.iq

Abstract

The History of humanity has widely witnessed violation of human rights during the wars and in the political, ethnic and religious disputes. Heartbreakingly, most of the victims are women and children. Females in general and underage girls are vulnerable to rape and sexual violence either to satisfy the lustful captors or to be used as ransom. Most awfully, in many cases, the fighting groups, terrorists and thugs target females as effective weapons against each other since in several societies women are regarded as the honor of the families, such as what happened to the Yazidi Kurds in Shingal, North of Iraq when ISIS terrorists attacked their city. The detainers think only of achieving their aims and never care about what will happen to the prey. This paper shows how the male captors rape and sexually abuse the female captives during their confinement, and more significantly to unveil how the trauma affects the victims after they get their freedom. What happens to a woman when she is taken by a group of ruthless lustful men is expectable, but how she continues is incomprehensible. The study selects two novels *An Untamed State* by Roxane Gay (2014) and *Parrot (Tutti)* by Nabard Fouad (2015) which narrate the story of women abducted and raped by their abductors. The psychological battle the women suffer from does not end in the prison

rooms, but it will continue and actually it will never end since the victims develop post-traumatic stress disorder (PTSD) and can never live a normal life thereafter. The sufferers are not criminals; they are mere victims of political and religious rage.

Keywords: political rage, sexual abuse, ISIS, Yazidi, PTSD

1. Introduction

Numerous texts are written on the miseries of women resulted from violence, abuse and rape; some survived, endured the pain and even grew stronger, while others could not tolerate the atrocities, they either died or committed suicide. This shows the brutality of the opponents and the huge impacts of the affliction, not the weakness of the casualty. Sexual violence during times of conflict and war is an inevitable crime. The calamities faced by the females during the ISIS (Islamic State in Iraq and Syria) terrorist attacks on the Iraqi cities and villages especially the city of Shangal inhabited by the Yazidi Kurds, and the armed conflicts in Congo, Rwanda, Bosnia and Chile prove the fact that men are killed, but women are raped, abused, tortured and then killed. This presents that human nature is the same in many areas and regions.

This paper focuses on the story and the lives of some women protagonists in two postmodern novels, *An Untamed State* (2014) by Roxane Gay and *Parrot* (2015) by Nabard Fouad. Gay is a female American author and Fouad is a male Kurdish journalist and writer. Both novels can be read as trauma narratives since the authors talk about the suffering of the women who are casualties of political and religious rage. The sexual violence they receive kills their souls and they become the living dead after the rape since the psychic scars cannot be healed easily. Many authors highlight the tough moments that women spend during their captivity and the story will end when

they escape, freed or die in any way, but in these two novels, the real story starts when the heroines are freed and get rid of the cages as they suffer from the traumatic events for a long time, if not the rest of their lives.

Mireille in Gay's fiction is the daughter of a businessman who is abducted and raped for thirteen days by a group of Haitian men who apparently ask for ransom, but in fact there is deep class hatred behind their actions. This is how Mireille talks about that moment when she was kidnapped, "He started to pull me out of the car roughly", "After he slapped my face, he ordered me to unlock my seat belt", "The man sneered at me, called me *diaspora* with the resentment..." (Gay 10). The italicized word 'diaspora' indicates the wrath and abhorrence these men have for this well off Haitian family who left Haiti and resettled in America, and now back for making business. The women in Fouad's are Yazidis (Non-Muslim Kurds) who were captured and raped by ISIS leaders (Amirs) for differences in religion, ethnicity, and nationality.

After her family pays the ransom, Mireille is freed. This happens at the end of Chapter twenty-three while the whole fiction is forty-three chapters, which means the last twenty chapters present the terrible psychological condition that she passes through. For her family, Mireille's freedom is everything but for herself it makes no sense because she is living in trauma and the terrible experience ruined her soul. When the Commander receives the ransom, he tells her she will be free soon but before that she should sleep with him for the last time. She is not in a position to reject this and after he finishes, she says, "You should have killed me" (Gay 165). The utterance clarifies that death is a gift for her after what they have done to her because her future life will not be easy at all and she views the coming days to be terrible as she utters, "Once upon a time, my life was a fairy

tale and then I was stolen from everything I've ever loved. There was no happily ever after. After days of dying, I was dead" (Gay 166). These heartily uttered words go precisely with Berman's (2016) statement as he says, "Traumatic events ... can disrupt ... [our] plans and alter our lives in unpredictable and sometimes permanent ways".

