

A Flying Anarchist: Reading Bakhtyar Ali's *My Uncle Jamshid Khan: Whom the Wind was Always Taking*

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Abstract—In this paper, we will read Bakhtyar Ali's *My Uncle Jamshid Khan: Whom the Wind was Always Taking* (2009) to investigate the plot and the characters depicted in the fiction, particularly, Jamshid Khan. Our analysis follows the close reading of the implications of the expressions and the concepts within the text. Drawing from the theoretical discussion, we will argue that Ali's novel doesn't merely depict the real incidents related to Kurds, but also, presents philosophical issues. The book seems to take readers to higher levels as Jamshid Khan is blown away by the wind. The focal point of our study is examining the metaphysical relation between the male persona and the wind. Eventually, the analysis will highlight the notions of anarchism, imagined communities, and cultural hegemony, which are integrated within the text. Hence, this article shows another side of the narrative which is read more as a fictive work rather than historical events.

Index Terms— Bakhtyar Ali, Jamshid Khan, anarchism, imagined communities, cultural hegemony.

I. INTRODUCTION

Born in 1966 in Sulaymaniyah, Iraqi Kurdistan, Bakhtyar Ali has emerged as a prominent magical realist Kurdish author since the mid-1990s. His literary works have garnered widespread acclaim; quickly rising to become bestsellers in both Iraq and Iran. Notably, in 2009, Ali was honored with the inaugural *Hardi Literature Prize*, bestowed during the foremost cultural event in the Kurdish region of Iraq. Subsequently, he was awarded the newly-established *Sherko Bekas Literature Prize* in 2014, followed by the prestigious *Nelly-Sachs-Prize* in 2017. Presently, Ali stands among the renowned contemporary Kurdish writers, having resided in Cologne since 1998. He pursued a degree in Geology at the University of Sulaimaniyah but found himself more interested in literature. In 1983, he participated in one of the students' protests against the Ba'ath regime. Consequently, the impairment of the fingers on his left hand precipitated the pivotal decision in his life; to discontinue his education and transition into a profession as a full-time

writer. In the early 1980s, he began writing a series of long poems under the titles: "The City" and "Sin and the Carnival". His first novel was published in 1997, titled *The Death of the Second Only Child* (1997), which was warmly received by Kurdish literary enthusiasts and critics due to its in-depth examination of Kurdish cultural norms and traditions, its intricate narrative structures, and its evocative linguistic expression. As a prolific writer, he built his reputation with several other novels, including *Parwana's Evening* (1998), *The Last Pomegranate of the World* (2002), *Ghazalrus and the Gardens of Imagination* (2008), and *The Mansion of the Sad Birds* (2009), followed by many others. Eventually, Ali became an advocate for Kurdish political appeal, and through his literary endeavors, he contributed to the recognition of the Kurdish language.

In the current study, our focus is on Ali's *My Uncle Jamshid Khan: Whom the Wind was Always Taking*. The purpose of this paper is to show invisible concepts within the text and reveal the philosophical aspects. This process involves the close reading of the textual work – the focal point will be on the signs and symbols of the fiction rather than the historical events. The novel was first published in 2009 by *Andesha*, and the 6th edition was published in 2015 by the same publishing house. Later, it was released once again in 2021 by *Unionsverlag* in Germany. It's essential to state that the book was originally written in Kurdish and it has been translated into several languages such as English, French, Dutch, German, and Italian.

Critics have read the text as a historical narrative; as it appears to recount actual but also magical events that occurred in Iraqi Kurdistan and then followed by other parts in the neighboring countries. In other words, Ali's work has been examined as an authentic Kurdish case – it seems to be complicated due to the political and national issues related to the surrounding ethnicities, which are also entangled with the subjective reality of Kurds. For instance, according to Haidary (2022), Ali deliberately chose the title of the novel with precision. That is to say, from reading the title, one could follow

a certain harmony and thought. Put differently, through the magical realist characteristic of the protagonist, Jamshid Khan, who can fly, the novel contributes to adding vivid descriptions to the dynamic atmosphere in which the speaker drains from the heart of the city – Sulaimaniyah. Jamshid Khan resides in one of the most improvised neighborhoods of the city, witnessing many ideological and ethno-nationalist clashes. Similar to Haidary, Shareef (2014) reads Ali's novel in terms of the Kurdish case as he highlights: "Kurds, a substantial ethnicity in the Middle East, with nationalistic aspirations at heart, have had to struggle in a hostile political environment to their cause" (p. 136). Moreover, Ahmed (2024) examines Jamshid Khan's journeys as a reference to the Kurds' inability to remember their past mistakes, as they constantly follow a new wave of thought and ideology. Besides these, Jamal (2023) focuses on the real contexts of the Iran- Iraq war claiming that Iraqis have employed Jamshid Khan for espionage against the Iranians, while the Iranians, upon capturing him, utilized his services for the same duty against the Iraqis. Nonetheless, the Iranians consistently harbor apprehensions regarding Jamshid Khan's potential escape.

