



RESEARCH PAPER

A Critique of Diaspora Identity in Sorayya Khan's *City of Spies*

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ABSTRACT

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Sorayya's *City of Spies* (2015) reflects the transnational migration of diaspora people; who come across socio-political, religious, economic, and cultural uncertainties in the host space. Diaspora can be utilized as a suitable device to break down the novel for new interpretations and it also stresses the multiple effects of globalization. The study while putting Aliya's struggle for identity (Bhabha's concept of identity puts that it is always in the process and never a finished product) in context, argues that migrants experience nostalgia, and post-memory for their homeland which Brah terms as 'desire for home' while trying to create a home where they live, which she terms as 'homing desire'. The present research uses the theoretical markers of Homi K Bhabha and Avtar Brah to delineate the subject of diaspora identity. This study concludes that migrants oscillate between two worlds and that they are still in a restless state while struggling to find out their identity.

Introduction

During the last two centuries, the diaspora has become a burning issue around the world. It is gradually becoming a strategic component to introduce the concept of cultural identity because it touches directly on questions of cultural difference, language, social behavior, isolation, identity crisis, and cultural conflict, and it proves that diasporas are not free from these problems in both home and host locales. Diaspora is derived from a Greek word that means the displacement of people from their native land or a large group of people with a similar heritage moved out to places all over the world; although people voluntarily leave their homeland and culture to settle in a foreign land.

During early migration, people wandered from place to place in search of food and natural resources. Now, the people migrate from their native land to a foreign country for various purposes of trade, education, for a better future; earning money, and better settlement that is done with the name of the Diasporic movement. These migrant people find many difficulties in culture and surroundings that are alien to them. In modern times, the concept of a 'diasporic identity' has become a tool for many writers as a positive assertion and negative expression of their hybridity. This notion of 'Hybridity' gave birth to the concept of finding one's own home while

living in an alien land. The scholars utilized this scenario to develop their characters as migrants through the development of identity, where they feel displaced. That is why, their search for a meaningful home always follows them. Diaspora creates a situation where people are becoming multicultural, multiracial, multiethnic and it has another side where they are called alien, expatriate, immigrant, foreigner, refugees, outcast, non-significant others, and homeless people. According to Vijay Mishra, there is a 'the diaspora imaginary' which is "the state of identification in which we appear likable to ourselves, with the image representing 'what we would like to be' in his viewpoint, diaspora is a product of imagination 'a joy, a pleasure around which anti-miscegenation narratives of the homeland are constructed' (Mishra, 1996, p.422-423). Despite all these insecurities, ambiguities, and psychological sufferings, there are a significant number of people, who want to become part of the diaspora.

The diaspora can be a positive position of declaration of the identity, or a fear of losing identity can make people think of different ideas and the negative image of the site. The diaspora is an equally well-known current study period; it needs to capture various issues that are raised with the help of a common commitment to different phenomena. So, diasporic literature or immigrant literature mirrors a "double vision", at once it shows the 'longing desire to go backward' and at the same time it is 'looking forward'. Pain, feelings, experiences, ups and downs, a scar, the problems of the people, the diasporic identity, and alienation in the immigrant context are elaborated while interpreting this work. Further, this work is composed to show how immigration has become a dominant context to take place in the South Asian literature, where, the term 'diaspora' signifies political as well as cultural alienation of the individual results.

In this way, Diaspora brings to mind multiple contested ideas and images related to homes which indicate their love for origin. There are two aspects, the first is the positive aspect of identity development and the second is the negative side of losing the existing identity. Different types of people with their distinctive cultures, outlooks, ethnicities, origins, and histories are dealt with in diaspora. It does not mean only to depict the dispersed people from various origins but also to find out how they assemble and create a new type of society. In such gatherings, a new form of culture and conscience is formed to add to the remaining culture. In this way, new imagined communities arise, which do not simply replace old ones but form melting liberty that gives birth to a new community that comprises the hybrid society. In modern terms, it is known as a Diaspora society but the problems faced by hybrid societies during their survival in a distant land fluctuate in their lives forever. Hence, this study analyses that Diaspora people are unable to detach their minds from the land from where they belong. There is also a concern for the homeland which they have left behind. Diasporic writing is also a voice of those living on the margins and who are dispossessed.