The situation in Fouad's *Parrot* is worse. *Parrot* (or Tutti in the Kurdish language) is the nickname of the thirteen-year-old girl who is raped by Abu Ibrahim, an Amir (ISIS leader), and died only after a few hours due to pain and internal bleeding. This story, along with, several other cases of rape and sexual abuses are told by Parcham, a Yazidi woman who escapes from one of the houses in Mousl with another woman, called Shamam. The house was owned by an ISIS leader, known as Abu Abdullah, who is from Tunis, North Africa. These two women, Parcham and Shamam, were given to him as gifts or concubines. Tutti dies in Chapter Three and Parcham escapes shortly after that, but the novel consists of eight chapters and a great bit of it is devoted to the life of the Yazidi ladies after they escaped ISIS slavery in Iraq and Syria. The stories in these two narratives draw the readers' attention to the inferno where the victims of rape and sexual violence live after they return to their families. A nightmare ends, but a worse one will follow.

2. Political and Religious Rage

Political and religious reasons are behind the internal and external conflicts. The recent conflicts in India, China, Myanmar, Sierra Leone, Iraq and Syria have both political and religious backgrounds. Consequently, rape, sexual slavery and forced marriages have become common phenomena in the aforementioned areas.

Gill Hague (2016) writes:

Rape and sexual violence during conflict are tactics that are often employed and are used to demonstrate victory, terrorise the population, break up families, and, in some instances, change the ethnic make-up of the next generation. Yet, it is a topic that is much understudied and often outrightly ignored (1).

Hague's above statement is rather concise; the combatants, or terrorists, feel triumphant when they capture women to rape them, just like a hunter when he hunts a wild animal. When it comes to lust and pleasure, the men make no difference between a female human being and a critter "the third man made me get on my knees on that filthy floor like an animal" (Gay 66). In doing so, the rapists have certain aims, to spread fear, split the families as some families reject their raped wives and daughters and so on. The ISIS terrorists abducted Arab and Kurdish women and girls and used them as sex slaves. They even sold them as commodities "the price of a woman aged between 30-40 is 75000 IQD; a woman between 20-30 is worth 100000 IQD, and a virgin aged between 10-20 values 150 000 ID....) (Fouad 107). Of course, in most of the rape cases, the females got pregnant and gave birth to children. The biological father is not known since the lady was raped by several men. Which identity the child holds is a big problem nowadays for Kurdistan Regional Government and the Iraqi Government, even for the mothers because the society will not accept the children descended from the terrorists.

Revenge is another reason which leads to sexual violence. Kivivuori et al (2016) state that "Revenge is a well-recognised motive for crime and violence. In sociological research, this topic has been pursued primarily in ethnographic studies of street offenders or gang conflicts" (59). In both novels, revenge plays a great role in inflicting

pain on the victims. In *An Untamed State*, the Commander, the leader of the gang, tells Mireille about the bad life the Haitian children live and she responds "I did not create the problems in this country nor did my family", but the Commander states "People like you always choose to absolve yourselves. You are complicit even if you do not actively contribute to the problem because you do nothing to solve it" (Gay 110). The argument manifests the truth that Mireille was abducted for money but raped and tortured for revenge since she is from a well-to-do family.

