THE ETHICAL AND POLITICAL TURN OF DIASPORA THROUGH THE LENS OF GLOBALIZATION

T. S. Kavitha*

Abstract: *Globalization as we know it today has diluted the notions of diaspora, making it less effective as a community. Globalization has rather enhanced concepts such as global village and transnationalism. The gradual dissolution of diaspora, if this paper may call it have made globalization more fluid. The proverb "birds of a feather flock together" in the global context seems less valid today than in the pre-globalization era. It is a sense of nostalgia, of forgotten past, bringing people of one culture together. The displacement of people either through immigration/ emigration, although it is cultural and social, is turning more towards the political and the ethical with the rising problems of immigration and transnationalism. What this paper seeks to explore is this paper is the ethical and political turn as represented in contemporary diaspora literature, what we may call post-diaspora literature, as in the works of Fred Wah's Diamond Grill (1996) and Andre Aciman's Out of Egypt (1995). The critical framework of diaspora seems insufficient to explain the slipperiness of Wah's and Aciman's works. The shift from ante-diaspora to diaspora and finally, post-diaspora has been a very smooth and gradual process, in which post-diaspora is an open-ended term.*

The growing popularity of globalization, a key concept of human mobility such as the diaspora, seems to be under the lens of scrutiny once again. Under the wings of globalization, new points of investigation on nationalism, transnationalism, global village, immigration, etc. are calling for the idea of belonging, citizenship, identity to be rethought. Immigration, either voluntary or involuntary, is increasingly questioning the ethical and political functioning of nations. While for the diasporic population, their status vis-à-vis the homeland and the host-land is constantly being renewed. Debates and dialogues over diaspora have been and still remain complex issues as they include both ethical and political compositions. What composes a diaspora? Is diaspora marginal? Do a people of a diaspora feel one with their country of residence? Several such unanswered questions or rather questions whose answers keep changing with the global scenario of immigration and transnationalism must be discussed. Very often the experience of exile is also deeply rooted in the minds of a diasporic population.

My focus in this article is the study and analysis of two diasporic writers André Aciman (*Out of Egypt*) and Fred Wah (*The Diamond Grill*). Aciman is born and raised in Alexandria, Egypt and currently teaches at the Graduate Centre of the City University of New York. His novel *Out of Egypt* retraces the lines of memory of his large eccentric Jewish family that had moved to Egypt from Turkey in the early years of the century. The author evokes his relationship to the members of his family that include his uncle Vili- soldier, salesman, swindler and spy, two grandmothers- the Saint and the Princess, his Italian tutor, his father and his deaf mother, among others. The first half of the story is a caricature portrayal of the people around him, which Aciman elucidates in a humorous tone. The

* Dr. T.S. KAVITHA, Assistant Professor of French, Department of French Studies, Banaras Hindu University, Varanasi. Email: kavithatandale@gmail.com.

second half of the book is the Suez Crisis and the rise of the Arab nationalism, that forcefully disperses family and friend to different parts of Europe. Aciman projects the immigrant, expatiate experience of his family in Egypt, firstly away from Turkey their first homeland, and then Egypt, their second homeland and finally the pain of exile from there as well. The semi-autobiographic novel raises questions of exile, immigration, and belonging.

The second novel *The Diamond Grill* is also a semi-fictional novel on race and identity. Wah is a poet laureate with mixed descent of Chinese-Swedish-Scottish-Canadian lineage. Written in a very unique manner of prose with 132 short chapters of two to five pages, with the first line of the chapter as the title, the structure of the bio-text is what gives Wah's book its uniqueness. Each chapter is a short memory of his family and his life at his father's restaurant The Diamond Grill. By focusing on the life of his father, Wah tries to recreate his identity. This unconventional biography mixes up recipes, his family history, the restaurant, that form Wah's life. The author tries to understand his racial identity with different people around, categorizing and judging him and trying to impose a particular identity, which leads to more confusion in the young Wah. The complexity of racial identity, citizenship, belonging is very explicitly, critically, and humorously recounted. The author emphasizes on his hyphenated identities that need to be considered as an identity in itself and not reducing it to pure categories.