Through unraveling the language, we seek to enrich the literary review by exploring more sophisticated concepts that will be explored in the analysis such as anarchism, cultural hegemony, and imagined communities, which are somehow connected with political and national ideologies.

II. THEORETICAL FRAMEWORKS

This study aims to investigate the language of the novel rather than historical references. That is to say, we shed light on the authenticity of Ali's work by examining the terms and their significations. Therefore, several concepts and theories are related to our analysis. The protagonist – Jamshid Khan – seems to be an anarchist who escapes from the constructed ideologies within and without the region wherein he lives and flies away. Through magical realism, the fictive persona introduces readers to the – wind – which appears as the barrier between reality and illusion.

A- Anarchism

The word 'anarchism' signifies an ideology and set of beliefs revolving around a notion that its government is harmful and dispensable. Anarchist ideas originated in the West and expanded globally, especially during the early 1900s. Rooted in the Greek term "anarchos," which means "without authority," the expressions: anarchism, anarchist, and anarchy are employed to convey both support and criticism. Walter (1965) states that anarchism represents the political manifestation of a psychological resistance against authority prevalent in human societies. Anarchists refuse to blindly follow directives solely based on authority. Throughout history, there's a recurrent inclination toward anarchy observed in individuals and groups challenging governing powers. Walter also claims that the concept of anarchy isn't new; references to a bygone era without government are found in ancient Chinese, Indian, Egyptian, Mesopotamian, Greek, and Roman ideologies. Similarly, aspirations for a future utopia devoid of government exist in the

writings of numerous religious and political thinkers and communities.

scholars have investigated this concept, for instance, Emma Goldman in her book, *Anarchism: What it Really Stands for*, states:

Anarchism urges man to think, to investigate, to analyze every proposition; but that the brain capacity of the average reader be not taxed too much. (Goldman, 1911, p. 4)

Then Goldman continues as she defines the term:

[Anarchism]: — The philosophy of a new social order based on liberty unrestricted by man-made law; the theory that all forms of government rest on violence, and are therefore wrong and harmful, as well as unnecessary. The new social order rests, of course, on the materialistic basis of life; but while all Anarchists agree that the main evil today is an economic one, they maintain that the solution of that evil can be brought about only through the consideration of every phase of life, – individual, as well as the collective; the internal, as well as the external phases. (1911, p. 4)

That is to say, Goldman interprets the concept as a liberation from all the manufactured consents and the rules that have been set for individuals to obey which deprive them of the freedom of thinking and independence. Besides Goldman, the Russian revolutionary anarchist, Mikhail Bakunin, worked on this theory throughout his lifetime, he leaned more toward revolution than academia. Bakunin didn't construct a coherent theoretical framework, instead, he favored roles like pamphleteering and engaging in polemics, focusing on particular concerns. Yet, his enduring impact on the anarchist movement stemmed from his vibrant character, his confrontational debates with peers, and his tireless efforts in grassroots organizing throughout Europe. According to the philosopher of revolution, Peter Kropotkin, anarchism is founded on refusing any hierarchical connections. Consequently, as an anarchist, he opposed all forms of coercive associations. He has integrated his anarchist views into the issues of capitalism – anarchists view the state as the most extreme manifestation of coercive relationships. Consequently, at the heart of anarchist philosophy, lies the inquiry: how can the state be resisted? Kropotkin thought that the state serves to hide the inherently sociable and cooperative tendencies of human beings. As an anarcho-communist, he held contrasting views with individualist anarchists, including the German philosopher, Max Stirner, who advocated for a profound individualist anarchist society, wherein individuals operated without any constraints—a perspective that diverged from Kropotkin's thoughts (Kropotkin, 1910).

