

## Expatriate Experience and the Fictional World of Diaspora

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### *Abstract*

Expatriate Writing, diaspora writing or immigrant writing is yet to be established as an independent genre of study. It came into origin as a result of “marginalization” or “hyphenated” existence of such immigrants and expatriates that narrated their traumatic experiences of multiple racial discrimination, ethnicity, nostalgia, alienation and like in their writings. In post-colonial literatures, “the expatriate sensibility” is already accepted as a legitimate literary term like “Europeanization.” This study analyses the feasibility of formulating a literary critical theory, exclusively to study and interpret writings showing expatriate sensibility and having the potential of growing into a distinct genre of studies. Although Expatriation presents descriptions of multiculturalism and marginalized territory in spatial terms, it does not belong to any geographical, political and social boundaries. Hence, Expatriate Studies can be seen as a specific literary discourse or given the distinction of a literary genre much like a work that is called a Feminist or a Marxist due to its specific literary theory.

**Keywords:** *Expatriate Sensibility, genre, literary theory, marginalization.*

### **Introduction**

*Expatriate Writings* has always been considered as a part of Diaspora Studies and not an independent genre of study, like other forms of studies such as Black Studies, African American Studies, or Ethnic Studies. The need to identify it as a distinct form of writing is felt because of the “marginalization” or “hyphenated” existence of those immigrants and expatriates who have narrated their traumatic experiences of multiple racial discrimination, ethnicity, nostalgia, alienation and like in their writings. There is a need to theorize Expatriate writings and allow it to have its own critical or literary theory like other writings have their respective critical theories namely Feminist, Marxist, Psychoanalytic or Freudian, Archetypal or Mythological and like that have governed their respective literary works. This need is also much felt when, in post-colonial literatures, “the expatriate sensibility” has already been accepted as a legitimate literary term,

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widely used in critical studies on expatriation ideology and multiculturalism and their theoretical perspectives.

This research paper prepares a ground to demystify the concept of Expatriation, as understood in expatriate writings, mainly expatriate fiction, and which is often associated or misunderstood with Diaspora. This paper is an attempt to initiate a literary discourse and a process to formulate an exclusively distinct literary theory for all types of expatriate writings and any literary creation falling under expatriate sensibility, and to devise such generic principles that would differentiate these writings from Diaspora. Both the terms, Expatriation and Diaspora, therefore have detailed explanations in this study in the context of a few popular expatriate writings of Salman Rushdie, Bharati Mukherjee, V.S. Naipaul and Michael Ondaatje and theoretical writings of Gaston Bachelard, Michel Foucault, Edward Said and Homi K. Bhabha.

The study, first and foremost, in order to theorize the expatriate sensibility, proposes to legitimately consider all such developments of the last few decades reflected in themes and settings of expatriate writings across the globe, irrespective of any geographical, territorial, linguistic or cultural barriers. For instance, it will include the issue of hybridization, particularly in Asian-American perspective, white population in South Africa, or the Chinese immigrants in parts of USA or any such similar immigrant situation locating each within its historical and mythical framework in order to seek their recognition under expatriate sensibility and not left to be generalized under Diaspora. This will require looking into the complex issues and challenges in a particular context of hybridization that each expatriate writer has faced and articulated in his or her writings. This step will play a vital role in the theorization process of this new expatriate sensibility and to establish this type of writing as a distinct genre.

The expatriate writings do not belong to any geographical, political and social boundaries but it is necessary to confine them to a specific literary discourse as is the case of Feminist or Marxist Studies where each type has a critical literary theory but it is so far lacking in the case of Expatriate Studies. A major argument elaborated in this study is that there are a number of expatriates, largely from the Asian origin, who have been associated with several homelands owing to their colonial status and who have changed places from the Indian subcontinent and the Far East to different parts of the world rightly to be termed as hybrid immigrants. In the

process of this dislocation and relocation, they adapted themselves to new cultures and alienated themselves from their own, hence letting the new situations impose labels of multiculturalism on their identities. This grew rapidly in post-colonial literatures, hence “the expatriate sensibility” or a kind of hybrid consciousness of being the other began to be accepted as a legitimate literary term. However, writings produced by these hybrid immigrants so far have not been given any literary recognition in the form of a critical literary discourse or an independent genre.

