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Twinning Comparative Literature and Arab Diaspora

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ABSTRACT

The present article seeks to investigate the phenomenon of Arab diaspora through a comparative lens. Accordingly, the novels of two different contemporary female writers have been chosen including Susan Abulhawa and Inaam Kachachi in order to be analyzed through the American comparative school and diaspora theory. This study aims to prove the way these two novelists are inextricably linked to their lost homes. So far, there have been no similar studies bringing the respective authors together, moreover, there has not been any study regarding the comparative analysis of Abulhawa and Kachachi in the realm of diaspora. As such, this article tries to fill the gaps of previous studies by assimilating the diaspora theory into the political and historical realms. For achieving this aim, Faist's (2010) three phases of diaspora, Said's (2000) concept of exile, and Jost's (1974) four criteria of the American school are going to be adopted. Through this combination, this study will illustrate the similarities and differences between Abulhawa and Kachachi in writing about their homeland.

Keywords: Arab diaspora, comparative literature, exile, home(land), integration

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1. INTRODUCTION

Comparative literature travels through the time and space of literary styles and texts. It investigates the links between literature and history, culture, politics and theories of literature. Comparative literature is not concerned only with comparing one literary work to another; it also aims to explore different countries, cultures, traditions, and timelines. Comparative literature sheds light on how various writing approaches deal with literature differently, and therefore, it deepens the knowledge of what differences and similarities are found between different literary works and how significant they are.

This article attempts to examine Abulhawa and Kachachi since both have experienced the same conditions of living in Arab diaspora; thus, it seems that they have experienced living in similar contexts with a comparable writing style. Throughout this research, the comparative literature theory and its American school are going to be discussed. Also, it has been attempted to account for how this theory is related to the living situations of these two authors by paying careful attention to the circumstances that drove Abulhawa and Kachachi to flee, stay in exile and write in such a pensive mood.

1.1 Comparative Literature

Brown (2013) argues that comparison is involved within a series of critical studies and through that, it is interwoven in all thought (p. 70). The poet Matthew Arnold invented the term 'Comparative Literature' in an attempt to translate 'Literature Comparée,' and believed that no literature is properly understood except in relation to another literature (as cited in Brown, 2013, p. 70). Critics like Carré cautioned against comparative literary approaches that were

largely based on the elements of influence. He argued that such studies are too mysterious to illuminate in the literature of a nation during a certain time due to the aspects of "reception, intermediaries, the growth of travel and attitudes" (as cited in Remak 1961, p. 4).

Abood (1999) demanded that comparative literature does not mean that national literature explores phenomena of influence; rather, it is a form of literary and critical studies that transcends and at the same time does not exclude this cycle of influence. In addition, Abood (1999) argued that foreign literature in the Arab world has to be read by Arab critics, as the author seeks to show explicitly that, even without the conscious understanding of a comparativeliterature, comparative literature will play a major role in the treatment of major problems in the contemporary Arab literature (pp. 6-7).

1.1.1 The American School of Comparative Literature

The second half of the twentieth century witnessed a new critical school of comparative literature the founders of which are considered Henry Remak and Rene Wellek (Abood, 1999, p. 45). Wellek (1978) strongly criticized the historical French school and its ideas, accusing it of solely adopting the nineteenth-century philosophies such as historicity and positivism (p. 272). In Addition, Wellek (1978) claimed that the French school's interpretation of rules distinguishes texts from their literary value systems, stating that it is only the external features and not the internal elements that reflect the creative and aesthetic nature of literary works with which the French school is concerned (p. 272). However, Remak (1961) has noted that comparative literature should not be seen as a single discipline but as a bridge between multiple topics and subject areas (p. 3).

Communities around the world have many points in common despite their diverse cultures and languages, and such affinities are purely the products of individual desires and needs preferred directly or indirectly. For that reason, Bassnett (1993) proclaimed that the American comparative literature school was built on universal and interdisciplinary ideas (p. 33). In fact, the American school has dismissed a further chief principle of the French school, which is binary study, and Enani (2005) has declared that the comparison of two international works of literature is only one perspective of the subject (p. 40). Similarly, Gayley (1993) has also confirmed that the study of single literature can be like scientific comparison, whether it is to look at the cause and rule of literature in ethnic or human psychology (p. 6).