Literature Review

Sorayya Khan is a compelling writer whose work is helpful for readers to understand the history and culture of South Asia. Regarding her debut novel *Noor*, Michael asserts that he is inspired by the novel because of its sensitive portrayal of the traumas and mental injuries of the Bangladeshi war of independence. Despite having her roots in Pakistan, she sheds light on the atrocities which the Pakistani

army committed during the Bangladeshi war of independence. He highlights that Sorayya Khan dares to speak reality and acknowledges the truth. While claiming that Khan's novel is remarkable, he argues that it reminds us of the inflictions and pain that Americans inflict on people (Medley, 2014). Further, this work makes us realize the manipulative nature of Americans and how they show ignorance towards the traumas which they inflict on others.

Datta (2015) reviews that Sorayya Khan whose previous two novels i.e., *Noor* and *Five Queen's Road* sharply and exuberantly deal with Pakistan at its critical times spell the same magic in *City of Spies* which bestrides both the genres of coming-of-age and politics while finding parallelism between the events of 1970s and the present events. He sees *City of Spies'* biggest contribution as that it reminds us that it was 1979, not 2001 when America started her fatal entanglement with the Islamic world. He claims that the novel bespeaks the history of the chaotic political period of Pakistan and even of some other countries. Datta considers the resonance of these political upheavals in Pakistan and the wider world can be felt in this compelling novel. Moreover, this novel is a living account of the confused and conflicted state of affairs in Pakistan and other countries.

Chishty (2015) calls Sorayya Khan a "moderately seasoned writer" who has the potential to present things vividly with a marked linguistic clarity. The political perspective in *City of Spies* works as a framework and the names of political leaders lend the novel peculiar interest regarding the country's political history. Chishty explores that Khan's writing "diametrically polarizes" American and Pakistani culture. The novel constantly brings our attention to the truism of Pakistan of the 1970s. Similar to Bina Shah's *A Season for Martyrs* and Kamila Shamsie's *A God in Every Stone*, Khan's *City of Spies* echoes an enthralling political climax. Khan's novel also tackles anti-American tensions. Similarly, Nanda (2015) incorporates her viewpoint in such a way; "..... Political novels are not everybody's cup of tea". For her being familiar with the history of the country, the novel is manipulated as a political one that brings a link among the people of the state. Khan's city of spies is set in Zia's regime and tells through the eyes of the young narrator that convinces a reader by her keen observations. Aliya has turned eleven, General Zia and his satanical rules have taken over the Pakistan of 1977 and the prime minister is just going to be hanged. It was a time of political upheaval for the families as Aliya's family cannot get away from the complexities as Prime Minister Bhutto appointed Aliya's father as the chief of water and power resources. This novel is an amalgamation of political and personal issues, and this union is not smooth but there are some gaps such as identity crisis, culture, race, or a sense of belonging or not belonging. Aliya is an immature, sensitive, and keen observer, whenever she watches General Zia on television and feels scolded, the scenario is changing for Pakistanis from inside and outside.

The mosques maculate, surety, besiege of her school, the embassy burning, and many events deform numerous people's lives. Each incident leaves an effect on Aliya's mind, numerous questions arise in her mind regarding her identity and in her monologues, she is on a journey from an immature girl to a grown-up girl. "I was trapped by the contradictions of my life - the brown and white, the Dutch and Pakistani, the English and Urdu, the belonging and not" (Khan, 2015, p.64). She is not only seeking the answers to her question but she is also searching for her whole

identity. She concludes her review by stating that Aliya is a spy in the novel *City of Spies* by portraying the world which can never be broadcasted on radio or BBC.