There are quite a few unresolved questions that have obstructed this process of theorization of expatriation as a literary genre. For instance, in most expatriate writings, the writer’s concept of the “expatriate” does not quite explain the consequences of certain historical movements or geographical and ethnic realities like colonialism in Asia, Far East, Britain and Africa or the presence of white population in South Africa or the Chinese population in parts of the USA or even settler colonies such as the “pied-noir” society in Algeria, Morocco or Tunisia which migrated from all parts of Mediterranean or white (European) Australians who have ancestral origins in parts of Europe and Caucasus. Questions are asked whether all these immigrants now historically and geographically confined to a territory be classified as an “expatriate” community or a Diaspora community, leading to another question to understand whether “Expatriation” or “Diaspora” is a process or a consequence. The two terms Diaspora and Expatriation have been used so synonymously that such semantic complexities are inevitable. Other terms adding to this semantic confusion are hybridity, assimilation, acculturation or deculturation, and marginalization. It is important to define their semantic jurisdictions and understand their true meaning and application in order to conceptualize “Expatriation Writings” in its true sense.

## **Method**

### **Problem Statement**

A major challenge to establish Expatriation as a literary theory or Expatriate Writings as a separate literary genre comes from Diaspora, an equally strong and popular ideology, a term often used to describe immigrant writings. However, the two terms, ‘Diaspora’ and ‘Expatriation’ do not mean the same; they differ in meaning and scope and cannot be used interchangeably. Diaspora, for example, refers to mass migration of people across continents,

often involuntarily, to describe the colonial ambitions of nations like Britain, the slavery trade of the African nations, Jewish expulsion from their native lands and their moving out globally and then concentrating themselves to Europe and America and subsequently their immigration from those countries to the land colonized by UK which is called Palestine, forcing the displacement of the native Palestinians from their homeland, an element commonly found in most Expatriate writings describing the movement of native population away from their original homelands (Ember et al, 2004). The term 'Diaspora' is also often associated with such forced ethnic migration as a result of formation of nations specifically in Central, South-eastern and Eastern Europe leading to forced relocations of populations abandoning their traditional ethnic native lands including multi-ethnic clusters of population developing into large diaspora of other nations in Kazakhstan (Osmanov & Aliyev, 2015). However, Vertovec (1999) associates the term "Diaspora" with such sections of population which are 'deterritorialized' or have 'transnational' identities; which originate from a land other than their current place of residence; which have spread themselves across the globe for social, economic, and political reasons. Hence, writings that are termed as Diasporic deal mainly with such issues that are more socio-political rather than literary.

The term 'Expatriation,' on the other hand, came into existence much later, referring to such individuals or communities who settle down in a country different from the one they were born in; for diverse reasons like a sense of dissatisfaction, an uneasy detachment, a conflict or a protest with the conditions in the home country. Expatriation is also often called an exile or denaturalization or renunciation of allegiance by and of one's country. An expatriate is, therefore, a person who resides in a country, temporarily or on a permanent basis, other than that of his or her citizenship. Among individuals, for instance, are Henry James who adopted England his home, Ernest Hemingway who chose Paris; Salman Rushdie who is living in exile; besides, there are innumerable writers like Michael Ondaatje, Zulfikar Ghose, Bharti Mukherjee and V. S. Naipaul, a Trinidad-born writer having parents of Indian origin, who left their ancestral homeland to settle in countries like America, England and Canada. Examples of expatriate communities are Japanese expatriates in Jamaica comprising mostly corporate employees. Expatriation can thus be defined as a situation in which an individual or community finds itself into two emotionally and psychologically different states, that are geographically and culturally apart.