The early and contemporary students of comparative literature have dominated this approach. Bassnett and Gayley have related this topic to "society evolution, human creation and the effect on the social and human life of the environment" (as cited in Enani, 2005, p. 41) Thus, the effect of historically divergent literature would be neglected by the method of focusing on the common contributions of humanity across disciplinary lines, and as such, comparative research requires analyzing individual desires and expectations, irrespective of their context and/or their national climate, since literature represents culture (Albrecht, 1954, p. 425).

1.1.2 Comparative Literature in the Arab World

The purpose of comparative literature in the Arab world can be, according to Hilal (1975), mainly enhancing the national identity and their social awareness in addition to emphasizing the originality of the national spirit in relation to humanity in general (p. 4). No particular attention was paid to comparative literature in the Arab world at its very beginning in the early 20th century; however, Arab comparative literature emerged rapidly during the 1970s and 1980s, during which Arabic comparative literature witnessed a fast theoretical development as well (Khezri, 2015, p. 43).

Ghazoul (2006) indicates that early Arab comparitists, such as Ruhi al-Khalidi (1864-1913) whose book was the first on comparative literature, followed the West in their comparative literary studies; nevertheless, Ghazoul (2006) argues that the Napoleonic conquest of Egypt and its implications are a natural impact (p. 116). In a variety of university higher education institutions around the Arab world, comparative literature has been a research focus since the 1980s, and the traditional French school was introduced to their comparative literary studies, and then went on to include theories like those of the American school, reception, Marxism and postcolonial theories (Khezri, 2015, p. 43). Although Arab scholars have sought to establish their own theories in this field because of their interest in comparative literary studies, the Arab comparative literature school has had very little to say in the face of the Western prevailing theories (Khezri, 2015, p. 45).

In his book, *Al-Adab al-Muqarin: Mush'kilat wa Afaq (Comparative Literature: Problems and Horizons)*, Abood (1999) has stated that the quick globalization process is an essential issue for comparative literature. Abood (1999) has also attempted to prove that comparative literature can be very important in the context of contemporary Arabic literature, and it cannot be achieved without comparative literature and its national, geographic, or multinational

aspects (pp. 4-5). Moreover, Abood (1999) has suggested that an approach to the American comparative literature school can be explored in a manner that transcends national boundaries and literary phenomena.

Since the key phenomena of literature in all their types and patterns do not belong to a single national literature, the comparative literature school in America insists on investigating these phenomena within its own natural context rather than the construction of a comparative context (Madhi, 2003, pp. 84-87). Additionally, any critical phenomena affecting literature would eventually re-appear into other literature as a reflection of early social growth of culture in which that literature is published. Still, its presence cannot be seen as a pure product of the effect, and it is a clear result, regardless of the moment of its creation, of the social circumstances of the cultures under which such literatures are published (Wellek & Warren, 1956, pp. 102-104). The problem of literary progress thus has a close link with the growth of the culture, although it depends on where it is established. Literature goes through the same cycles and demonstrates the development of the same fundamental types and patterns in literary forms and trends.

1.2 Classical and Contemporary Diaspora

The variety of topics discussed through a diasporic lens shows the potential of this term, at the same time as questioning the accepted definitions of distinctions for diversity to be integrated into art historical discourses. Diaspora is certainly not a modern word and it is used to indicate the dispersal of the Jewish people in the third century BCE. Diaspora was only extended in the later part of the 20th century in order to represent not only populations scattered with brutality as with the Jewish and African diasporas, but also nations, traditions, individuals and even works of art distributed worldwide under late capitalism circumstances. Diaspora can be made more widespread by the global waves of imperialism and the modern types of mass media, as it gives people a new sense to organize themselves into what Arjun Appadurai called "diasporic public spheres" (Wofford, 2016, p. 75).

The idea of homeland has been deeply rooted in the early discussions on the topic of diaspora, which have been dealing with paradigmatic problems or a few key situations including the Jewish diaspora. Cohen (1997) has distinguished between all experiences stemming from violence or trauma, and claims that for defining diaspora there should be clear collective sensations of the homeland (p. 26). Many diaspora dictionary definitions have not explained the term in respect to the situation until recently, and when other cases started to be debated in diaspora, meanings remained at least initially directed to this conceptual homeland, to the Jewish case, and to other 'modern' diasporas, including the Armenian and the Greek (Sheffer, 2013, p. 9).