Yousaf (2015) unfolds that *City of Spies* is a contemporary story, set in Islamabad in the late 1970s while Islamabad is streaming with Russian and Americans. While Onmaroma (2015) elaborates that the youngest child of a bureaucrat who comes to know that general has subverted Prime Minister Zulfiqar Ali Bhutto as he insists Aliya's father leave United Nations' job in Europe and invites him to return home to rebuild his country. Furthermore, the retainer's son has been killed in a hit-and-run accident by a diplomat's car. This review explores that after the burning of the American embassy Americans moved toward safe land and no one knows the reason for the firing. However, in later years Aliya comes to know about her past, Islamabad, and Lahore of her childhood, noting that now her "home is a barrage of headlines. You see, my country is at war. My cities are burning. My capital is a police checkpoint". This review considers the book a coming-of-age and political one while finding uncanny resemblance with current day events.

It is also taken as a story of mystery about the Pakistani family and the calamity of planetary people that can ruin a life. It delineates that decades have been elapsed and it has a withering impact on the masses. As, the untold death of the retainer's son, Hanif has conflicting aspects in both Aliya's mind and retainer regarding the settlement money and its multiple baffling concerns and consequences that may be impacted on contemporary society and the common people as well. It is a magnanimous story through the incomprehensive world of children. Nevertheless, the novel is profound, full of emotions and there is an element of fortune for the nation as the destiny of common people who struggle to love and let go (Zaidi, 2015).

Material and Methods

This qualitative research uses textual analysis as its methodology and focuses on diaspora theory by implying Homi K. Bhabha's and Avtar Brah's concepts as theoretical markers for this study. According to this theory, diasporas are the people who are shuttling between two countries. In this regard, the experience of displacement plays a vital role in global changes. Under the effect of this experience, diasporas encounter many severe problems in their homeland and host states; and eventually, they become a victim of alienation, isolation, ethnicity, class, gender, race, religion, cultural differences, identity crisis, or conflicts. Finally, they consider themselves marginalized and they are in a quest for finding their identity or individuality in the world.

The theory of diaspora is used to evaluate the issues of Diasporas as marginalized or outcasts. Diaspora theory is the basic area of Postcolonial theory and it is related to the identities and issues of the diaspora who have left their homes willingly or forcefully in the distant land, this research explores that Khan has delineated nature, marginalized strata in Pakistani American culture, and the agonies suffered by the migrants during their search for a home in a distant land in her novels. The purpose of the study is to show that the so-called excellent culture of America and the etiquettes of the USA have negative effects on the migrants' identities, with serious impacts on their lives.

Bhabha's Concept of Binary Opposition, Hybridity, and Uncanny/Unhomely

In diasporic perspective, Bhabha's unusual and lofty concept of 'binary opposition' further draws his notion of 'hybridity or in-betweenness that ultimately leads to him, his dogma of 'uncanny/unhomic/unhomeliness' that is a more enchanting one. In this way, he refuses the traditional notion of binary oppositions and rejects the Manichean concept that has been developed by former postcolonial thinkers such as Fanon and Edward Said. For him, binary oppositions are not fixed one but only in slippery position and arbitrary that creates the notion of 'hybridity or in-betweenness. He argues that "Once the binaries are destabilized, cultures can be understood to interact, transgress, and transform each other in a much more complex manner than the traditional binary oppositions cannot allow" (Bhabha, 1994, p. 60). This is the point of departure to the notion of 'hybridity or in-betweenness. Bhabha defines hybridity as what is "new, neither the one nor the other" (Bhabha, 1994, p. 59), that further inscribes the concept of 'uncanny/unhomic/unhomeliness'.

