



**A REPRESENTATION OF DOUBLE DIASPORA: A
TRANSNATIONAL READING OF IDENTITY FORMATION IN KHALED
HOSSEINI'S *AND THE MOUNTAINS ECHOED***

Dua Mushtaq

Student, Department of English Literature, NUML University, Islamabad, Pakistan

Email: duamushtaq2852002@gmail.com

ARTICLE INFO

Keywords:

Double Diaspora,
Transnationalism, Identity
Formation, Diaspora Space,
Cultural Hybridity.

Corresponding Author:

Dua Mushtaq, Student,
Department of English
Literature, NUML
University, Islamabad,
Pakistan

Email:

duamushtaq2852002@gmail.com

ABSTRACT

The article examines the politics of double-diaspora and its implications for Afghan identity in Khaled Hosseini's *And the Mountains Echoed* in a transnational and postcolonial context. The study is based on Avtar Brah's "diaspora space" to show how diasporic space is produced through multiple and layered displacements and transmitted across generations in Afghanistan. It concentrates on the novel's broken narrative form and the weaving together of many voices through time. It also claims that these aspects act as showings of trauma passing down, memory plus cultural separation, placing Hosseini's characters inside a changing action of moving, banishment and mixed identity creation where being part is not firm but changed in places taken from their land. Through transnational and postcolonial diaspora theories within the study, the study shows how the novel challenges fixed ideas of homeland and belonging, whilst articulating the complexities of the double diaspora condition. This paper adds to scholarship about diasporic identity and transnational practices and highlights the novel's importance for representing the contemporary Afghan diaspora.

1. Introduction

1.1 Diaspora, Migration, and Contemporary Cultural Inquiry

Over the last few decades, migration, exile and displacement have drawn out as central paradigms in the modern cultural inquiry and literary criticism, particularly at the intersection of the interdisciplinary interests of postcolonialism and diaspora studies. The twenty-first century with the onset of increased global mobility, long-standing geopolitical tensions, and complex transnational interactions demands a radical reconceptualization of diaspora across the

conventional territorial lines. No longer merely a physical movement between borders, diaspora can now be thought of as a convoluted situation comprised of processes of memory negotiation, identity reconstruction and cultural hybridity. The concept of a double diaspora (that is, more than two dislocations) is especially useful to the perception of the compounded realities of the diasporic communities, whose histories have been marked with repeated migrations and by the interlacing trajectories of exile.

1.2 Khaled Hosseini and the Afghan Diasporic Condition

And the Mountains Echoed by Khaled Hosseini (2013) can be used as an excellent literary background to investigate these polyvalent phenomena. The non-linear temporality, polyphonic narrative, and transnational settings are able to enable the text to express the Afghan displacement in different epochs, and in different geographical locations. Hosseini emphasizes the discontinuity of identity formation in recurrent displacement, and how people negotiate discontinuous geography and affective terrain to form hybrid subjectivities in the liminal and deterritorialized spaces.

1.3 Research Problem and Objectives

This study locates the literature of Hosseini within the theoretical framework advanced by Avtar Brah as developed in *Cartographies of Diaspora* (1996) that redefines the nature of the concept of the diaspora not as a mere geopolitical or demographic event, but as a more fluid, multidimensional social and cultural space where the identities are continuously challenged and renegotiated along overlapping channels of migration, memory, and belonging. At the core of the theory developed by Brah is the concept of a double diaspora, a situation of a multiple displacement where one may be a diasporic in various ways, and these may be conflicting. The focus on the transnational and the intersectional nature of diaspora expressed by Brah gender, class, ethnicity, and history enables the broader comparison prism to peep through the intertwined nature of Afghan diasporic identity being framed in the novel by Hosseini.

2. Literature Review

2.1 Classical Diaspora Models and Their Limitations

This theoretical lens and methodology are employed in the study to develop three guiding research questions: First, how does *And the Mountains Echoed* demonstrate the meaning of making as a double diaspora that marks its path through overlapping dislocation, migration, and cultural dislocation pathways? Second, what does the novel do with transnational identities and hybrid subjectivities in discourses of postcolonial mobility and deterritorialized belonging in general? Lastly, what is the relationship between narrative fragmentation and intergenerational narrative and the processes of diasporic memory, trauma, and identity making?

To answer these questions, the study takes a qualitative, interpretative approach, which relies on a close analysis of the text and is informed by theoretical wisdom about the study of postcolonial and diaspora studies. It examines the discontinuous narrative form and broad multigenerational range of the novel as the expression of disjointed temporality and emotional fracturing of the experience of the diaspora. The analysis reveals how the characters of Hosseini bargain and occupies the space of the diaspora as transnational entities with fluid, contested, hybridized, and constantly reshaped identities.

By focusing on *And the Mountains Echoed* as a literary articulation of a double diaspora, this study adds to the growing literature that challenges the reductionist and essentialist conceptualizations of the phenomenon of diaspora and identity. It examines the way in which the novel works to express the emotional geographies and the cultural negotiations of the Afghan diasporic subjectivities in order to bring an input into those arguments pertinent to postcolonial

mobility, transmission of memories as well as cultural hybridity in a more globalized and faster globalizing world.