I propose two aims in my analysis. First, I intend to understand the reactions, the process of coping with change of people in exile, which form a diaspora in the host land, with the support of dialogues on exile, expatiation, the outlawed, terms that not only change with time and space/ geography, but also with the psyche of a people. Second, it is most often the Other of the diaspora that pins you an identity, identity in terms of citizenship, and identity in terms of the individual or more specifically, the Self. Both these cases will be studies at the crossroad of globalization/politics and Self-identity /ethics. The notion of diaspora as we all know, is in trouble, while several diasporic communities are looking for an ethical approach towards them from their host country, rather than simply assimilating them politically, an approach that goes beyond traditional notions of diaspora, to what we may call the post-diaspora.

I. Hybridity as the Essence of Diaspora

A few questions need to be raised in order to understand the complexity of what Fred Wah and Andre Aciman have represented. Not only have they portrayed reality, but they have also made the reader question the significance of diaspora at the grass-root level. What composes a diaspora? Is there unity within a diaspora or is it diversity within a diaspora that gives them their identity outside their homeland? Where do we place the exile or immigrant? Within the diaspora or do they remain tagged as exiles and immigrants for eternity? Where do the limits of both ethics and politics begin and end in a globalized world?

Diaspora is a complex and at the same time ambivalent phenomenon that is literarily represented as inter-cultural, trans-cultural, intra-cultural in its nature. Mixed identity and difference are the essence of a diaspora. Stuart Hall says that identity is a " 'production', which is never complete, always in process, and

always constituted within, not outside, representation." (Hall, 1990, 222) Identity, in Derridean terms, is always differing and deferring, constantly 'becoming'. In the context of diaspora, Hall gives the most precise definition of identity, wherein he says: "identities are the names we give to the different ways we are positioned by, and position ourselves within, the narrative of the past." (225). Cultural identities for Hall is the *positioning* vis-à-vis the state, the homeland, the politics of place. But could identities be defined only through politics or is there a place for ethics, or what we may call ethical identity, not defined by *positioning*, but by the Self.

Both, Wah's, as well as Aciman's novels, attempt to understand to what extent the presence, the violence, the hostility and the aggression of the other impedes in determining the sense and status of the self. They both explore the more liberal definition of diaspora and not the imperializing, hegemonizing form. Hall defines this form of diaspora "not by essence or purity, but by the recognition of a necessary heterogeneity and diversity; by a conception of 'identity' which lives with and through, not despite difference; by *hybridity*. Diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference." (235) In both novels, in some way or other, the characters have strong ties with their homeland, be it physical or emotional, although they have been residing in the host land for generations.

II. The *Diamond Grill*

Fred Wah's novel, Diamond Grill, is written in a hybrid manner, half fiction and half autobiography, which makes the novel, hyphenated, i.e., a bio-fiction. Socio-cultural and socio-political criticism is integrated within the fiction. We observe several instances of hyphenated and hybrid identities within Wah's family, from the kind of food his father and he serve at the restaurant, to the search for self-identity, we see that a negotiation is necessary in order to come to terms with one's identity. Wah is of mixed descent, Scottish, Chinese and Swedish, finally settled in Canada with a Canadian identity. Through the hyphenated, multifaceted identities present in the bio-text, we can draw upon 'cultural difference(s)' as explained by Homi K. Bhabha. We observe the fluidity of the boundaries in the textual as well as the spatial setting of the story. Wah explicitly challenges and questions the traditional models of ethnicity by putting forward the disregard for the mixed race, yellow skin, such as his. However, multiculturalism that is so praised in the Canadian society, the definitions and acceptance are very rigid. Multiculturalism in its well-defined sense, accepts only pure breeds, which in the case of Wah and many other mix-breeds in Canada, their race is a new category to be yet given its duly space within the discourse of multiculturalism:

> When I was in elementary school, we had to fill out a form at the beginning of each year. The first couple of years I was really confused. The problem was the blank after racial origin. I thought well, this is Canada, I'll put down Canadian. But the teacher said no Freddy, you're Chinese, your racial origin is Chinese, that's what your father is. Canadian isn't really a racial identity. That's turned out to be true. But I'm not really Chinese either. Nor were some of the other kids in my class real Italian, Doukhobor, or British. Quite a soup, Heinz 57

> Varieties. There's a whole bunch of us who've grown up as resident aliens, living in the hyphen. (Wah, 2006, 53).