This research paper, however, did not attempt to find similarities and dissimilarities or the relationship between expatriation and diaspora, unlike a few studies that have accepted the two terms as equivalent and unrelated only experientially, calling expatriation as a process and diaspora as one of its consequences. The argument actually taken up by the current author in this study is that the two terms “diaspora” and “expatriate” should be differentiated not so much by the manner of departure/arrival (voluntary vs. involuntary) but by the (im)probability or (im)possibility of return.

### **Literature Review**

#### ***Diaspora or Expatriation***

The diasporic writings portray a diaspora, especially in the postcolonial era, which is often constituted by such immigrant writers that ultimately do not return to their native homeland but instead create a new sort of life in a new homeland. Expatriates, on the other hand, tend to eventually return, as they still carry socio-cultural traces of their old life, reflected in their language and reflections. If such a distinction is to be accepted, it would be problematic to classify writers such as V.S. Naipaul and Salman Rushdie who apparently have permanently relocated from their native countries and accepted British citizenship, adding another dimension of citizenship to this discourse. Before proceeding further, it is important to decide whether such immigrants are citizens of a foreign country and also expatriates at the same time. This question leads to the argument that voluntary migration may be attributed to the “expatriate” ideology and involuntary migration would characterize the “diaspora.” This argument though creates a binary situation but will prove a first step towards resolving the problem of differentiating between diaspora and expatriation.

The two terms may also be distinguished by historical experience and literary production. For instance, the Afro-Britain or Black British literature includes literary texts such as Samuel Selvon’s *The Lonely Londoners*, Benjamin Zephaniah’s *Too Black, Too Strong*, Zadine Smith’s *White Teeth*, Caryl Phillip’s *The European Tribe*, Andrea Levy’s *Small Island*, and several others. All these texts are by Caribbean immigrants or their descendants in England and narrate consequences of the 1948 “Windrush” migration wave that brought boat-loads of workers from the West Indies to work in Britain after the Second World War. Historically, many of these

workers saw themselves as expatriates at that time and intended to return home but most never could. Instead, they created a West Indian diaspora in Britain that is still fully evident today in Brixton, Soho, and several other parts of London/England. These were expatriates in the sense that their migration was voluntary, but the literature that they produced was unquestionably Diasporic as it constituted the historical experience. This dichotomy too needs to be looked into prior to adopting a literary theory for Expatriate Writings.

Irrespective of such a dichotomy between the two terms, this study will for the time continue to accept 'expatriation' as it is being popularized in literary circles by writers who are themselves expatriates and immigrants, dissatisfied and felt uprooted for one reason or the other. Their writings, fiction and nonfiction, therefore represent a struggle for individual identity, and the expatriate writer as an individual caught in 'a continuum of regression and progression, dislocation and then, relocation.' They write about the quest for identity, a crisis caused due to frequent 'uprooting' and 're-rooting'. Their writings describe "multiculturalism" and "marginalized territory" in spatial terms, highlighting individuals and communities that are displaced and dislocated; while the native homeland becoming a metaphor in their writings. An apathetic way of life is thus characteristic of expatriate writings that depict individuals disconnected from their roots forcing them to make a difficult choice between two nations, accepting a kind of forced-exile, and often indulging in the "insider and outsider" rhetoric. A common link in all these writings is a strong description of images like alienation, multiple identities, "hybrid vision", "exoticization", "institutionalized racism," or a culture shock and a continuous process for adaptation which protagonists are subjected to in their foreign environments.