The analysis is guided by three general aims: the analysis of how the successive displacements shape the diasporic subjectivities and the concept of cultural hybridity in the novel; the analysis of the modes of narrative by which intergenerational trauma and transmission of memory occur; and the analysis of how transnational identities are negotiated by the knowledge of the diaspora and postcolonial theory with particular attention to the concept of “diaspora space” developed by Avtar Brah. The current article is pertinent to the emerging field of Afghan diaspora studies in identifying the issue of double diaspora as a layered and complex phenomenon. Bringing together interdisciplinary theoretical approaches, it extends the existing definitions of the concept of diaspora as a continuous process that does not necessitate physical migration as it includes the transmission of continuous negotiations of identity as transnational cultural flows. It also contributes to the literary critical work about the Hosseini oeuvre by presenting aesthetic and thematic ambiguities that make *And the Mountains Echoed* one of the key texts of modern diasporic literature.

Khaled Hosseini is an Afghan-American author who has always been characterized by his suggestive descriptions of Afghanistan and the diaspora realities. Having been able to escape Afghanistan when the Soviets invaded, Hosseini has experienced it extensively in his creation, which has frequently touched on multiple themes including displacement, loss, and cultural negotiation. His third novel *And the Mountains Echoed* (2013) is characterized by the polyphonic narration and multi-generational narratives. The novel is set on several continents and historical periods, documenting the stratified life of Afghan diaspora and the dynamics of identity construction which are complex processes in exile and migration in nature. The highly praised reviews and popular readership made it significant in the context of the world diasporic literature and evoked critical discussions about migration, memory, and belonging.

Migration, exile, and displacement are now central issues of enquiry in contemporary cultural and literary studies, especially in the interrelated disciplines of postcolonial and diaspora studies. Classical preliminary perceptions of the diaspora tended to be specific to a disruption, and were mostly concentrated on the experiences of territorial displacement and forced migration. Influential publications like the article by William Safran titled *Diasporas in Modern Societies* (1991) theorized about the concept of diaspora using defining factors that included collective memory, mythologized homeland, desire to return, and maintenance of a unique identity in the host societies (Safran, 1991). Despite being foundational, the model by Safran has its basis on the primacy of the original displacement event and is inclined to view diaspora as a rather homogenous and static state. It, therefore, does not reflect the multifaceted nature and constant negotiations of the diasporic identity formation, which can be particularly observed in situations of multiple or consecutive migrations. On the same note, in *Global Diasporas* (1997), Robin Cohen typologized the diasporas in terms of the origin, nature of dispersal, and connection with the homeland (Cohen, 1997). Although Cohen extends his study to include victim, labor, trade, and imperial diasporas among other forms of diaspora, he still holds on to the first migratory break and thus cannot explain how those diasporic communities have to change their trajectory to experience another dislocation. Although analytically helpful, this typology fails to describe the transnational and intersectional life of a number of contemporary diasporic subjects, such as Afghanistan refugees and migrants, with identity defined by multiple displacements.

2.2 Avtar Brah and Diaspora Space: *The innovative Cartographies of Diaspora* (1996) by Avtar Brah is the significant shift in the sphere of diaspora studies as she introduces the concept

of diaspora as the complex and multilayered social and cultural process instead of defining it as the eventual occurrence. In applying the concept of convergence and interaction by calling the space of diaspora space, Brah develops the idea of localization and multiplicity in the multi-layered migration patterns, memory, history, and identity (Brah 196). This idea shows the timeliness of various dislocations, what is often called a double diaspora, at the same time acknowledging the spatial and temporal contact with each other that is constitutive of the diaspora experience. Brah disrupts the ideas of diaspora identity as singular and monolithic or essentialist in nature by highlighting the role of gender, ethnicity, and class and history as central factors of identity negotiation and contestation in diaspora space.

The theorization by Brah is based on the stratified migration and cumulative displacements in *And the Mountains Echoed* that determine the lives of people and their future generations. The concept of double diaspora acknowledges the fact that not all people of the diaspora are merely the victims of a single dislocation but instead undergo a double diaspora of displacements, with each dislocation and negotiation of identity being superimposed. The intersectional framework created by Brah can also be used to understand the impact of social categories and power relations, such as gender and class, on the experience and identities of diasporas, which is especially significant given the gendered essence of displacement and the manner in which gender is narrated in the story by Hosseini.

Following Brah, there has been some more recent work that has developed the concept of compounded diasporic identities. Karim (2018) provides an example of the experiences of second-generation migrants who, under the influence of different stages of migration and cultural displacement, acquire hybrid subjectivities that mediate between different worlds of cultures (Karim 245). The idea of the double diaspora is elaborated in the works by Karim, who insists on the context of the **cultural hybridity negotiation**, transmission of such trauma across generations, and socio-political challenges that the descendants of migrants will have to tackle. In this perspective, the diaspora is not an event, and therefore, it remains an unfinished process of construction, with its unique aspects of historical memory, cultural translation, and identity contestation.