The hyphen is made audible, making clear the ambivalence present within hybridity. Hybridity is not the amalgam of two cultures, which is the western "colonial configurations". It is rather a combination of several cultures present within and in spite of internal difference.

III. Structural Hybridity of the Bio-text

This book is composed of 132 short chapters, infused with poems, recipes, newspaper clippings, portions from history books, critical citations (like Mary Louise Pratt explaining code-switching and contact zone). Although the bio-text is a partial memoir, it refuses to follow the conventional structure of chronology and authenticity. At the same time, it refuses the format of a fiction with no development, no order, no end or beginning. There is no clear and definite mark of borders visible in the text, which resembles for Wah, notions of fluid borders. "The journal journey tilts tight-fisted through the gutter of the book, avoiding a place to start- or end. Maps don't have beginnings, just edges. Some frayed and hazy margins of possibility, absence, gap." (1) Here we observe that in a globalized world, where people develop into a diaspora by crossing borders, they dediasporize and rediasporize, clear-cut borders are no more possible. There is a flow of language and cultures across these ambivalent boundaries which ultimately dilutes the imperial notion of diaspora and gives birth to what we call the postdiaspora. Michel S. Laguerre, defines postdiaspora as:

> an emancipatory move, refitting not the connection with one's place of origin but rather one's unequal status vis-s-vis homelanders and hostlanders. Furthermore, postdiaspora is the outcome of one's struggle to overcome an imposed status position based on place of origin. Postdiaspora does not mean marginalization in the way diaspora does, but rather difference. It purportedly "deminoritizes" one's status… Furthermore, an individual in a postdiaspora identifies herself not as the "other," but as a citizen- thereby repositioning herself as equal to both homeland and hostland citizens. (Laguerre, 2017, 22)

Wah, very evidently, resists the imposing position of novelist or autobiographer at the textual level, and at the same time, tries to understand his belonging through the many hyphens he explores across the book. He incorporates his Chinese past with his Canadian present through the Asian food at the restaurant's cuisine, thus linking both homeland and host land. This amalgam the author performs throughout the text gives him the opportunity to cross the diasporic situation and into the post diaspora, which for me is an ethical turn towards complete assimilation.

Several parts of the novel are a stream of consciousness, in particular when the author expresses desperation in a country that does not give them the status they deserve. A single sentence runs over several lines with no punctuations. On the other hand, a clear discontinuity is observed, where the novel back and forth, from past to present and present to past, with no link between them. Incidents,

criticism, emotions are scattered everywhere in the text. The reader also feels a sense of confusion which the author intends and which he also feels. Several pages consist of footnotes, as well as some references at the end of the book, which is an uncommon practice in novel writing. The striking denial of purist categorization is dominant in the structure of the text, thus passing over to the other side, which is that of hybridity- a novel combined with critical discourses, a bio-critical novel of identity within the hyphens.

IV. The Hyphens, a Space of Hybridity

Canada is Wah's homeland, although his racial origin is partially Chinese, among others. By not being accepted by his homeland, Canada, and his Chineseness, he is emotionally dediasporized, not accepted by the Canadians as one of their own. All and any diasporan looks for complete assimilation from the part of the nation-state, which the latter does not necessarily grant. It is the gap, the hyphen between the diasporans and the homelanders, that Wah, among other diasporans, wants to mitigate. The *cosmonational model* of postdiaspora […] distinguishes itself from the other models in that it does not rely on assimilation to a hostland or relocation to, or repatriation by, the homeland as intrinsic to its deployment […] postdiaspora results from the relation between the diaspora and the homeland state, as well as the reconfiguration of the diaspora as inclusive to the nation and the state. Having been granted citizenship status, diasporans become postdiasporans, with the same rights and access to national institutions as homelanders […] Cosmonational postdiaspora moves the diaspora from it minoritized status to a majoritized status on par with the homelanders. (Laguerre, 27)