Maily in *Parrot* went through a similar experience. She was a Yazidi girl abducted by ISIS terrorists, then given to Yassir as a gift because he killed several Peshmargas. Yassir was a young Palestinian boy who treated Maily rather badly. He constantly told her to convert to Islam. Whenever she refused to sleep with him, he violently punched her. One night he stroke her head with his pistol grip shouting "Son of a bitch, only father Saddam knew you....." (Fouad 154). Mentioning Saddam Hussein's name is obviously related to cultural racism. Maily was a Kurd, but Yassir and Saddam were Arabs and thus he revenges upon her because the Kurds were not in good terms with Saddam. Ulusoy states:

There is pleasure in destructiveness. Violence may be tension relieving or sadistic in nature. Social psychological viewpoints portrayed violence as an expression of institutional rather than biological in nature. This view portrays human violence as being rooted in the tendency to dehumanize and adhere unthinkingly to ideology and in "humankind's aspiration for power, dominance and exploitation of others." (26)

The females in both *An Untamed State* and *Parrot* are mere victims. Being from a rich family or being a Yazidi Kurd is not a free choice; they were born like this. The captors know this very well, but

the animal desires and the ideologies which govern these brutes do not understand this or refuse to acknowledge this. When the ladies cry, the men will laugh, when they try to defend themselves, they forcefully rape them to destroy them both physically and spiritually. When they speak or express their emotions to show they are also human beings, they dehumanize them in every possible way. No matter what the ladies feel, power and dominance are the objectives that the men seek. When the ISIS men took the Yazidi grown up girls from the camp, Abu Ibrahim, an ISIS Amir, rapes the 13-year old girl, Tutti, to show he has still power and can do what he wants, and when Mireille's father delays the ransom seven men rape his daughter to tell him that they have power and are decision makers.

3. Rape and Sexual Abuse during Captivity

When a young woman or a girl is abducted by a group of men, it is easy to expect what may happen to her. When the gunmen kidnap Mireille, she is still in the car when one of the men sexually harasses her "A hand grabbed at my breast, slowly swelling with milk, and I sat straight up, my spine locked. I whispered, "Do not touch me." There was a laugh. A voice said, "Not yet," but the hand squeezed harder" (Gay 14). The man's indecent behaviour and his inimical words "not yet" show the ill intention of the men and the arduous times that awaits her. This lady goes out with her husband and child, but the gang only abducts her because she is the daughter of a rich man and the father will pay a ransom to rescue her, but it seems that the gang has another intention; to revenge upon the family and stain their honour through raping this innocent lady.

Mireille is the victim of her sex, class and economic system in Haiti. She is kidnapped because she is a woman from a rich family and the gang asks for ransom as people in Haiti suffer from poverty. It

is true that the men want one million US dollars to set the girl free, but it does not mean if the father pays the sum, they will not rape his daughter since, in several places, she describes how they look at her lustfully and how they desire her body. These lines depict the ill intention of the captors; “The man watching over me stared, the left side of his lip rising unattractively. I bit my lip harder, tasted blood, and tried to cover myself with my arms as I hovered over the toilet seat.I tried to let go but I couldn’t. All I could feel was that man’s eyes on my body, seeing parts of me I only showed my husband..... When he grabbed my hair and pulled my head back, my body understood what would happen next” (Gay 34-35). The situation gets serious and she falls in the gravest peril when her father tries to negotiate the sum or obtain some time to find his daughter as the commander tells her “I want your father to hear what is happening to you while he wastes time negotiating or not negotiating, as the case may be. I am the one who does not negotiate, not him” (55).

The bad days for Mireille start after she stubbornly disobeys the commander and, on the phone, tells her father that she is good and she is ready to come home. Of course the commander gets upset saying “You will not enjoy the consequences of your petty defiance” (57). The commander is serious about his threat and the nightmare haunts her only a few hours after the phone call to her father. She was beaten, tortured and raped by seven wild men for hours.

The next two men threw me back on the bed, spread my legs wide, laughed at what little fight I had left, my pathetic efforts to protect myself. I tried to count how long each man took so I would be better prepared the next time they came. I needed to know. It was hard to hold on to so many numbers—thirty-four, nineteen, fifty-seven, seventy-nine, sixty-three. I could no longer scream. My voice was already hoarse so the sound I made caused me to cringe. It was

the sound of something lost. This went on for hours and hours (Gay 67).

The physical and psychological pain that Mireille goes through is indescribable. She is strong; she tries to be strong; she refuses to cry not to show her weakness, but she is ruined from the inside. The effects of these thirteen days of captivity are rather great on her and ineradicable in her memories; the traumatic experiences have chronic medical and psychological conditions.