Another development in the Expatriation ideology relates to "deterritorialization" (Safran 1991; Simpson, 1995; Cohen, 1997) which has become one of the central forces of most immigrants and was suddenly seen as a transnational phenomenon involving specific nations. For this reason, Rushdie (1991) and Naipaul (1994) claim themselves as "world citizens," a euphoric way of describing their state of "global exile" or "deterritorialization." Hence, through their writings they added the state of "global exile" as a new dimension of Expatriation. However, doubts must be raised on its being associated with Expatriation because there are also refugees or such immigrants who have been exiled or "deterritorialized" from their homeland for varying

reasons, sectarian, personalized, contextual, political and geographical. Since, an individual in exile is not only geographically dislocated but also displaced in a socio-cultural sense, a question may be raised whether to redefine and rediscover expatriation; whether to look beyond its conventional meaning and broaden the meaning and understanding of marginalization attributed to expatriate ideology.

Hence, based on these definitions, the motive of migration should become the differentiating factor: if it is a forced migration and involuntary, compelling people to leave their homeland, sometimes through physical force or due to compelling economic circumstances, it should be understood as Diaspora; on the other hand, if it is voluntary and willing, for a well-defined objective, it should be termed as Expatriation. While both terms imply removal from one's native country, Diaspora gives more the sense of being driven out, and expatriate lends itself more to a self-motivated migration. But as some migration theorists would point out, such a distinction can sometimes be critical because emigrants forced out by warfare may be termed as involuntary; migration compelled by hunger or disease too, may not be voluntary. The voluntary and involuntary binary may complicate the process of theorizing expatriate ideology but this is a factor that cannot be ignored.

### ***The Expatriate as Hybrid Immigrant***

In addition to understand the dichotomy between Diaspora and Expatriation, there are also terms like hybridity, assimilation, acculturation or deculturation, and marginalization that take their new meanings from the context as well as the writer's description of the context, ideally to suit the expatriate ideology. In order to theorize Expatriation and establish it as a separate genre, it is essential to contextualize each of these terms, in writings and events, and provide ample evidence in order to determine their contribution to making Expatriation a distinct genre and paving the path to postulate its own literary theory.

Hybridity, for instance, is initially a term in biology but now is used to talk about developments in culture. It refers to a kind of state used to describe people and communities growing in more than one space, country or land, so vividly seen in multi-generational immigrant families (Tarman & Gürel, 2017). A hybrid 'immigrant' thus is an individual who gropes across two geographical lands -- on one hand he craves for acceptance and ownership from the country of

his settlement and simultaneously he also yearns for his homeland that he left far behind. Salman Rushdie calls it 'imaginary homeland;' Makrand Paranjape considers it an immigrant “clinging to the old identity and a resistance to making a transition” (Paranjape, 2004, 61). These are the images that are reflected from characters of the expatriate fiction and tales.

The irony lies in the very fact that a hybrid immigrant, in spite of his permanent settlement in a foreign land, is still generalized as a member of the Diaspora community and no effort is made to define the motive of his immigration. The reason seems to be very simple. The first generation of such immigrants had felt always a sense of alienation or rootlessness, a strange fear for survival, a sense of insecurity. They were nostalgic for the past and were not able to forget socio-cultural practices, habits and traditions of the homeland. When their second generation arrived, the children born of these immigrants, they experienced less cultural displacement or social differences. However they too found themselves in a hybrid situation, between their country of birth and the country of their origin. Such immigrants of second or third generation struggle for their identity as they find cultural assimilation too very difficult in their country of adoption. That's why the Asian immigrants in the USA are struggling to give a shape to their ethnic identity trying to carve it out from the memories of their past and trying to assimilate it with their current experience of the land of America. Theirs is a hybrid identity because they wish to be called as Asian Americans and not members belonging to any Diaspora. A major concern of these individuals is finding themselves to be a part of hybridity in a multiethnic culture and yet not belonging to any single culture.

Assimilation is yet another term used for the act of making non-native individuals accept and adopt a country's native culture -- motivating them to adopt the habits related to food, dress and language of the natives. Acculturation or deculturation often refers to accepting or adapting to a new culture in a foreign land while painfully leaving behind the original culture that one was born in. Marginalization refers to that psychological crisis that an individual undergoes as a result of social discrimination in a foreign land and sees himself separated from the group or mainstream. However, there are issues related the cross-cultural management that has much attracted academic research (Heikkinen & Pakkala, 2015).