Fred Wah refers to this post diaspora condition as something much bigger: "The buss of his busy day has, as every other day, kicked in through a muffled dialogue of place, person, and memory translated over an intersection of anxiety, anger, and wonder at the possibility of a still new world" (3-4). A new world where diasporans will not be considered as the Other, where they will not be separated by the hyphenated "swinging door" or the English language, or their racial heritage is the true understanding of the "post" in post diaspora.

The authors' grandfather, Kwan Chungkeong goes back to his homeland from Canada, marries a girl from his village, and has two daughters and one son. He returns to Canada in 1904 and marries Florence Trimble, a Scots Irish, as he does not have the money to bring his Chinese wife and children to Canada. In Canada, he has three boys and four girls. He sends two of his children, Fred and Ethel, to his homeland, where they remain eighteen years. When he returns to his Canadian family, Wah feels:

> After seventeen years of not so much being away as being the other, the foreign son, part-ghost, other side of the world, digging straight through the center, growing up China-Chinese and through the same mouthless anger arriving there and back again both times stopped stunned and caught in the double-bind of other information, Chinese-Canadian, Chinese-white, hyphenated tongue-tied vacant humming shoulder-deep … that anger at not having language itself. (31)

In this perfect moment of the hyphenated identity of Chinese-Canadian and Chinese-white, where both Canadian and white are in minuscule letters, probably implies his emphasis on being Chinese or rather being considered as Chinese by the host landers rather than Canadian (or white), to which he has identified himself more. Wah is critical about the clear-cut definitive binaries saying: "Race makes you different, nationality makes you the same. Sameness is purity." (36). Race does the author belong as he is "half Swede, quarter Chinese, and quarter Ontario Wasp" (36)? Does his hybridity make no difference in his identity? When he adopts the Canadian nationality, is he no more Swedish, Chinese, and Ontarian Wasp? Are sameness and purity necessary? Cannot nationality be only one part of his whole identity? If he is Canadian in nationality, can't he be Swedish, Chinese, and Ontario Wasp also through heritage? An ethical answer to the last two questions would be positive, where the migrants would be identified within their hybridity and difference. Once Wah received a racist remark from a White on the sneakiness of his eyes. Wah responds:

> Well fuck! I can't even speak Chinese my eyes don't slant and aren't black my hair's light brown and I'm going to work in a restaurant all my life but I'm going to university and I'm going to be as great a fucking white success as you asshole and my name's still going to be Wah and I'll love garlic and rice for the rest of my life. (39)

The host landers reject him for his practice that is different from them. While on the other hand, the home landers also refuse to accept him for being one of theirs due to his mixed, hybrid racial descent. "When I visited China and I told the guide of our tour group that I was Chinese he just laughed at me. I don't blame him. He, for all his racial purity so characteristic of mainland Chinese, was much happier thinking of me as a Canadian, something over there, white, Euro. But not Chinese." (53). While in the first quotation, it is the racial origin that becomes his true Self, in the quote above, it is the country in which he lives, the nationality, that takes over all other identities.

Dediasporization is a political process sometimes imposed by the state, at other times made to feel othered by the host landers. Although Wah has achieved a legal, political status of being Canadian, the society does not include him as one of their own as his roots and origin are Chinese, although he does not identify himself as such. This is why Wah continues to doubt, question, understand his identity. He feels confused. Wah's family is a pot of hybrid people, with cross-cultural descent and ties. Observing a family picture, the author notes:

> I'm just a baby, maybe six months (5%) old. One of my aunts is holding me on her knee. Sitting on the ground in front of us are her two daughter, 50% Scottish. Another aunt, the one who grew up in China with my father, sits on the step with her first two children around her. They are 75% Chinese. There is another little 75% girl cousin, the daughter of another 50% aunt who married a 100% full-blooded Chinaman […] So there, spread out on the stoop of a house in Swift Current, Saskatchewan, we have our little western Canadian multicultural stock exchange. (83)