Homi k Bhabha, in his book, *In The Location of Culture* (1994) suggested the uncanny idea as unhomely. Bhabha spans a diasporic topic and often refers to the work of Frantz Fanon and Edward W. Said as starting points for his ideas. Furthermore, Bhabha claims that "Identity issues returned as a continuing problem," Bhabha continues, "identity is never a finished product; it's just a problematic process to get a complete image" (Bhabha, p. 73). As an incomplete substance, it is difficult to fix. At one-point Bhabha describes identity as being "always a question of interpretation" (Bhabha, 1994, p. 74).

Bhabha brings out the un-canniness, of an immigrant experience through a series of well-known ideas. First of all, it has a half-life similar to the limited existence of colonial status; second, it repeats the life of living in the country of origin. Culture has a dual identity that is the identity of homeland and the identity of host land. Further Bhabha, introduced the idea of eliminating the overall status based on racial identity. He described today's life as "living on the" present "boundary, (Bhabha, p. 133). He emphasized we must move toward "beyond" to understand the differences. Today's society is made up of a mixture of different racial backgrounds and current social experiences.

The second section "Un-homely Lives: The Literature of Recognition" describes how the boundaries between the family and the outside world are confused: "The intimate relationship between private and public, past and present, spiritual and social development is an intimate question of the dichotomy through which these two societies Experience is often spatially opposite" (Bhabha, p. 134). He refers to the invasion of the public domain into the domestic sphere as the "Un-homely" moment. The final section is called, "Looking for the Join". This is the main concern of the study which links the first two parts. Morrison and Gordimer's novels not only describe the intimate experiences of postcolonial life but also, like much contemporary literature, achieve "transcendence." They put the current "job" category. He asserted that by introducing the incongruous world into the "house of the novel", the "deep desire for social cohesion" was affirmed (Bhabha, 1994, p. 134).

Bhabha has increased the formation of the term 'Un-homely 'to understand liminal space, the importance of identity formation in the abundance of original, and what more fixed subjectivities. The individuals' scattered identities which exist in the borderline of all singularities broke that repression of those Statistics. Furthermore, serial nations build Openness; "to the possibility of the cultural mixture, hospitality

differences, no assumptions or imposed hierarchies" (Bhabha, p. 11). Bhabha's unorthodox interpretation unequivocally reveals that although theoretically re-channeling the specter of Freud and Arendt leads, "the individual is political; the world is at home." (Bhabha, 1994, p. 11). In the modern age, the dissolving of the differences between the private and public, the association between which is hidden and has returned in the Unheimlich.

The main focus of this research is to avoid bounding the consideration of the un-homely to any single fixed theoretical vision, but indeterminacy and most importantly strangeness, to leave it as a site of uncertainty. This study offers an un-definition or a pure ambiguity that occupies the in-between space, one which is at once a site, a condition, a concept, and a politic. Bhabha indicates that cultures are hybrid that comes after the hybridization. Undoubtedly, in this consequence, it can be noticed that none of the cultures is pure and genuine and it is evident that this crossroad of cultures, for him is 'hybridity or in-betweenness. As Chinua Achebe has written that we still live at the crossroads of cultures under the effects of colonization, today. In Tyson's words "to be unhomed is to feel not at home even in your own home because you are not at home in yourself: your cultural identity crisis has made you a psychological refugee" (qtd., Bhabha, 1994, p. 60). Hence, hybridity or in-betweenness leads to the notion of 'uncanny/unhomelic/unhomeliness' that makes psychological refugees mix between two cultures. Bhabha directs our attention to what happens on the "... borderlines of cultures, to see what happens in-between cultures" (Bhabha, 1994, p.60). Nevertheless, it can be said that Bhabha sees unhomeliness as the point from where one might go beyond the binary opposition of homeness and homelessness. He takes the concept of uncanny from Kristeva that has been extended by Freud's sense of foreignness or the uncanny and believes that we are even foreign to us. There is a sense of foreignness within the self and therefore dividing things into self and other is not plausible.