In Fouad's *Tutti*, the situation of the females is worse for many reasons. At least, Mireille knows or believes that she will be free after her family pays the ransom, but in *Tutti*, the girls are tortured, raped and then they die in pain or are sold to people from other countries as concubines, sex slaves or for prostitution. The women should gain their freedom only through escaping which is not easy at all since they have to kill the captor and make their way to the areas controlled by the Kurdish forces, particularly Peshmargas.

The story of the ladies in this fiction is rather heartbreaking. After he was arrested, Hadi Khalaf Abud Zbala, one of the ISIS leaders, speaks about what he did to a Yazidi girl, Tutti, who was only thirteen. One day, he hears that some beautiful young Yazidi girls are kept in a house in Tal-Afar, and he hurriedly goes to the house to take the girls. He arrives late at night and he realizes that Abu Falah, a Tunisian-German boy and an Amir of the ISIS, already obtained them. Thus he loses his temper and orders his guards to bring any girl left in the house. The 13-year-old Tutti is the girl they find; they awaken her and take her to him. Without any hesitation, he stripped her naked and raped her. Hadi states, "When they fetched her, she was shaking as a baby. [...] I climbed on top of her hearing her ribs broken under my heavy body. She shouted and said uncle; the pain is rather severe, I am about to die, have mercy for God's sake" (Fouad 21). The poor girl

could not endure the pain and died after a few hours because of bleeding.

The ISIS terrorists always target women: practicing sex with their victims is their priority. According to the theory of desire, sexuality is an appetite and not a necessity. The main difference is that a necessity requires a foreign object for its satisfaction, whereas desire cannot be satisfied, because desire is its own object (Kappler 28). This view exposes the true nature of the ISIS thugs. Their sexual desires cannot be satisfied, and Parcham's narratives prove this. After she escapes from Daesh/ISIS captivity, Parcham narrates her story saying, "The day our period ended, they directly came and took us. Sometimes, they brought back the girl after half an hour or fifteen minutes, but sometimes it took three days. They looked at us as whores. [...] they had sex with the dead. [...] why do those who fight for the sake of religion are enslaved by sex?!" (Fouad 40-41).

The ISIS ruffians kidnapped thousands of Yazidis from Shangal; they killed the men, freed the oldies, but kept the young women and girls. They believed that they were in war and they had the right to take the non-Muslim women and girls as captives (Al-Sabaya in Arabic). The female prisoners will become their properties; they can keep them as concubines or sex slaves, or sell them after a while. Nigar is one of the victims from Shangal who was sold after she was caught. She says, "I had heard that human beings were sold in the past, but suddenly I found myself sold!" (Fouad 149). The women, especially non-Muslims, had a rough time under the reign of ISIS; they were compelled to convert to Islam and killed upon refusal. They were raped and treated as sex toys and sold after new women and girls were obtained.

4- PTSD after Captivity

Cathy Caruth describes trauma as “an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena” (Caruth 11). Caruth’s definition of trauma builds a link between what happens now and its future consequences. The victim faces a disaster but it does not end right away. On the contrary, it leaves bruises on the human body and psyche. It also negatively affects the personality, and it may change the identity of the victim because most of them are unable to resile or to return to their former life. Resilience, or to be themselves again after the nightmare, is hard for the victims.

Mireille comes back home, yet she never feels comfortable as her memories always haunt her. Consequently, she runs away. She feels that she does not fit the family or the society anymore. The same happens to the girls in Fouad’s novel. The women hide from everyone and live alone with their sorrows. They cannot find anyone to share their emotions with. When Dr. Darcy Evelyn checks Mireille, she tells her “You are exhibiting all the signs of post-traumatic stress disorder” (Gay 252). Based on their behaviours, the female sufferers are diagnosed with PTSD since they cry most of the time, stay away from people, lack of trust, and have nightmares.

The women characters in the novels studied here go through a terrible condition both during and after the captivity. The sexual violence completely changes the identity of the female victims. When she was still in the dark rooms, Mireille in *An Untamed State* wished death “I thought my heart might stop. I hoped for such mercy” (Gay 140), and she forgets who she is “I had to stop thinking about my old life. I was no one. I had no career. I had nothing. I was nothing. I said these things to myself over and over and over” (147). Her condition

was worse than one can imagine both physically and mentally. She was once a woman, wife, mother and daughter, but now 'she is no one,' 'she is nothing', as she uttered.