Wah is critical about the Canadians who take in people from different countries, call themselves multicultural, but only for economic exchange. There is no true feeling of belonging and sharing. In a way, the author questions the authenticity of multiculturalism that is so superficial and imperialistic. He goes on further to say:

> The return on these racialized investments has produced colourful dividends and yielded an annual growth rate that now parallels blue-chip stocks like Kodak and Fuji, though current global market forces indicate that such stocks, by their volatile nature, will be highly speculative and risky. Unexpected developments (like Immigration Acts) could knock estimates for a loop. Always take future projections with either a grain of salt or better still a dash of soy. (83)

Clearly, according to Wah, the presence of racialized groups in Canada has immensely contributed to its economic situation, and with the creation of new Immigration acts, among others, the Canadian situation is bound to go downhill or maybe even flip. Although the migrants have contributed so much to Canadian economics, they still remain on the margins, with no stable nationality or rights or even identity. He questions the absence of ethical actions within Canadian politics. The superficial purist identities such as name, race, nationality should be scrapped from the larger understanding of identity, based solely on "difference."

Wah, like many other authors, helps to elucidate Bhabha's claim for whom fixed divisions gives no room for those who do not identify to these categories, thus restricting the fluidity of cultures. Bhabha explains that cultural diversity is a political strategy in order to unify difference: "Cultural diversity is […] the representation of totalized cultures" (1994, 34). Bhabha thus creates the concept of "cultural difference," which he explains as: "the process of the enunciatory culture of 'knowledgeable' authoritative, adequate to the construction of systems of cultural identification" (1994, 35-36). Wah is aware of the purist structures of the dominant system. Thus, his novel can be read as a work of cultural criticism. He gives out a partially angry message: "Better watch out for the craw, better watch out for the goat. That's the mix, the breed, the half-breed, metis, quarter-breed, trace-of-a-breed true demi-semi-ethnic polluted rootless living technicolor snarl to complicate the underbelly Panavision of racism and bigotry across this country." (53)

This antagonism towards politics makes this text a "counter-narrative". The "counter-narratives […] continually evoke and erase […] totalizing boundaries - both actual and conceptual - [and] disturb those ideological maneuvers through which 'imagined communities' are given essentialized identities" (149). With the rise in mass migration and globalization, which leads to hybridity and heterogeneity within societies, cultures also largely become 'imagined communities. The whole notion of politics based on purity, authenticity etc. is changing to become a transnational global village and adopt a new ethical dynamic of "post." Similar to the case of migrants in Fred Wah's novel, *Out of Egypt* presents us with exile, looking for a place to call home and be identified with someplace and with themselves. The novel pertains to the Jewish and other minority communities that are marginalized in order to create a national homogeneity.

V. André Aciman's Out of Egypt

The richness of a country lies in its diversity and difference. This golden period did exist in the history of Egypt before the rise of the Nasser nationalism. In Aciman's novel, we discover that a country can truly live together in spite of its racial, cultural and linguistic differences. There is harmony between the Arabs, the Egyptians, and the migrants living in Egypt. There is a multicultural and multilingual society in an Arab world. However, the golden period is ephemeral until all foreigners are pushed out of the country with a nationalistic ideology from the part of the government.

The diasporans, rather than identifying themselves with the Egyptians, or their racial origin, tend to lean towards Europe, where Italian and French are the same. They are torn between several identities and ideologies and in constant fear of one day being asked to leave their hostland and rediasporize. Religion is not what binds them together but rather the fear of being displaced and homeless.

The opening line of the novel is spoken by uncle Vili: "So, are we or aren't we, *siamo o non siamo*," wherein the Jewish identity is put into question. Born in Turkey, he adopts the Italian identity. He could be identified as being a "Turco-Italian-Anglophile-gentrified-Fascist Jew." For uncle Vili, it was the present condition that matters and makes a difference. He had become wealthy through lineage: "Uncle Vili knew how to convey that intangible though unmistakable feeling that he had lineage – a provenance so ancient and so distinguished that it transcended such petty distinctions as birthplace, nationality, or religion."