Brubaker (2005) has remarked that the historian George Shepperson introduced the notion of the African diaspora by engaging the Jewish experience; he has also noted that the Palestinian diaspora was often perceived in the Jewish case as a "disaster" diaspora or a "victim diaspora" (p. 3). Moreover, the idea of the economic diaspora or the 'mobilized diaspora' was built based on a few facets of the history of Jewry and also included the history of Greece and Armenia. Brubaker (2005) has discussed how the 'classical' diaspora has moved away from their historical roots, and how this term is used in reference to linguistic groups in trans-ethnic and trans-frontier languages, such as Francophone, Lusophone, and Anglophone.

The term "world faith cultures" is commonly used about Hindu, Sikh, Confucian, Buddhist, Huguenot, Muslim, and Christian diasporas, and therefore, the term 'diaspora' is now used for any group that is involved with absolute scattering; and despite such a notion of homeland, refugees have, however, been largely assimilated as diasporas (Brubaker, 2005, p. 3). Diasporas arose from the displacement of territories across individuals and not necessarily from individuals across borders, like Hungarians, Russians and other ethno-ethnic groups whom were isolated from their respective national homelands by political frontiers. This concept is further confused by the relatively prevalent use of 'diaspora' as a symbol for a global migration of mobility in which refugees are frequently regarded as essential, in addition to the fact that diaspora demands transnational life, dispersal and distribution across the globe (Schulz & Hammer, 2003, p. 8).

In the Septuagint, the translation of the Hebrew Bible into Greek from the third century, the first appearance of the term 'diaspora' is found, and the function and importance of the diaspora in the Septuagint should be known in the theological context (Dufoix, 2019, p. 11). Therefore, the diaspora, like the Babylonian exodus of the sixth century of the Jewish people does not indicate historical dispersal, but explains the divine punishment, which, by refusing to adhere to God's commands, will be a problem for the Jews all over the world (Dufoix, 2019, p. 11). From the twenty-first century and afterwards, a new understanding of diaspora appears which was developed by Simon Dubnow in 1931 in the Encyclopedia of Social Sciences as an important landmark in expanding this concept of diaspora as the entry into other cultures, the use of which became more widely practiced in academia in the fifties and sixties decades of the twenty-first century (Dufoix, 2019, p. 16).

Flores (2009) has claimed a neo/new diaspora is the relocation, migration, and transfer of people through movements like globalization, neoliberalism and capitalism, away from their own homeland, which are causing economic, financial, political and cultural challenges for the citizens of their country that push them to move and migrate (p. 16). Moreover, Flores (2009) adds that 'New/Neo Diaspora' is a rebirth or expansion upon diaspora's traditional definition, in the sense that diaspora is based on cultural, environmental, political and social causes and the study of a social group's multimodality and self-awareness. This definition further looks at the connections that are deep in political and cultural engagement in their ancestral lands and diasporic societies with their native countries. The notion of return to their homes, relations with other groups in the diaspora and the absence of true host country are other main features of the new/neo diasporas (Flores, 2009, p. 16).

Furthermore, Flores (2009) has argued, "the depth and reciprocity of the ties between refugees or displaced peoples and their countries of origin is one of the most significant distinctions within the diaspora and the new/neo diaspora" (p. 220). A recent interpretation of the term has led scholars to recognize that diaspora is about processes that begin same cycles and demonstrates the development of the same fundamental types and patterns in literary forms and trends.

1.2.1 Souls in Exile: Edward Said's World

Etymologically, the concept of 'exile' derives from a Latin word 'exilium;' 'ex' means "out" and the root 'solum' refers to "ground, land or soil," 'exile' in Latin is also associated with "salire" in Latin, which means "to leap or spring," that indicates both traumatic division and development (McClennen, 2004, p, 14). Exile also involves displacement from local or municipal areas, but it has only gone past a compulsory withdrawal from a certain geographic venue; it is also perceived as separate from immigration since refugees are assumed to neglect and start new life while the exiled maintain a sense of longing for a true or imagined homeland (McClennen, 2004, p, 14). Displacement influences the view of the exiled in their present location, their country of origin and intellectual products, and in order to be exiled, one must not be removed from their homeland as processes such as conquest and modernization could culturally change a location and create a feeling of alienation and displacement from a traditional homeland (McClennen, 2004, p, 14).