### **Data Analysis**

### ***Themes and Images***

Having defined the terms, the next stage of theorization is to collect and identify themes and images that could collectively form a corpus and could be associated with the term 'Expatriation' enabling this research to identify and design a few characteristics of Expatriate Writings which have undergone several changes in meaning owing to multiplicity in its semantic usage and also having a lot of similarities with the ideology of historical Diaspora or the concept of an immigrant or a refugee. In order to theorize Expatriate Writings and establish them as an independent genre, it is required to focus on the discourse that surmounts fiction and nonfiction, travel writings, and biographies wherein the reader could find such themes and images that would contribute to building up the form and content of a new literary genre. This shall also be discernible very clearly in plot, characters and description of events in these writings. Safran (1991) lists a few characteristics of immigrants which inadvertently match with the themes of expatriate writings:

- 1) Personal or an ancestor's dispersion from a homeland to another country or place;
- 2) Original homeland becoming a myth, part of a collective memory and reflected as a vision on occasions like festivals;
- 3) Treasuring this collective past with the feeling of nostalgia;
- 4) A feeling of alienation and antagonism for the host society;
- 5) A feeling that their sojourn in a foreign land as temporary and their native, ancestral homeland as their true home, hoping that their descendants would return some day.

Similarly, Cohen (1997) provides his characteristics of immigrants:

- 1) Traumatic Dispersal from original homeland for reasons of trade, work, etc;
- 2) Frequent attempts and development to return to the homeland;
- 3) Idealizing the ancestral home and a continuous attempt for its maintenance and restoration;
- 4) Constrained relationship with the host society due to the lack of acceptability;
- 5) A collective memory and myth about the homeland with a strong ethnic group consciousness.

However, Cohen (1997) also mentions a paradigm shift in the meaning and understanding of Diasporic studies over the time. Cohen sees Diaspora first as a metaphor to represent different

groups of Diasporic community comprising expatriates, political refugees, alien residents, expellees, and all such immigrants of ethnic and racial minorities. But later, in the post-colonial world, Cohen admits Diaspora turning into a kind of deterritorialization highlighting nationalities of individual and group expatriates, rather than an ideology. Individualized and personalized versions of Expatriation from the post-colonial countries spread in the form of writings and nostalgic tales of expatriates finding themselves in a traumatic dilemma expressing typical cravings for the homeland.

The term 'Expatriation' has also been seen exhibiting all such features that several writers and critics prefer to use as their themes interchangeably. These themes include 'homelessness' 'alienation' (temporary) 'rootlessness' and love for the mother country, and ethnic or group consciousness. Rushdie (1991) calls his native place as an 'imaginary homeland'. Jain (2007) rightly calls the expatriate 'both an ambassador and refugee.' Her studies on expatriate writings are rooted in her vision that she developed through her readings of both fiction and non-fiction and by carrying out extensive research symposia and workshops on the theme.

A major theme of the Expatriate writings is the quest for identity caused due to frequent uprooting and re-rooting. The individual protagonist is shown disconnected from his roots, being forced to make a difficult choice between his nationality and a forced-exile and succumbing to a kind of "insider and outsider syndrome." An anxious sense of "dislocation" and "homelessness" is also another theme of expatriate writings in which the protagonist not only resists assimilation with the new land and culture but also cannot realign himself with his native culture, his own homeland, whenever he finds an opportunity to return to it. He thus not only fails to be an "adaptable immigrant" on the foreign soil but also fails to re-root himself back into his homeland whenever an opportunity arrives, although feeling nostalgic and refusing to abandon his ethnic identity.