VI. The Question of the Jews

In the early 20th century, Egypt provided homes for several Jews from the Mediterranean, the Sephardic, Turkey, and other places. Egypt, due to emigration, had become multicultural and multilingual, and the only cause for their exile and those of others was their Jewishness. What all the displaced Jews were seeking was not a better future, but rather their past restored. We observe a desire to regain the time lost. In a Proustian style, he helps recreates his memories. Aciman was emotionally attached to Proust and was very touched by Proust's famous work *A la recherche du temps perdu*. Aciman's Jewishness became a metaphor for displacement. He presents the reader with a diasporic Jewish identity. The Jewish diaspora, coming from different place, fail to recognize one other part due to the fear of being exposed to their Jewishness. The Jewish people in Egypt live there in peace until the Muslims there were prodded by the Nassar nationalistic regime to dislike the Jews as well as the Others.

Like most Alexandrians, Aciman's family claimed they had Italian background, thus considering themselves European who spoke French, though they all had Turkish roots. They had arrived in Egypt in order to earn some wealth. "Like most young Jewish men born in Turkey toward the end of the century, Vili disparaged anything to do with Ottoman culture and thirsted for the West, finally becoming 'Italian' the way most Jews in Turkey did." Although Jews are considered "People of the Book," the Jews in Aciman's novel were

linked by shared history rather than the book or religion. We observe this when Aciman's grandmothers, the Saint, and the Princess, meet and speak to each other for the first time. To the two ladies who were to become my grandmothers one day and who met for the first time in "44" […] "Such a shame,' repeated the meeker of the two as they made their way home. "all these years living exactly across the street from each other, and not so much as a peep for a greeting." "But why didn't you speak to me?" […] "I used to think you were French," […] "French? Moreover, whatever made you think *I* was French? *Je suis italienne, madame*."

They were both from the same place, Leghorn, and spoke Ladino among the other six or seven languages. They bind and acknowledge one another through their shared history. They do not ask questions about their religion but rather where they came from. The assault of Egypt's foreign nationals and the resulting dispersal of the Jews to different parts of the world, particularly Europe, is the subject of Aciman's novel.

VII. Exiles or Diasporans

What is the difference between exile and diasporan, if there is any? For Bluma Goldstein, exile is "a condition of forced homelessness and an anguished longing to return to the homeland" (75). In opposition to the diaspora, exile is forced and suggests homelessness. For Howard Wettstein, diaspora is "absence from some center - political or religious or cultural - does not connote anything so hauntingly negative. Indeed, it is possible to view diaspora in a positive light." (2) In connection with these two definitions of exile and diaspora, we note that Aciman's family has withstood both conditions. First, as diasporans when they moved to Egypt and later as exiles, where they were forced to flee the country to different parts of Europe. Throughout Jewish history, there has been homelessness, exile, dislocation, and othering. While on the one hand, the condition of exile is dislocation, on the other, diaspora offers a possibility of integration and empowerment.

The characters of Aciman's novel are held between exile and diaspora. They are exiled from Egypt, and there is a possibility of being integrated within the European Jewish diaspora. They were living within the Jewish diaspora as exiles from Egypt. They are living in the hyphen, as we observe in the case of Fred Wah's *Diamond Grill*. Although exile and diaspora are different concepts and conditions of life, both have some things in common, such as the feeling of nostalgia. We observe this frequently here "… all the beaches and all the summers I too had known in my life, and of all those who had loved summer long before I came, and of those I had loved and ceased to care for and forgot to mourn and now wished were here with me in one home, one street, one city, one world." The author remembers his days in Rue Memphis, in Alexandria, where he was born, and his whole family lived there happily for at least two generations. After being exiled from Egypt to different parts of Europe, his family never came back together. His uncle Isaac once asked him he wanted to be the ambassador of which country and country belonged.