B- Cultural hegemony

The word denotes the control or supremacy upheld through cultural or ideological channels, which are typically facilitated via social institutions. In other words, it enables those in authority to significantly shape the values, norms, beliefs, expectations, perspectives, and conduct of the broader society. This dominance operates by shaping the viewpoint of the

privileged class and the societal and economic frameworks that represent it as fair, valid, and constructed for the collective good, even when these structures primarily favor the ruling class. This form of influence differs from dictator governance, such as in a military regime, as it permits the ruling class to wield influence through the seemingly "peaceful" mechanisms of ideology and culture (Cole, 2020).

It's essential to state that the concept of cultural hegemony was developed by the Italian Marxist intellectual, Antonio Gramsci, as he expanded Karl Marx's theory about how society's prevailing ideology mirrors the beliefs and interests of the ruling class. Gramsci proposed that the consent to this rule by the dominant group occurs through the dissemination of ideologies—comprising beliefs, presumptions, and values—across societal institutions like schools, religious bodies, legal systems, media outlets, and others. These institutions function as conduits for instilling the norms, values, and convictions of the prevailing social faction. Consequently, the group overseeing these institutions wields control over the wider society. Cultural hegemony is most potent when those governed by the dominant group begins to perceive the economic and social conditions of their society as natural and unchangeable, rather than as products shaped by individuals with a vested interest in specific social, economic, and political structures. Gramsci emphasized that ideology holds a pivotal role, surpassing economic forces, violence, or coercion. He also highlighted the cultural hegemony prevalent in educational and religious institutions, starting from the family and extending to schools. These institutions function to instill specific beliefs in successive generations, guiding them on which ideologies to adhere to (Hobsbawm, 2000, pp. 234-235).

Critics have shed light on this concept, for instance, Cortes and Eugenio (2015) claim that over time, the concept of hegemony has taken various shapes under different interpretations. However, a common thread among these forms has been the emphasis on fostering critical awareness as fundamental in constructing a new framework for a different coexistence. According to Gramsci, hegemony represents a process wherein subordinated groups have to establish an alternative scenario to avoid inevitably reverting to the same social structure. Gramsci argued that the ruling class wielded hegemony not just through coercion but also through consensus. They impose their worldview, a set of customary beliefs, and a prevailing 'common sense' that promotes acknowledgment of their dominance by the subordinate classes. Gramsci states: "All men are intellectuals; one could therefore say: but not all men have in society the function of intellectuals" (p.1140). In other words, he divides individuals – intellectuals – into two classifications: the traditional and the organic groups. The former are those who follow the social conventions and manufactured ideologies, different from these, the organic, are those who oppose such rules and beliefs.

Plainly, Ali's text explores this concept by illustrating the historical and national transformations, as each time the protagonist departs with the wind and returns with a new identity and set of beliefs.

C- *Imagined Communities*

In 1983, the publication of *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, solidified

the Anglo-Irish political historian and scientist, Benedict Anderson's standing as a leading authority on nationalism. In his book, Anderson explored the conditions that gave rise to nationalism, particularly in the 18th and 19th centuries. He famously coined the term "imagined communities" to describe a nation. According to Anderson, a nation is considered imagined because it involves a sense of unity or "horizontal comradeship" among individuals who might be strangers or have never met. Despite their differences, these individuals envision themselves as part of the same collective, attributing to it a shared history, characteristics, beliefs, and values. He defines a nation as:

...It is an imagined political community and imagined as both inherently limited and sovereign. It is imagined because the members of the smallest nation will never know most of their fellow members. Meet them or even hear of them, yet in the mind of each lives the image of their communication. (1983, p.6)

Calhoun (2016) states that Anderson's perspective diverged from Eurocentric views by proposing that nationalism had diverse historical beginnings, particularly evident in the case of Spanish colonies in Latin America. He advocated for an expanded view, comparing nationalism not only to other political ideologies but also to religious constructs of identity and community. Anderson's title, "Imagined Communities," led some readers to perceive a contrast between imagined and real communities. However, Anderson's viewpoint extended further; he suggested that all communities, especially those larger than small, intimate villages with direct interpersonal connections, are fundamentally imagined.

Then Calhoun goes further by saying that according to Anderson, scholars should redirect their focus from determining the validity of national imagining to exploring the various styles and forms through which nationhood is expressed. More crucially, they should examine the material and practical circumstances that facilitate the creation of these imagined national identities. The emphasis lies not on verifying the truth or falsehood of national imagining but on understanding the diverse manifestations and the underlying conditions that enable the construction of national identities. Rather than debating the ideological superiority between nationalism and class consciousness, Anderson shifted the focus to the explanatory realm. He sought to understand why communist nations might engage in conflict with each other, largely attributing such conflicts to nationalist sentiments and motivations (p.12). This idea is vividly portrayed in the text, where every nation contends for its constructed identity, compelling soldiers to engage in battle, notably during the Iran-Iraq war. Jamshid Khan is dispatched to monitor Iranian maneuvers, and upon his return from distant lands, he is assigned the same mission once more. This highlights the illusion propagated by certain groups, who identify themselves as a 'community' and rally against perceived 'others' in conflict scenarios.