2.3 Postcolonial Identity, Hybridity, and Transnationalism

In the expert discipline of Afghan diasporic studies, scholars like Ruba Salih (2015) and Tahira Hashimi (2017) provide subtle commentaries on the theme of displacement and identity through the lens of the continual conflicts and mass migration in Afghanistan (Salih, 2016; Hashimi, 2017). Through their work, we can get an insight into the sociopolitical and cultural consequences of Afghan exile, their memory, belonging, and their resilience. These pieces tend to concentrate on the individual moments of migration/exile, but not the composite, repetitive displacements of the double diaspora. This research gap underscores the conceptual gap on the basis of a framework such as diaspora space by Brah, according to which to better examine the phenomenon of the Afghan diasporic literature, and the ways to explain the multi-layered migratory experiences that are found expressed in the novel by Hosseini.

The concept of diasporic identity is further enhanced through postcolonial theory which makes the concept hybrid and transnational. The proposal of the so-called third space is particularly relevant in this context and it was put forward by Homi K. Bhabha (1994). Bhabha argues that the liminal space in culture occurs when binary oppositions like self/other, home/host, etc., are collapsed and consequently enable new and hybrid identities to be created through the process of negotiation and ambivalence (Bhabha, 1994). That of the third space, then, is quite similar to that of the diasporic one, in which cultural space is deterritorialized, fluid, and not

subject to nationalist and essentialist forms of identity. Similarly, the powerful theory of identity as a constantly produced and fragmented process developed by Stuart Hall (1996) notes that diasporic identities are produced using a dynamic play of memory, history and cultural discourse (Hall, 1990). Hall pursues an intrinsically processual and relational identity, by insisting that there is a need of negotiation and articulation in the creation of diasporic subjectivity, which is always necessary.

The interdisciplinary intersections between the postcolonial theory, diaspora studies, and literary criticism underscore the significance of narrative form in the representation of diasporic temporality, trauma and identity formation. After James Clifford, who defines the idea of diaspora as a cultural formation in motion (Clifford, 1994), the focus is drawn on the embodied and performative aspects of exile and the ways in which the diasporic identity is negotiated through the cultural expression and mediated performance. These standpoints have great analytical foundations for understanding literary representations of hybridized and deterritorialized identities. Specifically, the narrative techniques play an essential role in depicting the diasporic experiences of fragmentation, rupture, and the transmission of traumatic events to the next generations. E. Ann Kaplan opines that fragmentation of narratives contributes to psychic disjunction of diaspora and time discontinuity, as well indicates the disunity and incompleteness of diasporic memories (Kaplan, 2005). The storytelling of the *Borderlands/La Frontera* by Gloria Anzaldúa functions as a site of resistance and identity recovery in a hybrid cultural situation, and the storytelling is central to the diasporic self-fashioning (Anzalddua 78). Marianne Hirsch and her idea of post memory are an explanation of how traumatizing memories are transmitted to the generations to come that form the silhouettes of diasporic identity and continue the collective memory despite the distance between generations and geographical locations (Hirsch, 2012). The theory of trauma developed by Cathy Caruth demonstrates how repetition, silence, and narrative disruption aesthetically conveys the unspeakability of exile and trauma onto the tropes of diasporic literature (Caruth, 1996).

The polyphonic and non-chronological form of the *And the Mountains Echoed* has often been identified by critics as a literary allusion to the diasporic experience. In her review of the work, Sandra Ponzanesi (2014), calls the text a diasporic “archive” since it is an archive of at least, silenced histories and affective histories of fractured exile (Ponzanesi, 2014). Similarly, Jyoti Singh (2016) also develops this interpretation of the text and discovers sense in the multi-voice of the narratives and time reverberation that indicate the continuation of memory and intricacies of the diasporic identity formation (Singh, 2016). Nevertheless, despite their value, the majority of the readings of the diasporic experience of the text, fail to approach and use the “diasporic space” proposed by Avtar Brah, and consequently, might not be able to work with the intricacies of the topic of a “double diaspora” that Hosseini presents in the text.

Also, postcolonial arguments of mobility and the deterritorialized belonging, the description of globalization presented by Arjun Appadurai (1996) through the prism of global cultural flows, demonstrate the contingent and pluralist nature of the diasporic belonging, in and through transnational flows (Appadurai, 1996). The theme of ambivalence discussed by Bhabha reveals the dual feeling of alienation and belonging to the culture in the real world of migrants (Bhabha, 1994). The postulation of the “in-between” space by Clifford and Hall expounds on the spaces of operation of the diasporic actors in these novel constructions of identity which are no longer nationally structured (Clifford, 1994).