Bhabha's Concept of "Homes as In-Between Spaces"

Bhabha (1994) in the same way has conceived the concept of home as in-between spaces. He points out that the changes in history motivate the hybrid space. It is observed that the domains of displacements are overlapped as well as the encounters of the nation, cultural differences, and values of the community are negotiated. Therefore, within the limited space that allows cultural exchanges and divergences, the spatial venture of the diasporic subjects negotiates the identity that perpetually interacts with the diasporic cultural differences. However, the manifestation of dissimilarity should not be conceived as an indication of ethnic and cultural characteristics in a fixed set of traditions. The differences in social relations of minorities are complex procedures based on hybrid cultures, which emerge as a result of different historical transformations. Bhabha attempts to position history as not formed through time materially but as the variation of the diasporic connotation that appropriates the subject's dislocation following the process of dispersion. It can be distinguished as a process in time yet historically influencing the dispersion because the impact is boundless that signifies the complete signification.

Avtar Brah's Concept of "Home"

In this connection, Brah incorporates her notions of 'diaspora', 'home', 'desire for home', 'homing desire' and 'the homing of diaspora, the Diasporing of home' that

lead us to the road of diasporic identity and other issues related to it. She points out that “the concept of diaspora offers a critique of discourses of fixed origins, while taking account of a homing desire which is not the same thing as the desire for a ‘homeland’” (Brah, 1996, p. 177) and also “the concept of diaspora places the discourse of ‘home’ and ‘dispersion’ in creative tension, inscribing the homing desire while simultaneously critiquing discourses of fixed origins” (Brah, 1996, p. 189). She unearth, on one hand, ‘home’ is a mythic place of desire for a migrant and on the other hand, a physical locale that reflects the experiences of the vicinity and inscribes the ‘homing desire’. She further explains that immigrants mediate the memories of the past, what they have left behind as well as what they have in the present. She also highlights that ‘homing desire’ is more worthy than ‘desire for home’.

In Brah’s (1996) concept of “The Homing of Diaspora, The Diasporing of Home”, homes are the static as well as the fixed or physical places of warmth, security, and safety for diasporians as well as “desirable mythical places”, “nonlinear”, “moving” and having “irregular flow” for others who sustain an ideology to return to the place of “origin”. It is an arbitrary concept, which is changing from time to time, and migrants’ survival becomes an unsolved question. Brah explains this idea in her book *Cartographies of Diaspora* as:

Where is home? On one hand, a Home is a mythical place of desire in the diaspora imagination. In this sense, it is a place of no return, even if it is possible to visit the geographical territory that is seen as the place of origin. On the other hand, home is also a lived experience of the locality. It sounds and smells, its heat and dust, balmy summer evenings, or the excitement of the first snowfall, shivering winter, somber grey skies in the middle of the day- all this, as mediated by the historically specific every day of social relations (p. 192).

Brah (1996) opines the same: “Inscribed within the idea of diaspora is the notion of the border”, and she continues her idea, “Borders: arbitrary dividing lines that are simultaneously social, cultural and psychic; territories to be patrolled against those whom they construct as outsiders, aliens, the others” (p. 198). Nonetheless, borders are both psychological and material structures. Therefore, Brah further argues about different types of borders. She analyzes the idea of border as an analogy for boundaries of spirituality, psyche, culture, sex, class, and race. Borders are inconsistent, always changing structures. In a way, these are always immeasurable metaphors. Apart from metaphors’ mere considerations of solid realities, they are pillars of the digressive materiality and power. Brah in *Cartographies of Diaspora* furthermore describes the comprehension of roots as “Paradoxically, diasporic journeys are essentially about putting roots elsewhere” (p. 182). Along these lines, diasporas are included in a battle amongst place and development, dwelling and travel, separation and home. These encounters are regularly joined by conflicting sentiments, from one perspective of those who were associated with the loss of country and the need for exile. For example, enduring and despondency, then again emotions connected to the landing in the new place: alleviation, trust, energy, and delight.