D- *Magical realism*

The term seems to indicate a primary narrative approach originating from Latin America, marked by the straightforward

incorporation of fantastical or mythical elements into ostensibly realistic fiction. It's essential to state that magical realism originated from surrealist German miniaturists in the 1920s, later it became associated with prose fiction by writers like Jorge Luis Borges in Argentina, Gabriel Garcia Marquez in Colombia, Isabel Allende in Chile, and Gunter Grass in Germany. This literary tradition extended to England through the works of authors such as Salman Rushdie, John Fowles, and Angela Carter, who skillfully blended sharply etched realism with fantastic and dream-like elements drawn from myth and fairy tales (Abrams & Harpham, 2008). Ali's male character shows the fusion of realism and fantastic elements to create a captivating narrative. The portrayal of ordinary life alongside unpredictable magical occurrences is enhanced by the strategic naming of geographical locations, contributing significantly to the overall mood of the text. The fictive persona experiences his first flight on a cold winter night, prompted by his desire to escape the harsh treatment he received as a political prisoner. This flight occurs shortly after a prison guard commands him to stay put, leading to Jamshid's unexpected ability to defy gravity (Ali, p.5).

Jamshid Khan undergoes a transformative journey, grappling with feelings of misery and guilt stemming from his involvement in conflicts. His cyclical memory loss after each fall prompts a re-evaluation of his actions, leading him to adopt different identities, including that of a secularist and a philanderer. Ironically, he adopts a sarcastic Islamic persona, delivering persuasive sermons while portraying himself as a divine miracle. This transformation highlights the complexity of his character and the societal pressures he faces.

III. READING THE TEXT

To begin with the title — *My Uncle Jamshid Khan: Whom the Wind was Always Taking* — seems to propose a complexity in its signification as there is a play between fiction and reality; literal and figurative; also, between Jamshid Khan and the wind, which provokes a sense of illusion throughout the text. A complexity, because, reading this novel appears as breaking the chains not only between the text and the lector, but also within the constructed relation among Jamshid, the wind, and *us* — readers. This link shifts back and forth between history and ideological barriers. From the shallow layers of meaning, a question might be taken up: why does the wind constantly take Jamshid? And to where? Through the circular form of the novel, the narrative voice, Salar Khan, appears to answer this question, as readers are introduced to the historical context of the story:

It was the beginning of 1979, when Jamshid Khan was arrested for the first time, he was seventeen years old, back then the Ba'ath regime had begun to chase, arrest, and sentence the communists... (Ali, 2022, p. 5)

From deeper layers, Salar Khan doesn't seem to be only the narrator of the magical series of events; a relative; a friend, or a traveler, but he also plays the role of a historian who seizes the reader's thoughts across time back when the first time his uncle, Jamshid Khan, was taken away by the wind. Semiotically, it's

essential to highlight the etymological meaning of the name — Jamshid — which seems to originate as a combination of two elements, 'Jam' and 'shid', this aligns with the Avestan names "Yima and Xšaēta". These derive from the proto-Iranian "Yamah Xšaitah," meaning "Yama, the brilliant/majestic" (Restless Soma, n.d.). In other words, the name appears to indicate certain cultural connotations. From the beginning of the text, this male figure begins to fly on a cold winter night from prison after he has been arrested by the former Iraqi regime. The speaker describes the horror of the prison; sleepless nights, hunger, and the gloomy atmosphere of the setting. Jamshid's tenure at the Kirkuk Prison proved brief, abruptly interrupted by a forceful gust that pushed him skyward, causing an overwhelming sensation of weakness and fear as he became untethered from the earth. Magical realism here functions as the male persona moves from earth to a higher level in the sky. Metaphorically, the location of the prison — Kirkuk — seems to echo the shadows of Jamshid, as the place has been a focal point among various nations and religious groups, which has led to ongoing political conflicts. Initially, an assertive and solitary young communist, his inaugural experience of flying and subsequent fall prompted a rapid abandonment of his communist ideals. This narrative underscores the significance of political doctrine and cultural hegemony within this context. This very beginning of the text seems to show a sense of anarchism; the fictiveness of the language evokes Jamshid's unexpected journey with the wind to stand against all those coercive rules set by the regime.