The ethical and emotional uncertainties of return and belonging have also been treated as important topics of critical concern in the Afghan diaspora studies. As an example, Ahmad (2019)

writes about the so-called dilemma of the returnee and the complex rapport between the second-generation migrant and its homelands, which is marked by desiring, estrangement, and cultural alienation (Ahmad 435). Roya Rahimi (2015) does not reject idealist concepts of a return and even emphasizes the fact that the reality is usually ambivalent and disappointing (Rahimi, 2015). These are the resonances of such positions with the narrative universe of Hosseini and refer to the diversity and argumentation that is characteristic of the negotiations of diasporic identity.

Finally, yet not the least, feminist and corporeal perspectives are critically important approaches through which one can analyze the diasporic subjectivities. The intersectional approach that is taken by Brah is dedicated specifically to the intersection of gender, ethnicity, and class as the determinants of the identity of the diaspora. This (as an example) can be manifested in the nature of the character of Nila Wahdati in the novel by Hosseini, where gender-based compounded traumas are described through the difference between the effects of displacement on women. The existence of feminist diaspora scholarship establishes a female body as a place of memory, loss and resistance, which adds to the concept about the multilayered and embodied nature of double diaspora.

To the extent that the current academic research on *And the Mountains Echoed* highlights the intricate way the novel deconstructs memory and displacement, including the so-called diasporic archive reclaiming suppressed Afghan histories, or the numerous voices speaking on behalf of the fragmented diasporic subjectivities, as seen in Singh and Ponzanesi, respectively, what most of these analyses fail to offer is a closer consideration of subtle ideas of diaspora, including the “diaspora space” created by Brah. This paper builds on such interpretations by preempting the intersectional and transnational qualities of the double diaspora and, therefore, provides a far more advanced approach to the work by Hosseini as a part of global diaspora studies.

3. Theoretical Framework

Even though it is grounded on the framework of Brah, it is essential that complementary methods of the theories of the diaspora be incorporated into the study. As an example, the diasporic cultural hybridity and the transnational identity in Paul Gilroy *Black Atlantic* framework is referring to the historical processes of displacement and cultural exchange. Once again, there are typologies of the forms of diaspora, developed by Robin Cohen, which serve to locate the experiences of the Afghan diasporas in more general patterns of forced migration and exile. These methods contribute to the depth of analysis by situating the Afghan dual diaspora on the global diasporic paradigm and emphasizing the similarities in displacement, memory and identity negotiation.

It is based primarily on the theorization of the concept of the so-called *diaspora space*, which was developed by Avtar Brah and was introduced in her classic work titled *Cartographies of Diaspora: Contesting Identities* published in 1996. Brah shifts his or her perception of diaspora to the more traditional concept of its some spatial or demographic displacement and insists on the multidimensionality and intersectionality of the latter. In this context, diaspora is viewed as a persistent process of social and cultural construction formed under the conditions of the constant bargaining of memory, identity, and belonging on the manifold and multiplex directions.

At the center of the theory is the notion of *double diaspora* which is a situation of multiple and sequential displacements as proposed by Brah. This is particularly the case with those diasporic formations that are made up by the sequential migrations, the initial migrations being usually those of refugees or exiles of their homelands and the latter migrations being those

of outsiders as migrants or refugees within the host communities. The concept of *diaspora space* then captures the multiple and intersecting time and spaces within which diasporic identities are constantly constructed and reconstructed.

The analysis of Brah points out that diasporic identities are not fixed and multi-faceted but formed at the crossroad of various identities such as gender, ethnicity, classes, and history. This kind of formulation reveals the way in which *diaspora* is a power play, culture of negotiation, and identity struggle. As an example, the life of the Afghan women in *diaspora* can be quite different, compared to that of their male relatives due to their dissimilar social roles, cultural expectations, or due to different experiences of violence and displacement.

The theory of *diaspora space* of Brah is transnational in nature, and this aspect is the most fruitful in the analysis of *And the Mountains Echoed* that is carried out there. The characters in this novel represent the negotiation of the hybrid identities, in the efficient and scattered localities and cultural environments, beyond fixation on national identity to the contingent and plural sense of belonging. In that regard, it supports the argument by Brah, that *diaspora* is home and host space at the same time, and migrants and natives live in a variety of relations, which are contradictory and complex.

The current research also relies on a combination of postcolonial and diaspora theorists that complement the information provided by Brah. It is grounded on the concept of the *third space* (1994) of Homi K. Bhabha according to which hybrid identities can be theorized as emergent, ambivalent, and liminal cultural spaces where dominant binaries —home/host, self/other —are destabilized. The theorization of identity as continuous production by Stuart Hall is addressed to the perception of the subject of *diaspora* as dynamic and fragmented, but produced by the process of memory, history and cultural discourse, instead of predetermined essences.