Brah (1996) likewise shows that it is hard to homogenize the encounters of diaspora. In *Cartographies of Diaspora*, she clears up that this dislocation happens from different Diasporas as well as inside a solitary diaspora, the general population of which may settle down in various nations and might be liable to different degrees

of assimilation and/or imperviousness to the new culture. With everything taken into account, a diaspora is in no way, shapes, or forms a steady development, and the term is always reclassified by different diasporic groups in the world. McLeod (2000) also points out the same concept of home in his book *Beginning of Postcolonialism* as: "This disjunction between past and present, here and there makes "home" seem far-removed in time and space, available for return only through an act of imagination" (p. 211).

Bhabha's concept of 'uncanny/unhomelic/unhomeliness' analogizes to Brah's notion of 'home' and 'homing desire'. In Bhabha's words, to be rehomed is not to be homeless, nor can the 'unhomely' be easily accommodated in that familiar division of social life into private and public spheres. Similar to it, for Brah, homing desire is beyond the concept of home and desire for home.

Results and Discussion

City of Spies projects agonies of migrants in a foreign land. The study highlights the irrational treatment of USA citizens towards migrants due to the White superiority complex. It creates an identity complex among migrants. The study explores the identity crisis of the protagonist in the novel. Aliya's encounter with Pakistan as an alien land and cultural assimilation shows her struggle for belonging. Hybridity makes her alien to his father's native culture and also to the culture she was brought up in. She could not belong to either culture completely. This shows the problem faced by hybrid societies during their survival struggle in distant land fluctuate throughout their lives. The story encounters the execution of Zulfikar Ali Bhutto, the prime minister of Pakistan at that time, at the hands of General Zia ul Haq.

Pakistanis living abroad hold up to their cultural roots, hoping assimilation and acculturation in a foreign land. Aliya describes her hybrid diasporic identity, when she says: My father, Javid, is brown and Pakistani, my mother, Irene, is white and Dutch, and my siblings and I are half-and-halves" (Khan, 2015, p. 1). These lines show that her hybrid family living in Europe, while on the Prime minister's invitation her father moved back to Pakistan with his family. This research finds that their identity is dispersed. They are hybrid, and their identity is "half-and-half" because they are oscillating between two countries or two cultures. The study shows their hybrid identity stuck between two different cultures and lifestyles as Bhabha opines that identity is discursive.

Being alien to the native country of her father, Aliya could not accept Pakistani culture completely. When she enrolled to a native school, she explored that she could not speak her "mother tongue" i.e., 'Urdu.' Coming back to Pakistan she preferred to get admission to an American school in Pakistan. Aliya's identity crisis can be seen after her admission to that American school completely. She felt happy that she can speak English in her new school. She describes her feelings as: "I was glad. We'd gone to American schools in Europe and, therefore, knew what to expect, but the unfamiliar prospect of going to a Pakistan school as a half-and-half made me nervous" (Khan, 2015, p. 2).

Migrant identity conflict can be observed clearly in the novel, when Aliya enters an American school, which is located in a diplomatic enclave, an area that is

reserved for foreign embassies, she refuses to present her Pakistani identity, only Americans and American guests are allowed to enter in it, "... she was not allowed to admit to being Pakistani. No one told me this, but I somehow knew" (Khan, 2015, P.20). This shows how she solely refused to adopt her Pakistani identity and introduced herself as an American. On the other hand, she was refused to be admitted to the girls' scout group of her American school due to her Pakistani identity. As it is narrated in the text: "Pakistanis were not allowed in her group" (Khan, 2015, p. 54).

On another occasion, Lizzy invites Aliya to the movies at American Embassy "The American man collecting the tickets looked us over from head to toe before indicating Pakistanis were not permitted in the movies theatre" (Khan, 2015, p. 54). Further, many incidents took place which pose questions about her identity. These incidents urge her to believe more than being a "whole American" is good rather than being "half and half." The behavior of other American students towards Pakistani students made her believe that the "Pakistanis deserved to be spit upon" (Khan, 2015, p. 27). The image of Pakistanis is created awfully by diplomats.