The burden of the nostalgic past and a sense of guilt are thus aligned together in Expatriation. It was only such individual expatriates who formulated the concept "Asian - American aesthetics" or African-American or Black Americans which are exemplary of a revolt against being "unserved" by the Eurocentric point of view and which led to the development of the expatriate consciousness and their own aesthetics. Expatriate writings of last two decades display several

images of trans-migrants or expatriates as protagonists in both fiction and nonfiction portraying these features and themes. The reasons assigned for such a massive migration, dislocation and relocation are financial, political or historical where people migrate for higher education and better employment prospects. In earlier writings, colonization was also one of the reasons. Ranjeet Kirpal Singh in Naipaul's *The Mimic Men*, for instance, is one such displaced and disillusioned colonial individual who represents the colonialism that took away his personal identity, sense of belonging to a place, to a nation or to a culture.

Bharati Mukherjee's two novels *Jasmine* and *Wife* are examples of gender and race discrimination in a Diasporic situation. Jasmine chooses to identify herself as Jane Ripple Mayer, an American adventurer, asserting this new identity very strongly in an alien world. On the contrary, Dimple, the protagonist of *Wife*, is disappointed by her own weaknesses to acclimatize herself with the changed conditions and expectations and eventually rejects her identity of a committed Indian house wife and kills her husband. Paranjape (2004) rightly sums up her situation as 'clinging' to old identity but showing a 'resistance' to transformation. Both these novels have an autobiographical strain since Mukherjee (1977) fought continuously throughout her career against personal humiliation and pain that an individual expatriate from third world countries undergoes in the American culture. She herself struggled hard to gain the status of a mainstream American writer. Her works are a reflection and criticism of the dominant American attitudes echoing the colonial mindset.

Stephen Gill, in his novel *Immigrant* (1982), highlights the hybridity of an expatriate, who is groping between two states- past and present, geographical and cultural. Raghu, the protagonist, finds himself marginalized, fails to get an acceptance from his host country; develops a yearning to return to 'homeland' and finally succumbs to a geographical and cultural alienation.

## **Discussion**

### ***Issues and Challenges***

Expatriate writing encompasses within itself multiple perspectives of culture, spatial metaphors, memory and concept of the self. These writings narrate experiences of those several expatriates in various countries mostly from the Asian or Far East peninsula who are linked by a common heritage, history and racial descent. This has led to many issues and challenges in recognizing

the expatriate sensibility becoming a literary discourse and carrying the potential of culminating into a genre.

One of the challenges before any kind of theorization is to find out how the critical discourse would treat multiple acts of expatriation and whether it would be possible to draw a line of distinction between authentic projections and the “exoticised” or stereotyped ones. For instance, writers like Salman Rushdie and Michael Ondaatje have written about subjects “unrelated to their bicultural/transcultural experience.” How do they answer the question of authenticity? Or, is this to be viewed as a deliberate creative evasion of the delimiting hold of hyphenated label which they so categorically popularize in their writings? Or is it a conscious effort to dissociate oneself with the inbuilt marginalization and rootlessness?

Expatriation actually focuses on the native land that has been left behind and the expatriate lives on the ex-status of his past. However an expatriate is expected to accept his foreign identity for whatever reasons, including power dynamics and abiding by the new laws. But the real issue is whether he must sacrifice his individuality and native identity in the name of ethnicity and multiculturalism. When Bharati Mukherjee struggles to be called a mainstream American writer and not a hyphenated individual, she is raising this issue of a kind of schizophrenia that had left her consciousness to struggle between two distinct identities. In her novels and interviews on numerous occasions, she talks so vehemently about the cause of the homeless and uprooted individuals. She is expressing the grievance of the expatriate writer for not having been recognized as a mainstream writer while the social identity as “the other” or “sojourner” is imposed upon her, thus marginalizing her socially and culturally. Almost in all her expatriate writings, the protagonist is viewed as an “ugly alien” failing to mold herself into an “adaptable immigrant.” She is thus hinting at the question whether one should see one’s evolution into a sort of “hyphenated” individual displaced not only historically or geographically but emotionally and psychologically, failing to establish a link between one’s authentic self and the collective self — a schizophrenia surmounting one’s mind and body.