The study of trauma and memory also explains the significance of narrative form in the expression of the diasporic experience. The discussion by Cathy Caruth on the trauma as repetitive and unassimilated experience explains the fragmentedness, silence, and rupture as indicators of unspeakable in exile and loss in the diasporic narratives. The concept of *post memory* developed by Marianne Hirsch demands the generational transfer of traumatic memory, which places Hosseini into the multigenerational narration mode. Based on this analysis, diaspora and postcolonial studies offer the theoretical paradigms of reading *And the Mountains Echoed*. To illustrate, the idea of diaspora space disseminated by Brah is an insight into how the formation of rupture and belonging can be witnessed in the process of releasing his son by Baba Ayub, and offers a subtle interpretation of the duality of the exile in its inherent nature. The third space used by Bhabha is once again applied to describe the hybrid identities that brokered between the home and the host culture the binary classification that was challenged by characters such as Idris and Pari. The processual theory of identity developed by Stuart Hall is evident in the unceasing memory transfer and reconstruction of identity as it appears in this novel; importantly, this is most clearly represented in the disjointed nature of the story, which also corresponds to the trauma theory developed by Carruth in that it brings to life the inevitable repetitions of displacement and loss. This gives a chance to approach the exploration of the phenomenon of double diaspora in the novel in an integrated manner using these perspectives. In order to be able to explain the main concepts, the following terms are operationalized and defined in order to conduct this study. It is identified that the state of multi-level and multi-generational migrations, where people or nations undergo several uprooting and displacements, which negotiates between cultures and identities on a spatio-temporally complicated fashion is

known as *double diaspora* (Brah, 1996). In *And the Mountains Echoed*, it is an Afghan family, which initially leaves Afghanistan, and then establishes itself in numerous international destinations.

Diaspora space is conceived by Avtar Brah as a fluid, lingual, social and cultural space where a combination of convergent tracks of migration, memory and belonging is formed. The formation of the *diasporic identity* is described as fluid and intersectional.

Transnationalism deals with how migrants can have active relations with other nation-states and how hybrid identities can be developed beyond the national identity.

Finally, according to Bhabha, third space, *hybrid identity* is a term that has been applied to a liminal cultural space where binary oppositions are broken down such as homeland/host and self/other, creating new ambivalent subjectivities.

Overall, the mentioned theoretical concepts present the holistic theoretical approach to examining the dynamics of cultural negotiation, memory transfer, and identity reconstruction, which mark the experiences of *double diaspora* in *And the Mountains Echoed* by Hosseini.

The study has a qualitative, interpretive research design, grounded on close reading of the text. *Interpretivism*, especially, *qualitative interpretivism*, is best adapted to the problem of complex and subjective issues of the diaspora, identity constructions, and memory transfer, the focus on profound understanding over a degree of empirical generalizability. The main tool will be an analytic interpretation of the narrative structure of the novel, the formation of the characters and the symbolic meaning of the different motifs. This method of the hermeneutics permits the regard of the importance of literary form as well as literature content in expressing the emotion and social-historical aspects of the double diaspora. The textual analysis will specifically pay attention to the fragmentation of the narrative, polyphony, and intergenerational narration and the way they are used as the aesthetic and epistemological techniques that reflect *diasporic consciousness*.

4. Methodology

This discussion is organized on the concept of *diaspora space* as explicated by Avtar Brah that allow(s) the analysis of intersecting paths of displacement and migration, and cultural aberration within the text. To be more particular, I concentrate on the experiences of *transnational subjectivities* by the characters, and their functions in the negotiation of *hybrid identities* in space and time. The information used to guide the analysis is confined solely in the text under analysis and the theoretical and critical texts relevant to the analysis are only introduced to enrich it, based on the fields in the study of *postcolonial, diaspora and trauma studies*. The research does not contain any empirical data (i.e. interviews or surveys). The justification of this methodological decision is due to the practices that are linked with the *literary and cultural studies*, in which texts are evaluated as cultural products that both mirror and create social realities. This ideological stance of the novel is, then, established by this hermeneutic approach, which provides space to address the complexity of the form of the novels. This puts the *And the Mountains Echoed* within the framework of the *double diaspora* of Afghans to study both the lived and the imagined experiences.

5. Analysis and Discussion

The detailed introduction, theoretical background, and research design form a good basis on the further analysis. Reading *And the Mountains Echoed* through the concept of *diaspora space* introduced by Avtar Brah, and synthesizing the relevant *postcolonial* and *trauma theories*, this work establishes a sophisticated stereotyping of the perception of *double diaspora* and its circumstances as fluid, intersectional, and transnational. The methodology will make sure the

study gets close and intensive to the narrative techniques and story theme in the novel that will facilitate rigor of the study and its contribution to the research knowledge in the future on the issue of *diasporic identity, memory as well as belonging*.

This work is however confined to a *qualitative, interpretive analysis* of one piece of literature only, and this might restrict our ability to generalize to a broader experience of the diaspora. The lack of either of the two kinds of empirical information, e.g., interviews or ethnographic observation restrains the knowledge which can be obtained about lived experiences or other realities that do not exist in the form of representation. Moreover, the subjective nature of dimensions of reading and interpretation of literature is not unbiased, although I may apply a theoretical framework to address some of these biases. Once this has happened, one follow-up may be to employ means that involve many, interdisciplinary approaches and the voice of many Afghans diasporic experiences so that a more comprehensive concept of the overall experience might be created.