The women who suffer sexual violence will experience trauma in several ways as explained by Kappler:

In the short term, sexual violence may generate serious distortions of psychic balance such as fears, anxieties, self-doubts and feelings of guilt. In the long term, these feelings may develop into mistrust, fear of leaving one's home, sexual problems, fears concerning society, depression, exhaustion, anxiety in the street, reduced social activity, disturbances of sleep, poor perception of one's health and health problems, somatizations, negative sensations regarding men and masculinity, nightmares, self-harming and suicide attempts (72).

Mireille, Parcham, Niga and Maily go through all these medical, social and psychological conditions after they return home. Though they are safe now, they still face the pain of death whenever they remember the moments in which their soul and body were crashed into pieces. The sexual violence tears their lives and turns their paradise into inferno as Mireille describes, "Once upon a time, my life was a fairy tale and then I was stolen from everything I've ever loved. There was no happily ever after. After days of dying, I was dead" (Gay 165).

The term 'living dead' can be easily used to describe the female characters in these two novels since they are deprived of all the joys of life spending their times crying alone or hiding from the eyes of their close relatives as they have lost self-confidence and lack of trust in others. The moment, Michael, Mireille's husband, found her in the chapel, he tried to embrace her but she resisted. She described the situation in this way "Michael tried to pull me in his arms but I backed

away. I wanted to run again. I was terrified. I could not trust these men” (Gay 171). The three men she met in the church after she was freed are her husband, her father and the negotiator, but she called them “men” as if she did not know them. All her next of kin became strangers to her. She even asked about her son’s name.

The Yazidi girls and women of Shangal want their heart-breaking stories to be heard all over the world, but the woe is so great and effective that they cannot talk about it publicly or even to the journalists who visit them after their freedom. Sama is the lady who accompanies the journalist in *Tutti* to record the stories of the victims since the journalist is a boy and they feel shy to narrate what happened to them in front of a male foreigner. When Parcham tells her story to Sama in a private room, she suddenly burst into tears and cried so loudly that her voice was heard outside the room. Her father was much confused and shouted “I told you to let her not talk about the tragedy; her condition will worsen” (Fouad 122). The father’s touching statement proves that whenever Parcham talks about the sexual violence she cannot bear the memory and she loses her mind.

Conclusions

During the social, political, and religious disputes, women are among the most vulnerable members of the society. They are exposed to be attacked and harmed both physically and emotionally. Many studies have been conducted on the violence against women, but very few explore the life of the victims after the assault. There are stories about how a woman is raped, beaten, or abused, but not on how they continue to live after that. The authors of these two novels, Roxan Gay and Nabard Fouad, understand the psychological disturbances of the ladies who undergo sexual violence. Thus, they foreground the life of the female characters after they return home. They shed lights on the

terrible moments the female characters spent while they were in the grips of the kidnappers and the rapists. The significance of these novels lie in investigating the sufferings of the casualties after the nightmare.

In *An Untamed State* and *Parrot*, Mireille, Parcham, Niga and Maily are four women who are abducted and raped. They are brutally tortured and abused. They are physically imprisoned and spiritually broken. Although, now and then, they realise that they are not responsible for what happened to them, they cannot easily cope with the pain. While they were in the cages, they tried to resist even though it was useless to do so. They believed that even if their body was taken forcibly, their souls could not be tamed. After their freedom, they found that resilience was really hard. The ladies in these two novels represent those who suffered from sexual violence. They send a strong message to the rapists; how do they feel when they know the feelings of their preys? On what bases can they count themselves as human beings?

Works Cited

Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Baltimore: The Johns Hopkins University Press, 1996. Print.