> I had never thought about it before, but the answer seemed so readily obvious to me that I failed to see why he asked. "France of course'" I said. "France off course," he says. "Doesn't even know what country he's a citizen of… You're not French, I'm French," he said to me, with something like venom and a sneer warbling in his graveled voice. 'you, on the other hand, are Italian, and not even that - Turkish, to be precise.

Here again, we observe that having citizenship through the political method is important rather than believing in your nationality--other's force you to accept a nationality to which you do not identify yourself. We observe the same trend in *Diamond Grill*, where even the school to which Wah went imposed an identity on him. It is always a binary. Either Chinese or Canadian. The identity in the hyphen is not given recognizance. Similarly, Aciman cannot be French or Egyptian where he was born and brought up; he must belong to his racial origin, which is Turkish. In the confusion of his identity and belonging, at a point, Aciman believed himself to be Italian "… I go to the Don Bosco Italian School of Alexandria. All Italians would eventually have to leave Egypt and settle in Italy." He eventually begins to learn Italian with an Italian tutor. Only when the time comes for him and his family to leave the country after the take-over of Nasser that the author begins to realize his privileged position in Egypt, although most of them considered themselves other than Egyptian. He realizes that he is going to miss the city of Alexandria, "I had caught myself longing for a city I never knew I loved." Belonging to a diaspora and calling a country your home is much better than being an exile and belonging nowhere.

VIII. Three Phases of Diaspora

"Rediasporization refers to two different processes: the relocation of the group to another diasporic site or the new diasporization of a diasporized group. With regard to the first, Van Hear speaks of rediasporization as "when a migrant community is … further dispersed." (159)" This can either be voluntary or involuntary. We observe this situation in Aciman's novel, where the family is once again relocated involuntarily due to political situations in their hostland. We observe a scheme of diaspora-dediaspora-rediaspora. "Stanley J. Tambia establishes that diasporas interact not just with the host community and the country of origin but also with other diasporic sites. He argues that they follow three processes of incorporation: "assimilation, exclusion, and integration," adding a fourth, "multiculturalism," which he considers to be a subset of integration because it implies the right to difference" (160). We observe an interaction between various communities, in the author's father's factory, the author's tutor, and others living around Rue Memphis. Multiculturalism is what makes the novel interesting and unique, taking into account that this condition is in the Middle East, a sight quite rare to experience and read. The postdiaspora condition is achieved, where there is complete integration until the rise of nationalism.

The novel changes tone in different parts of the novel that shows fear of exclusion. We also observe instances of insecurity, uncertainty, doubtfulness about their identities and belonging. Nowhere in the novel do we see the

interference of the homeland, that is, Turkey, as a political entity. There are only memories of the homeland. There is a complete political disconnection with the origin on the part of the diasporans we well as the government. This is because the author's objective is rather to see the plight of the Jews that are always in exile. He finds refuge in America, where he finally adopts their nationality politically as well as personally. Today, the author has achieved a condition of postdiaspora once again where he is no more considered as Turkish or Egyptian but American. He has entered a world of inclusion and multiculturalism in this age of globalization.

Conclusion

Diaspora, hyphenated identities and exile are at the crux of the two novels. Both writers tactfully try to understand the hyphenated identities in the case of the diaspora people and the people in exile. The first step towards postdiaspora is understanding and giving meaning to the hyphen and respect both at the ethical as well as at political level. Migration is an important quotient in the hostland-homeland relation. This relation is political in nature and can also an emotional binding. In both novels, the characters remain hanging in the hyphen. While in the first, the hyphen has been given partial meaning, in the second, the author is unclear about where the characters stand, within the hyphen or outside. In both novels, the ethical turn of identity and belonging in the globalized world is taking place as the different spaces are questioned, problematized, and critically analyzed. Although it is still the politics of a diaspora or exiled community dominant, the shift is taking place. It must thus be further negotiated, and there must be no ultimate condition. The condition of a diaspora or any community must always be under process, never fixed into categories or made into water-tight compartments that gives no space for further debate or change. It must remain contingent on changing global movements, always renew itself to better and more ethical possibilities.

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