Aliya is facing an identity crisis day by day after seeing these types of incidents as she says "Being white is nice, I thought" (Khan, 2015, p. 54). She is marginalized as she is facing many problems in her distant land. These incidents affect her deeply and made her believe strongly "Being white is not being half-and-half. It is being whole. And knowing it" (Khan, 2015, p. 54). She is facing an identity crisis as she resembles her mother to whites; she considers them great, supreme but now she thinks "Being married to my father had made her brown; though, of course, you couldn't tell by looking" (Khan, 2015, P.55).

The notion of home builds up a sense of self and bound the person emotionally to its native land. Aliya's attachment to the country, she was born and brought up in, bound her emotionally. She was unable to accept Pakistan as her new homeland. Diaspora makes people unhappy in its way. Diaspora creates its own space and makes migrants alien to their land as well as their host land. They could not own either land completely. A person is emotionally attached to his/her home and it is hard to deny emotional affection. Aliya unearths the reason for her father's allocation as a chairman of WAPDA, by Zulfikar Ali Bhutto and her uncertain arrival in Pakistan, "...he'd shifted us all to the new capital, Islamabad, and we were able to talk to him about the new move without weeping" (Khan, 2015, p. 2). According to Kwok Pui-Lan home has no fixed or stable location, rather, it is adventurous like traveling (P.102). Moreover, people find peace in their memories whenever they feel lonely or alienated. The novel blends Aliya's diasporic experience and memories in this textual frame. Aliya's urge to go back to her homeland strongly ties her with her memories of the past. The contrast of being physically present in the host land and being attached to the native land by being there mentally confused Aliya's existence. She could not accept her foreignness to Pakistan as her host country.

Her bilingual problem is seen acutely when she was getting her lessons of Urdu from the tutor hired by her father. She becomes able to read and understand Urdu through her Urdu classes. She often recites her grandfather's favorite poetry in Urdu by making her proud but she was still confused between her real identity and language as she says; "The fact that my world had two universes would never change. But knowing the language would let me decide which universe I wanted to

be in and when" (Khan, 2015, p. 42). So, to be a polyglot always haunts the migrants in two aspects, not to lose their language.

Cultural difference is another key point that creates an identity crisis among diasporas. They can neither discard their cultural values and custom nor can adopt a culture of their host land completely. Hence, they create a third space, which Bhabha also calls a liminal space for themselves to fit into the society they live in or to the society they belong to. This third space brings a sense of foreignness among them for both cultures and made them alien to both lands. There are many instances of cultural differences in this novel. Whenever Aliya is in the company of her American friend Lizzy, she always mimics American getup, "the clothes I was wearing and the lights streaks in my chestnut hair that made me look less Pakistani" (Khan, 2015, p. 59). Mimicry appears when members of a colonized society imitate and take on the culture of colonizers. On another account when Anne Simon gives Aliya a shirt, that she makes for her and she felt: "...embarrassed that my shoulders were bare" (Khan, 2015, P.101). Both accounts present contradictions in her adaptation to American culture. She wants to adopt new culture to some extent and refuses to accept it otherwise, as she felt embarrassed when her shoulders were bare. On one hand, she is wearing jeans, attending an American school, listening to American music and radio channels, and on the other hand, Arabic language on Television, wearing a dupatta; these all incidents are pinching and squeezing her towards Diaspora consciousness.

The contradiction among both cultures leads Aliya to the comparison of the Pakistanis and Americans. She started questioning her real identity. She questioned multiple incidents. On one such account, she describes her feelings as: "I wanted to ask him what sum of money my mother would have had to pay if she had been the driver..." (Khan, 2015, p.127). On another account, she questioned: "If an American was charged fifty thousand rupees for the offense, would a Pakistani be charged the same amount? But my mother was not a Pakistani. Would she count as a foreigner? What about Lehla? If Lehla run over an American child in New York, what would her penalty be? Jail time? A fine? How much? (Khan, 2015, p. 127). She started questioning in a very rational way, it's the justice.