Escaping from the authorities, Jamshid is sent to a small village by his family, accompanied by Salar Khan and Ismail — who is the speaker's cousin. The wind which seems to be Jamshid's biggest fear, at the same time, it's the only way to let him free from the political and social chains, plays the role of the challenge in which he becomes an anarchist — Jamshid begins to fly again as the wind blows, this time, his relatives put the rope around his waist and watch him fly in the sky while they protect him. Figuratively, the rope appears as a bar between reality and magic, also, as the ego and superego by which, the male figure travels through space and time. Once again, the political ideology takes him to the battlefield as the Iran-Iraq war started in 1980. Strikingly, during the war, Jamshid wasn't given the duty as a soldier, but as a spy — through his flying — he would inform the Iraqi armies about the Iranian moves — both Salar and Ismail accompanied him and kept holding the rope to protect him from blowing away with the wind. During the war, the three characters constantly talked about philosophy and language, for instance, the debate on Darwin's theory of evolution. This is also an analogy to study the social norms and the nature of human beings. Later, Jamshid was shot and fell on the Iranian land, soon, he was given the same duty by the Iranian army. As he flew, he could watch the moves of the Iraqi military in that way his gaze constructed knowledge and power. This shift between two different political systems clearly shows the concept of cultural hegemony and the imagined communities — all the rules that are set for the citizens to obey; seem to be empty without any concrete essence; however, individuals are forced to follow the orders through the

ideological status apparatus. The narrative voice recounts his uncle's words, as he was extremely frustrated for being the reason behind the death of many soldiers, nevertheless, he couldn't disobey the orders. The slogan was: "Whether we are ill or healthy, we have to fight and protect the leader" (Ali, 2022, p. 27). Jamshid's frustration leads him to express to his relatives that his sole recourse lies in composing a diary entry. Within this expression, the language employed appears to symbolize nationalist and political connotations. One might inquire, despite the divisions prevalent among territories, how does the sky factor into this dichotomy of "us" and "them"? The extent of the male figure's internal conflict emerges in questioning the depth of his divergence among various doctrines. His struggle appears to lie in navigating the ideological boundaries, torn between disparate belief systems, reflective of his internal turmoil amidst conflicting ideologies and nationalist sentiments. This seems to be related again to Anderson's concept of "imagined communities," the wind which seems to be anarchism takes Jamshid from those symbolic communities, in the sky, he appears to be homeless; while from the deep, with real levels, Jamshid is not under the influence of such doctrines – "we" – as Anderson states in his definition that individuals are not able to see all the members of those communities, but the very constructed beliefs motivate them to imagine all of the others.

An anarchist, because on every occasion, Jamshid is blown away by the illusion of the wind. This seems to be an act against the political power that functions in different directions, nevertheless, Jamshid's journey in the sky would lead him to a historical and national paradox.

Later in 1988, when the war ended, both Salar Khan and Jamshid with other deserted soldiers escaped and hid from the authorities in Baranwk, coming back to the city, this time Jamshid became a different man; he had already forgotten about his daily journal, Darwin's theory of evolution, or even being a communist. At this point, the text once again evokes the concept of cultural hegemony, as the male figure shifts back and forth between organic and traditional intellectual.

Subsequently, the confines of love and marriage serve as another form of captivity from which Jamshid is liberated by a gust of wind, separating him from Safi Naz, a young woman he deeply admires. His affection for her leads to the forfeiture of his prosperity when she betrays him, ultimately leading to his departure propelled by the wind. Once more, this concept of love and marriage appears to be another form of Althusser's theory of ideology. This paradox is embedded within the narrative as the male protagonist metaphorically soars in the sky: while he initially breaks free from societal norms, he ultimately falls, rendering himself even more vulnerable than before. Jamshid once again is lost and he is found on another land – among the PKK fighters.

Technically, magical realism seems to function – the narrator declares that Jamshid Khan has been forced to serve as a soldier or as a secret agent. As an espionage, he participated in strategic wars including the war between Iran and Iraq, Turkey and PKK. Substantially he is causing many innocent civilians to be killed and hurt among all the nations. However, a turn of the tables

happens when he is captured by PKK and used to spy on Turkey.