Fouad, Nabard. *Parrot*. Sanandaj, Kurdistan of Iran: Panjere Pub, 2015. Print

Gay, Roxane. *An Untamed State*. New York: Black Cat, 2014. Print

Hague, Gill. "Violence against Women in War and Conflict". *MERI* 3, 1 (2016): 1-3. Web. 20 September, 2021. <<http://www.meri-k.org/publication>>

Kappler, Karolin Eva. *Living with Paradoxes: Victims of Sexual Violence and Their Conduct of Everyday Life*. Germany: VS Verlag für Sozialwissenschaften | Springer Fachmedien Wiesbaden GmbH, 2012. Print

Kivivuori, Janne, Savolainen, Jukka, & Aaltonen, Mikko. "The revenge motive in delinquency: Prevalence and predictors". *Acta Sociologica* 59. 1 (2016): 69-84. Web. 10 October, 2021. <<https://journals.sagepub.com>>

OWEN, Fidan Korkut. "Political Violence, Psychology and Youth". *Political Violence, Organized Crimes, Terrorism and Youth*. Ed. Ulusoy, M. Demet. Ankara, Turkey: IOS Press, 2008. 22-40. Print

پوخته

توندوتیژی سیکسی و دەر وونبرینداری له رۆمانی (ولاتی یاخی)ی
رۆکسان گهی و (تووتی)ی نه بهرد فوئاد: لیکۆلینه وهیه کی
دەر وونشیکارییه

میژووی مرۆفایه تی پرپیه تی له پیشیلکاری دژی مافه کانی مرۆف
که له کاتی جهنگ و له ململانی سیاسی و رهگهزی (ئیتنیکی) و
ئاینیه کاندای روویانداوه، به داخه وه که زۆربه ی قوربانیه کان ژن و مندال
بوون. مینیه به گشتی و کچانی هه رزه کار و میژمندال هه میسه
له بهردهم هه ره شه ی دهستدریژی و توندوتیژی سیکسیدا بوون، جا بۆ
تیرکردنی ئاره زووه کانی بکه ر بوویت یان بۆ مه بهستی تۆله کردنه وه
یا خود بۆ به دهسته ئانی بریک پاره. نیگه رانی گه وره له زۆربه ی
بارودۆخه کاندای، ئه وه یه که لایه نه شه رکه ره کان، تیرۆریسته کان و
چه ته کان ژنان و کچان ده که نه ئامانجی خویان وه که چه کیکی کاریگه ر
دژی یه کتر ئه مه ش له بهر ئه وه یه که له ژماره یه کی زۆر له کۆمه لگا کاندای
ژن وه که ره مزای شه ره فی خانه واده کان سه یرده کریت، وه که ئه وه ی
به سه ر کورده یه زیدیه کانی شه نگالدا هات له کوردستانی ئیراق، کاتیک
چه کداره کانی ده ولته تی ئیسلامی له ئیراق و شام (داعش) هیرشی کرده
سه ر ئه و شارۆچکه یه. ئه نجامده رانی ئه و کارانه ته نها بیر له گه یشتن به
ئامانجه کانی خویان ده که نه وه و هه رگیز گوی به وه ناده ن که
نیچیره کانیان چییان به سه ردیت و تووشی چی ده بن. ئه م توژی نه وه یه
ئه وه دهرده خات که چۆن به نده که ره پیاوه کان دهستدریژی سیکسی
ده که نه سه ر به نده که ره ژنه کان و گیچه لی سیکسییان پیده که ن له کاتی
دهستبه سه رکردنیان و له وه ش گرنگتر توژی نه وه که گرنگی ده دات به و
زه بره دهر وونیه ی بهر قوربانیه کان ده که ویت و چۆن دوا ی
ئازادبوونیان به دهست ئه و ئازاره وه ده نالینن. ئه وه ئاشکرایه که چی