One more aspect of religious strife plays an important role in the identity crisis of migrants. In the novel, there are many religious clashes in Aliya's life too. The basics rituals of her religion, she is learning from her family members and its practical failure arises conflict in her, as she mentioned "My father didn't say his prayers five times a day and said goddamit or worse. Was that blasphemy?" (Khan, 2015, p. 138). And: "Most parents prayed for their children to stop smoking but my mother urged my brother to continue, intending to encourage what was left of his rebellious self in the hopes that he wouldn't become a strict Muslim" (Khan, 2015, p. 144). She questioned the bicultural identity of her brother, Amir. She describes her brother's bicultural identity that on one hand, by his appearance he looks a true Muslim, and on the other hand, he is studying theology and Islamic religion in Cairo, "... he was learning to become a better Muslim" (Khan, 2015, p. 5). When he comes back to Pakistan, he is wearing a white 'Shalwar Kameez' and a white 'starched cap' on his shaven head, as Shih-Yi Huang points out that "religion can play an important role in defining a person's identity (Shih-Yi Huang 31)." But on the other hand, he is a so-called Muslim and has Muslim attributes, regardless of this, he is a smoker which

only Lehla knows. These types of incidents are putting her in identity conflict. This contrary behavior evokes identity conflict in Aliya

As the novel proceeds, Aliya develops an accepting behavior towards the national issue as her own. One such account is Prime Minister's hanging. She is against the Prime Minister's hanging and is worried about the autocratic situation in Pakistan. In such a scenario, she does not want to go back to an American school, because nobody is sad about his hanging in Aliya's school. All are Americans and Americans do not have any interest in Pakistanis. This thing pinches Aliya and Multiple thoughts start wandering in her mind as to how can worthy Prime Minister be so valueless? These thoughts detach her from her American identity and bring her closer to Pakistani identity, thus developing an identity crisis in her. At the beginning of the novel, Aliya was in the favor of America but as the novel proceeds her thoughts transform her national identity. Her thinking towards Pakistan changes gradually, as she witnesses many incidents, such as the murder of Hanif by white Mrs. Simon and when a common person calls her 'Amerikan', her behavior is unusual and weird;

...he had called me Amrikan. ... the possibility that someone else assumed I was American suddenly horrified me. The word, Amrikan, was hurled at me like abuse, a curse, and I wondered if the way I felt--- small and dirty inside (Khan, 2015, p.103).

The same girl who was proud to be American in the embassy and American school, now she feels American identity is a curse. Aliya's quest for her roots in Pakistan, and, her journey to search for her identity are observed through these incidents. Her transformation from a proud American to her Pakistani identity by connecting herself to her roots becomes visible here. Finally, she reconciles with being Pakistani and attaches herself to her native culture and identity. She considers herself Pakistani and criticizes foreign involvement in the state. She becomes curious about Americans, as she is interested in Mr. Simon's task, in the same way, she is interested about what all Americans are truly doing in Pakistan "I was curious about Mr. Simon's job in the way that I was curious about what all Americans were doing in Pakistan" (Khan, 2015, p.125).

Conclusion

This paper has shown how Diaspora people are facing numerous problems in their homelands and host lands. The protagonist has uncovered the loss of identity and culture in this globalized world. However, in this globalized and transnational scenario, the slogans of assimilation, acculturation, and intercultural reconciliation are hollow and fake. Migrants always oscillate between two worlds in search of the home, which is an imaginative idea for them because they remain unable to achieve a physical home in the true sense, they are still struggling while hanging between two or more than two worlds in the form of exile due to the color of their skins, dresses, accents, names and other social, political and cultural differences. Edward Said may be right when he asserts that 'in a secular and contingent world, homes are always provisional. Borders and barriers which enclose us within the safety of familiar territory can also become prisons and are often defended beyond reason or necessity, then only Bhabha's third space works for those immigrants to live an easy life.

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