Bharati Mukherjee thus hints at another issue of expatriates being misunderstood and continued to be rejected as the outsider and not being accepted into the mainstream. What should be seen as a sacrifice to achieve a new sensibility, is described as a rejection of native land or original

homeland. The question arises whether it would be possible to decipher the real individual self in such a state of multiple identity, particularly when the expatriate chooses to return to his native place, in order to reordain his natural self or to shed off the overwhelming guilt, but when it happens why there are no pleasures of rejuvenation nor happiness of reconciliation, as has been depicted in most of the Expatriate Writings.

Moreover, in a foreign land, when diverse multi-cultural and multi-lingual ethnic groups socialize and empathize with one another, it results in a kind of acceptance of the host country's culture and diminishes the trauma of being homeless or feeling uprooted from one's home soil. The issue raised here is to analyze whether it is a willing acceptance or an unwilling compromise or just giving priority temporarily to the expatriates' larger socio-economic interests over personal freedom. The issue here is to find out whether or not expatriates are succumbing to a kind of "ethnic absolutism," a term often used to represent the hyphenated integration of ethnic identity with the national identity. In the USA, for instance, even the naturalized ethnic expatriates are officially categorized with hyphenated designation such as African-American, Asian-American, Jewish-American or Indian-American. A question emerges: Should this hyphenated integration of ethnic identity with national identity be viewed as "empowerment" or "marginalization"? or a further denomination of the individual self? or "ethnic absolutism" seen in actual practice? It is quite characteristic of expatriation that it cannot transcend racial discriminations nor can it bring harmony between multiple ethnic identities. Then, a question arises whether the native land can function as a framework to regulate the transplanted identities within the expatriate sensibility. If yes, it will be much easier to draw prototypes and contextualize it within the genre theory.

However, if "Expatriation" were to be accepted as a genre under a distinct critical theory, it must be independent of any virtual or actual Diaspora. If that situation arises, a question is raised whether to classify it as a temporary or a permanent situation; that is, whether the correlation of an "expatriate" also being a "citizen" of his native land would be understood in the same manner that one could experience being a "citizen" of one's homeland and also "in Diaspora" simultaneously; the latter though being rare and only in exceptional circumstances of dislocation due to war or a global crisis.

There are also a few minor issues that must be addressed to prior to conceptualizing the expatriation theory. First, it is often felt that the Indian Diaspora in the West is compared with that of the Expatriate Indians in the Asian, African, and Pacific regions. A question is therefore raised whether there would be any difference between the expatriate experiences of the Asians compared with that of the white Europeans in countries like Britain, America, and Canada. Second, there are several narratives that deal with the second generation immigrants and the generations succeeding it, who were born and brought up in the Diasporic context. These immigrants try to find out whether there are any differences between *their* concept of the native land or the homeland and that of the first/immigrant generation in relation to their cultural heritage, particularly when all two or three generations have a common homeland. Thirdly, it is necessary to find out why there exist issues of cross-cultural conflicts and ethical dilemmas about the homeland especially related to generations, gender and sexuality shown as much distorted and complicated in most expatriate writings when they could have been handled in productive ways. Last, but not the least in relation to the dialectical analysis of Diaspora-Expatriation dichotomy, Elliott P. Skinner (1982) argues whether Diasporas can be understood only by the manner of departure/arrival or by memory linkages or power dynamics of the colonial type. If that is so, then there should be no historical “English Diaspora” in the United States nor any historical “African Diaspora” unless these communities like to remain tied to their historical as well as geographical circumstances. Would then it not be fair to use the term “Expatriation” instead?