Displacement, Migration, and the Complexities of Double Diaspora

The novel *And the Mountains Echoed* by Khaled Hosseini begin with the most symbolic event that encapsulates the life of the Afghan people in terms of forced migration and the loss of family. The initial chapter of the book titled One, fall 1952, begins with the haunting fable of the sacrifice of his youngest son by Baba Ayub to an unknown div, which has been employed as a metaphor to exile and all the atrocities of survival under duress. The dramatic emphasis of human price of forced migration in this moment of paternal love before parting, resonates with the transgenerational scope of the novel as Hosseini speaks in a heart-wrenching way of the moments when he held his youngest son and Qais, who had blind trust in his father, joyfully wrapped his arms around the neck of Baba Ayub.

Such dismemberment of families through war and exile is intergeneration trauma that is poignantly reflected in the symbolism of the excruciating abandonment of Baba Ayub, recurrent in his desperate cry-Forgive me, forgive me-on the trembling earth and the heart-wrenching screams of his son (p. 9). It condenses the history of trauma of displacement in this allegorical tableau that calls on Avtar Brah to employ the notion of diaspora space as a location of various dislocations, in which the native and the migrant co-reside (Brah, 1996). A space of threshold is a zone of loss and belonging, rupture, and continuity, which concomitantly locates those processes that are constitutive of diasporic identifications.

The theme of separation is also developed in terms of the plotline of Abdullah and Pari, who are brothers whose strong bond is torn to pieces by migration. Their closeness is expressed in the sharp emotional directness: The hand of Pari dipped into the hand of Abdullah at the very bed of the wagon. Looking up at him her eyes were liquid and she was smiling her gap-toothed smile with no bad thing ever going to happen her so long as he stood beside her side" (ch. "Two, Fall 1952"). This moment of brief pre-exilic innocence is rendered very heartrendingly against the dislocation that is to ensue.

The ensuing diasporic patterns of the two siblings, scattered in different continents, theatricalizes the overlay of the dynamics of the double diaspora where identity is continually determined as either the residual trauma or the cultural displacement. Therefore, the physical pain of migration that Abdullah experienced in the migration process- Every step makes barbs of pain shoot through his feet (Fall, 1952)- marks the body permanently with the scar of exile. This trauma embodiment resonates with the statement of Brah that diaspora is no longer a historical occurrence but a continuous corporeally generated condition that informs memory and identity through the successive generations. In essence, this introductory part of the novel foreshadows

the multifaceted nature of displacement and long-term occupation with dual diaspora in which physical separation is impossible to exist outside of psychic and cultural displacement. The double-layered storyline challenges both reader and viewer to critical thinking of the way in which exile destroys family ties and creates new, hybrid belonging.

Transnational Subjectivities and the Construction of Hybrid Identities

As the read in the novel is expanded, *And the Mountains Echoed* trails the multifarious bargaining of identity among the Afghan diaspora in transnational places; the characters of Idris and Timur are incarnations of moral ambivalence and cultural hybridity typical of the second-generation exiles exploring interstitial places between host and homeland.

The troubled consciousness exhibited by Idris when he comes back to California to a post-conflict Kabul is revealed. His physical fear is put across: he fears he will vomit and disgrace himself, prove Amra right about him, about them-wealthy, wide-eyed exiles returning home to stare at the carnage now that the boogeymen have gone (ch. "Five, Spring 2003"). This open confession highlights the moral contradictions in the situation of the diasporic subjects as they are not even physically near to the lived experience of their country of origin. The ambivalence of Idris leads to the high level of accentuation of the argument put forward by Brah on the constructions of diaspora space, which consists of unequal power relations and social stratification.

To make this even more difficult to reflect on, as Idris says, we are not these people. We shouldn't pretend we are. These people have a narrative to disclose, and we have no right to it ("Five, Spring 2003"). This heartfelt acknowledgment represents the guilt and liminality that characterizes hybrid identities in that the belonging is never a given but a precarious and negotiated goal. These affective dissonances are the workings of the diasporic existence and make the simplistic concept of identity difficult.

The gendered and psychic outlines of exile are introduced into the foreground through the story written by Nila Wahdati. Her harsh statement, "It is gone. They got it all out of me in India. I'm hollow inside" Mimicking the female body, the woman is metaphorically performing its role as a source of loss and trauma in four. The process of Nila leaving Kabul to go to Paris will be a desperate quest of freedom in the midst of being alien and also reveals the intersectional manner of gender as it relates to displacement to create unique experiences of diaspora. Her hollowness is an existential emptiness caused by exile, which is compatible with the intersectional frame of Brah, which implies how gender, history, and the classes interrelate to mediate subjectivities of the diasporas.

The combination of these character stories highlights the way *And the Mountains Echoed* portrays hybridity as an inherent part of transnational subjectivities and, more significantly, follows the construction of the diaspora as a complex and continuous negotiation of identity, memory, and belonging that transcends the simplistic homeland/exile dichotomies.