On his wild journey, the male persona constantly meets others with certain political and religious doctrines which shows the concept of cultural hegemony and the wind protects him from being under the influence of such beliefs which is a form of anarchism. However, with the shift back and forth between the wind and the earthly ideologies. Jamshid's recurrent inclination emerges once more, as he gradually adopts a devout stance, eventually intruding into mosques asserting divine visions experienced during his airborne travels. Despite facing disbelief and ridicule from a faction of skeptics, the male figure persists until met with fatal consequences. This external conflict bears resemblance to Althusser's theory of ideological state apparatuses, wherein institutions such as schools and religious establishments serve as principal conduits for the indoctrination of societal norms and beliefs. Over time, Jamshid tells Salar to leave the country and migrate. On the literal level, all these chronological incidents including the wars, the religious beliefs, and the PKK context, show the actual historical events within the Kurdish community in those years. However, allegorically, migration appears as another means of escaping which is similar to flying through the wind. Moreover, it evokes the concept of anarchism and imagined communities. Jamshid states:

At the border, a profound egalitarianism emerges, transcending distinctions of wealth, poverty, identity, nationality, gender, and religion. What endures amidst this convergence is the unifying force of communication among migrants, forging bonds that supersede all other divisions. (Ali, 2022, p. 124)

In other words, all the national, political, social, and religious ideologies which have been constructed in certain ways, are diverse from one land to another and from one border to another. Thus, as one stands outside those borders, might question the concept of identity. At this point, Jamshid is playing the role of *antevasin* — the one who constantly lives by the border outside those imagined communities. Once more, Salar experiences the prolonged absence of Jamshid, whose reappearance marks a loss of identity in the digital age. Engaging in activities as a covert operative for a political entity, he employs the internet and technology to surveil individuals and leverage threats. The narrative language examines the intricacies of the postmodern context, culminating in the novel's final chapters depicting Jamshid's ultimate plight—bartered among various bourgeois factions, ultimately sold in auctions. His plea for Salar to end his life stems from an unbearable existence, haunted by the relentless imposition of political ideologies erasing his true self. Salar's request for Jamshid to inscribe his story onto his body underscores the novel's exploration of language's significance and the nuanced layers of historical context. As Jamshid traverses the skies, vacillating across diverse realms of religion, language, politics, and nations, his memory fades away, grappling with the agony of self-construction. Then Salar tells Jamshid:

Jamshid Khan! It is pertinent for you to understand that I have long harbored a profound desire to experience flight, if only for a singular occasion, akin to your own experiences... (Ali, p. 167)

This wish implied the attempt to escape and break all those political and social chains — to be an anarchist. Jamshid Khan's response: "I have also wished to find a land where the wind doesn't take humans" (p. 167). In this instance, the anarchist persona perpetually embarks on an eternal journey through the wind; he is lost and torn apart as his anarchic self saves him, and then, his thoughts bring him back to the place where he wishes to escape — a paradox.

After a lapse of two years, Salar receives a letter and a series of photographs from Jamshid Khan, in which he reveals that he has had a long journey around numerous destinations, eventually discovering his destined path, being freed from the fear of the wind, and having found an illusion of justice. Jamshid Khan pledges to accompany the addressee when the opportune moment arises. Subsequently, Salar, experiencing a sensation akin to the wind's presence, returns home in fear, seeking refuge and initiating the writing of the novel. The essence of this conclusion shows the beginning of the narrative, reflective of cultural dominance. It explores the integration of political ideologies and the dynamic identities of the characters as he writes:

It was the beginning of 1979, when Jamshid Khan was arrested for the first time, he was seventeen years old, back then the Ba'ath regime had begun to chase, arrest, and sentence the communists... (Ali, 2022, p. 170)

In the end, the narrative appears to begin once again — a paradox — in terms of history, society, and time. This circular form of the text seems to be a metaphor for the illusion in which Jamshid Khan constantly traveled here and there between two different worlds — the sky with no patterns — and the earth where all the rules were set for him to follow and lose his identity.

CONCLUSION

Bakhtyar Ali's *My Uncle Jamshid Khan: Whom the Wind was Always Taking* (2009) seems to propose a deeper layer of signification of hegemonic relations between anarchism, and imagined communities that are constructed by social and political ideologies. Despite the historical and biographical interpretations; in this paper, we attempted to read Ali's novel from a philosophical perspective. Through a performative act of reading, the argument showed the semiotic possibility that the male persona, Jamshid Khan, plays the role of an anarchist who constantly flies away — escaping from the imagined communities.

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