### **Conclusion and implications**

#### ***Theoretical Perspectives***

In order to find answers to these issues and challenges, which are mainly raised due to the rapidly transforming ideology of expatriation, there is a need to reinvent the concept of Diaspora or to demystify the meaning of Expatriation and attempt an understanding of a distinct expatriate sensibility as having the potential of developing into a genre of studies. There is a need to explore the possibility of legitimizing every new development. There is also a need to study multiculturalism and marginalized territory in spatial terms on which expatriate writings are based and reflected in various theoretical writings of Paul Bauchelard, Foucault, Edward Said, Edward Soja and Homi Bhabha. Moreover, there are several expatriate writers whose works

must be analyzed in order to construct a “theory” of expatriate writings. These writers include Bharati Mukherjee, Salman Rushdie, Michael Ondaatje, V S Naipaul, Rohinton Mistry, Amitav Ghosh, Meena Alexander, Zulfikar Ghosh, Edward Said, Vikram Seth, Sunetra Gupta, Jhumpa Lahiri, and several other young expatriate writers from South Asian peninsula and the Far/Middle Eastern and North African countries. Their works of fiction as well as nonfiction are often included in the corpus of expatriate writings and must be analyzed under genre studies. A study of their narrative and linguistic strategies of psychological and cultural dimensions of an expatriate writer shall also be a prime necessity in the theorization of this genre. It will be required to rationalize the expatriate writers’ experimentation with language, narrative strategies and handling of the themes and to find out whether such experiments have given rise to a unique style of writing peculiar to an expatriate work of fiction or nonfiction. If accomplished, this will strengthen the efforts of theorizing of the new expatriate sensibility and establish this type of writing as a distinct genre.

However, it is alarming to note that even these theories and writings have serious exceptions and objections. For instance, the theory of hybridity, particularly the way that Bhabha presents, raises more questions than answers. Bhabha argues that all hybrids and expatriates, belonging to different time periods and parts of the world can never be the same, and it is often difficult in reality to discount the significance of historical roots and temporal contexts. Similarly, an issue that can be raised is whether calling Michael Ondaatje, Bharati Mukherjee, Salman Rushdie, and V.S. Naipaul as “Expatriate writers” would be enough to categorize them in that role and whether they would receive lesser literary recognition if they were categorized as “Diasporic writers.”

### ***A Step Forward***

As a next step, there are several critical studies on the expatriation ideology, acculturation and their theoretical perspectives that must be explored. An attempt must be made to legitimize every new development while attempting to theorize Expatriation as a literary genre. (Vinoda and Shailaja, 2002; Saha, 1991; Said, 1991; Skinner, 1982; Kumar, 2004; Jayaram, 2004; Pal and Chakrabarti, 2004; Tyson, 2006; Ghosh, 2002; Jain, 2007). Moreover, there are volumes of fiction and nonfiction produced every year to fall under the category of Expatriate writings but all these works look at their subjects in isolation or have a limited target audience, often confined to a specific geographical region. It is important to accumulate all such works that are similar

to expatriate writings in form and content, and have actually been written as political accounts or socio economic tales that can further help to establish the ideology of expatriation more strongly. It is also necessary to construct an ideological framework for all such kinds of writings in order to rationalize the expatriate writers' experimentation with language, narrative strategies and handling of the themes.

To sum up, expatriate writings cannot be confined to any geographical or cultural boundaries; still spatial metaphors emerge as and when the immigrant writer talks about his homeland, his birthplace, and his roots. The homeland or the native place as well as the margin between the two countries or the two cultures act as a spatial metaphor. The 'expatriate writings' often exhibit this clash of two cultures amounting to a kind of racial or ethnic discrimination, almost synonymous to "ethnic absolutism." In expatriate writings, it shall be termed as a "sense of loss or alienation" caused by "displacement" or "dislocation" which creates a position of 'live in between' or 'living on the border' as discussed by Bhabha (1990) in his *The Location of Culture*. This leads to understanding that the expatriate faces a kind of "bicultural pull" dragging him to a kind of new culture, negotiating with cultural constructs around him and gradually accepting a new hybridity. Therein lies the optimism of this research triggering the spark of conducting more research in this direction and contribute to making efforts to establish Expatriation as a distinct literary genre supported by an authentic literary theory.

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