به‌سه‌ر ژنیک یاخود کچیکدا دیت کاتیک ده‌که‌وئته دست تاقمیکی بی به‌زه‌یی شه‌هوه‌تبا‌زدا، به‌لام ویناکردن و تیگه‌یشتن له‌و بارودۆخه‌ی ئه‌و ژنه‌ دواتر پئیدا تیده‌په‌ریت ئه‌سته‌مه. له‌م توئیزینه‌وه‌یه‌دا کار له‌سه‌ر هه‌ردوو رۆمانی (ولاتی یاخی) که سالی (۲۰۱۴) و (توتی) که سالی (۲۰۱۵) نووسراون کراوه که باس له‌ چیرۆکی ئه‌و ژنانه‌ ده‌کات که چۆن له‌لایه‌ن بگه‌رکانه‌وه‌ ده‌ستدریژی سیکیسی ده‌کریته‌ سه‌ریان. ئه‌و ته‌نگژه‌ ده‌روونییه‌ی ژنه‌کان تئیدا ده‌ژین له‌ کونجی ژووره‌ تاریکه‌کاندا کۆتایی نایه‌ت، به‌لکو به‌رده‌وام ده‌بیت و راستتر وایه‌ بلین که هه‌رگیز کۆتایی نایه‌ت چونکه‌ ئه‌و قوربانیه‌یانه‌ دووچاره‌ی ته‌نگژه‌ی ده‌روونی دوا‌ی ئه‌و زه‌بره‌ ده‌بنه‌وه‌ (Post-traumatic Stress Disorder) و دوا‌ی ئه‌و کاره‌ساته‌ هه‌رگیز ناتوانن ژیانیکی ئاسایی بژین. ئه‌م ده‌رده‌دارانه‌ تاوانبار نین به‌لکو ته‌نها قوربانیه‌ی توندوتیژی سیاسی و ئاینین.

وشه‌ کلییه‌کان: توورپه‌یی سیاسی، ده‌ستدریژی سیکیسی، داعش، یه‌زیدیه‌کان، تیکچوونی باری ده‌روونی پاش کاره‌سات

الملخص

العنف الجنسي والصدمات النفسية في روايتي دولة جامعة لروكسان جاي وببغاء لنبرد فؤاد: دراسة نفسية

لقد شهد تاريخ البشرية على نطاق واسع انتهاكا لحقوق الإنسان خلال الحروب وفي النزاعات السياسية والعرقية والدينية، ومن المفجع أن معظم الضحايا هم من النساء والأطفال. الإناث بشكل عام وكذلك الفتيات القاصرات عرضة للاغتصاب والعنف الجنسي إما لإرضاء الآسر الشهواني أو للانتقام أو لاستخدامه كقدية. والأكثر فظاعة، في كثير من الحالات، أن الجماعات المقاتلة والإرهابيون والبلطجية تستهدف الإناث كأسلحة فعالة ضد بعضها البعض لأنه في العديد من المجتمعات تعتبر المرأة شرفا للعائلات، مثل ما حدث للأكراد الإيزيديين في شنكال في كردستان العراق، عندما هاجم تنظيم الدولة الإسلامية (داعش) مدينتهم. لا يفكر المحتجزون إلا في تحقيق أهدافهم ولا يهتمون أبدا بما سيحدث للفريسة. توضح هذه الدراسة كيف يقوم الخاطفون باغتصاب الأسيرات والاعتداء عليهن جنسيا أثناء احتجازهن، والأهم من ذلك هو الكشف عن تأثير الصدمة على الضحايا بعد حصولهن على حريتهن. ما يحدث للمرأة عندما يأخذها مجموعة من الرجال الشهبانيين الذين لا يرحمون أمر متوقع، لكن كيفية استمرارها أمر غير مفهوم.

اختارت الدراسة روايتين "دولة جامعة" لروكسان جاي (2014) وببغاء (توتي) لنبرد فؤاد (2015) ترويان قصة هؤلاء النساء اللائي تعرضن للاختطاف والاعتصاب من قبل الخاطفين. الحالة النفسية التي تعاني منها النساء لا تبقى وراء القضبان، لكنها تطاردهن حتى بعد إطلاق سراحهن، وفي الواقع لن تنتهي أبدا لأن الضحايا يصابون باضطراب ما بعد الصدمة (PTSD) ولا يمكنهم أبدا أن يعيشوا حياة طبيعية بعد ذلك. المصابون ليسوا مجرمين. إنهم مجرد ضحايا للغضب السياسي والديني.

الكلمات الدالة: غضب، سياسي، اعتداء جنسي، داعش، يزيد، اضطراب ما بعد الصدمة.