Narrative Architecture as a Palimpsest of Diasporic Memory

This thematic work on the issue of displacement is reflected in the formal form of the novel, using a polyphonic, nonlinear narrative structure that acts as a literary palimpsest of the fragmented, stratified otherness of the diasporic memory and identity. The simulated presence of multiplicities of perspectives and the break of time simulates the fragmented yet inter-related situations of exile.

This structural decision is well explained in terms of the theory of diasporic narrative fragmentation by Kaplan who believes that non-linearity is indicative of the rupture and temporal discontinuity inherent in diasporic experience: "Diasporic narratives frequently use

fragmentation to reflect psychic disjunction and temporal discontinuity: in the theory of diasporic narrative fragmentation, non-linearity is symptomatic of rupture and temporal discontinuity" (Kaplan, 2005). The vignettes of the text produced by Hosseini are shards of narrative, which put together, assemble an unfocused family and cultural lineage. The intertwining of the childhood memories of Abdullah with the adult life of Pari in America creates a kind of dialogue between past and present which fits into Hirsch concept of post memory where the trauma and the history is passed across generations (Hirsch, 2012). This dialogic communication prefigures the continuation of memory and trauma even after immediate lived memory.

In addition, the other leitmotifs-the never-ending mountains and symbolic descriptions of family relations-serve like mnemonics to repair the diasporic discourse. The trauma theory as suggested by Caruth would be educative in this case because, "repetition is compulsion and survival in trauma narratives (Caruth 1996, 415). The repetitive quality of the plot in the most significant moments of the separation and reunion is used to emphasize the exhaustive quality of the diasporic trauma and the impossibility of its resolution.

The novel is structurally complicated and does not acknowledge the linearity of narration and involves the reader actively in the construction of the diasporic mosaic. It bears obvious similarity with the construction of diaspora by Clifford who argues that the construction of diaspora is a culture of disjunctive spaces in which meaning is constantly reconstituted through displacement and hybridity (Clifford, 1994). The narrative form of Hosseini is an epistemology of diasporic dispersion, therefore, characterized by fragmentation, multiplicity and the weaving together of memory and identity.

The Politics of Belonging and the Ethical Quandaries of Return

And the Mountains Echoed evolves into a critical approach to the controversial politics of belonging and ethical dilemma embedded into the concept of the return of the diasporic discourse. The diversity of reactions of characters to their country, both nostalgic and longing, as well as alienated and reproving, underline the relative and relative character of home to displaced peoples.

The diasporic privilege and the local suffering are revealed through the repatriation of Idris and Timur to Kabul. Though their diasporic condition grants them economic and social capital, it also makes them be out of the real-life of compatriots. The awkwardness of the situation as evident in Idris, who fears that he may vomit and disgrace himself (Five, Spring 2003), is problematic of idealistic conceptions of return as smooth or healing and consistent with the finding of the dilemma of the returnee (Rahimi, 2015). Belonging as portrayed in the novel is therefore contingent, has unequal powers and is mediated by dynamic historical and geographical forces.

The adult coming back home of Pari makes the concept of diasporic belonging even more complicated. Her alienation to the cultural and lingual landscape of Afghanistan makes real the message of Brah which says that diaspora is associated with numerous attachments as well as dislocations (Brah, 1996). Her hybrid identity represents the dual diaspora situation, in which the homeland is both a memory and alienation location.

Importantly, the text prefigures relational ethics using the themes of care giving and family responsibility. The persistence with which Abdullah longs to be with Pari even when she is physically and diasporically distant is a testament of the sustaining quality of the affective ties in the diasporic identity. His thoughts, "And the little sister of Baba, Pari, was my secret companion, so I would always be able to see the black of her hair and the white of her profile looking straight ahead at the board, defying the dominant individualist frames (ch. "Nine, Winter

2010"), bring to the fore collective memory and growing attachment as a key to the survival of the diaspora.

The gendered nature of the diasporic experience as demonstrated in the novel is that the female bodies are always memory and trauma and resilience repositories. In the case of Nila Wahdati, in specific, the story anticipates this embodied reality of exile. Her very spooky words, "It is gone. they had emptied it all out of me in India. I'm hollow inside" (ch. The title, Four, is an image of psyche and bodily emptiness, which has been brought about by violence of war and displacement. This metaphorical ride is also concurrent with feminist studies of diaspora that emphasize the presence of a female body as a repository of past trauma, as well as a repository of agency (Yuval-Davis, 1997).

Gendered Memory, Embodiment, and Diasporic Subjectivity

The example of Nila, who first travels to Paris and then becomes even more dispositioned, is indicative of the forces of intersectionality of diaspora, in which gender, class, culture all combine to create the vulnerability, and the empowerment - forms of vulnerability, forms of empowerment. The effects of women in the novel as the important actors in the memory relay and community maintenance make readings of diasporic identity a narrow set. These women engage in storytelling, caregiving and resilience in a bid to preserve cultural continuity and intergenerational knowledge in addition to Hirsch- post memory (Hirsch,2012).

And the Mountains Echoed by Khaled Hosseini is an essential piece of literature of the Afghan double diaspora, which indirectly explains the complex relationship between (dis)placement, identity loss, and cultural hyphenation in a continuous process of negotiating diasporic subjectivities. The embodied experience of recurring (dis)placements in the polyphonic narrative and disjunctions of time through the transgenerational transmission of the trauma and memory is the main theme of the diasporic consciousness in the novel. Baba Ayub, Abdullah, Pari, Idris, and Nila are depicted to demonstrate the multiple processes of belonging and alienation in diaspora space as defined by Avtar Brah.

Hosseini employs an intersectional critical prism to view dialectics of power, gender, class and ethnicity within transnational situations and shows that the identity of diasporas is constantly being enacted within fluid, liminal and deterritorialized space. The breakdown of chronological lineal order and narrative fragmentation within the novel are epistemological forms, which signifies the affective disruption of the diasporic existence as articulated in the modern trauma and memory studies.

More specifically, *And the Mountains Echoed* confounds the essentialist idea of homeland and homeland return and presents the ambivalent and ethical ambiguities of belonging in a diaspora. Moreover, the intersubjective and relational ethics of care the text practices is attractive to the maintenance of the diasporic identity by the affective bonds in spite of geographic dislocation.

6. Conclusion

Conclusively, the paper praises the novel by Hosseini as a worthwhile contribution to diasporic literature, discussion of double diaspora, and transcendence of reductive paradigms of identity formation as well as the dynamic and processual and intersectional (or contingent) nature of the category of identity. By bringing the text and the circumstances in which the text was created to the more extensive postcolonial discussions concerning mobility, cultural hybridity and memory making and transmission, the research attempts to enhance the insights into the transnational experience of the Afghan diaspora in the globalized world.

References

- Appadurai, A. (1996). *Modernity at large: Cultural dimensions of globalization*. University of Minnesota Press.
- Bhabha, H. K. (1994). *The location of culture*. Routledge.
- Brah, A. (1996). *Cartographies of diaspora: Contesting identities*. Routledge.
- Caruth, C. (1996). *Unclaimed experience: Trauma, narrative, and history*. Johns Hopkins University Press.
- Clifford, J. (1994). Diasporas. *Cultural Anthropology*, 9(3), 302–338.
- Cohen, R. (1997). *Global diasporas: An introduction*. Routledge.
- Hall, S. (1990). Cultural identity and diaspora. In J. Rutherford (Ed.), *Identity: Community, culture, difference* (pp. 222–237). Lawrence & Wishart.
- Hashimi, T. (2017). *Afghan diaspora: Cultural identity and memory*. Palgrave Macmillan.
- Hirsch, M. (2012). *The generation of postmemory: Writing and visual culture after the Holocaust*. Columbia University Press.
- Hosseini, K. (2013). *And the mountains echoed*. Riverhead Books.
- Kaplan, E. A. (2005). *Trauma culture: The politics of terror and loss in media and literature*. Rutgers University Press.
- Kleist, N. (2016). Return migration and the myth of return: Negotiating diasporic identities. *Migration Studies*, 4(1), 1–20.
- Malkki, L. H. (1992). National geographic: The rooting of peoples and the territorialization of national identity among scholars and refugees. *Cultural Anthropology*, 7(1), 24–44.
- Mbembe, A. (2017). *Critique of Black reason*. Duke University Press.
- Naficy, H. (2001). *An accented cinema: Exilic and diasporic filmmaking*. Princeton University Press.
- Ponzanesi, S. (2014). Transnational trauma and the diasporic archive in Khaled Hosseini's *And the mountains echoed*. *Journal of Postcolonial Writing*, 50(3), 299–312.
- Rahimi, R. (2015). The myth and reality of return in Afghan diaspora narratives. *Migration Studies Quarterly*, 8(1), 15–29.
- Safran, W. (1991). Diasporas in modern societies: Myths of homeland and return. *Diaspora: A Journal of Transnational Studies*, 1(1), 83–99.
- Salih, R. (2016). *Displacement and identity: Afghan refugees and cultural memory*. Routledge.
- Singh, J. (2016). Echoes of displacement: Narrative layers in *And the mountains echoed*. *Contemporary Literature Review*, 52(4), 435–450.
- Spivak, G. C. (2010). *Can the subaltern speak?* (R. C. Morris, Ed.). Columbia University Press.
- Stein, L. (2019). Narrative and diasporic memory: A study of intergenerational transmission in Afghan refugee communities. *Memory Studies*, 12(3), 329–343.
- Vertovec, S. (1999). Conceiving and researching transnationalism. *Ethnic and Racial Studies*, 22(2), 447–462.
- Werbner, P. (2008). *Anthropology and the new cosmopolitanism: Rooted, feminist and vernacular perspectives*. Berg.
- Yuval-Davis, N. (1997). *Gender and nation*. Sage Publications.