Said (2012) has pointed out that exile can be "actual," "metaphoric," "voluntary," or "non-voluntary" (p. 39). Exile is associated with the concept of the intellectual according to Said in *Representations of the Intellectual* (2012). However, this notion is also part of a wider democratic process dividing academics from the politically opposed ones who are the no-sayers against political authorities and thus immigrants and exiles in terms of privileges, wealth and honors (Said, 2012, p. 39).

Said is an exiled Palestinian intellectual who is renowned for his ideas on exile and post-colonialism in *Orientalism* (1978), and in particular, he has focused on the significance of the contextual meanings of text and critics. Moreover, Said has addressed English literature, the nature of the texts, how they are created, and how the West conquered the Eastern or the Oriental world as he calls them. In *Reflections on Exile* (2000), Said has described exile as an unhealable gap imposed between the self and its true home (p. 173), which inscribes exile as a pain and loss situation. Said (2000) also sets the limits of the term 'exile' for those who are not able to go back home long ago, as acceptance of the definition of exile is an undisputed force that prevents a prisoner from returning home.

With the uncertainty of studying the culture of exile, the differences between exiles, migrants, and expatriates need to be clarified. Many theorists and critics have stressed the differences between these categories of people living apart from their countries of origin. Said (1984) explains that while power is one of the main aspects of exile, there are some other differences between these categories (p. 181). Exile was born from the age-old banishment practice. Once exiled, the exile lives an anomalous and unhappy life, stigmatized as an alien individual. However, refugees came into being in the 20th century, and the term 'refugee' has been symbolic and indicates vast numbers of poor people who need immediate foreign aid, while exile has been followed by a bit of alienation and spirituality. Expatriates, in addition, live voluntarily and for personal or social reasons in a foreign country (Said, 1984, p 181).

1.2.2 The Journey from Diaspora to Integration

As concluded previously, diaspora simply refers to the scattering of people from their own country, and the term 'diaspora' is derived from 'scatter,' which is a Greek term, and shows the dispersed citizens who are forced to flee their home country and live around the world in a new place. As a result, mobility refers to the emphasis on physical activity instead of making the individual research the wider social structure that Diaspora connotes, namely a series of associations, networks, speeches that represent diasporic activities, mobility perhaps transfers the individual's key attention to a community that has migrated or been displaced. Mobility of young people is most frequently discussed in

literature as a central aspect of current youth personalities during the transition to adulthood (McCarthy & Logue, 2008, p. 43).

Woodman and Wyn (2014) argue that youth mobility migration is not only physical, but also economic, psychological and social in nature (p. 2). Consequently, Tsagarousianou (2001) has declared that a significant shift from 'mobility' to 'connectivity' is made, which is in other words, a shift from the concerns of diasporic issues, namely migration and displacement, to find links to the homeland through the processes of communication and material or cultural exchange (p. 51).

Additionally, Koinova (2018) states that physical mobility may involve various place attachments like time and types of identities known to be fixed, frozen or floating (p. 1251). Theoretically, mobility studies have concentrated on migratory time, while diaspora studies have focused on permanent migrant and host-states settlement over several generations. Thus, diaspora identities are aligned to the past and can freeze in time to reflect visions of a country, a nation-state, or language that is linked to a particular point in history when refugees or immigrants leave their homelands. Moreover, Koinova (2018) places the analysis on the research map and the main junctures of transition and change of diaspora strategy as well as its effects on the mobilization of diasporas in one part of the globe. Important junctures have the ability, from "outside" the homeland territory to "inside" the territory, to turn and alter the location of a strategic center, following an internal goal (Koinova, 2018, p. 1261).

Likewise, a key feature that distinguishes diasporas from individual migrants is their consciousness of their origins and roots, which is heightened by communication and visits, and is retained in memories, story-telling and other creative forms asserts that there are no clear lines in immigrant life, as they live in a world of millennia of history and have different lives and roles, moreover in the host countries, they feel alienated (Puri, 2013, p. 190). Diasporic consciousness is a difficult term since it includes concepts such as exile existence, loss of life, an outsider's consciousness, a desire for the home, exile burden, displacement, and relocation. Diasporic consciousness refers to a particular sort of awareness that dominates the transnational communities of today and has a dual nature. In relation to the memories, it more specifically defines the home country that highlights a myriad of experiences showing a particular state of mind and, most importantly, a sense of identity.

Safran (1991) argues that diasporic consciousness is a state of mind and a sense of belonging, which in the different contemporary transnational cultures have received recognition (p. 82). Moreover, Wahlbeck (2002) has long proposed that refugees must be seen from the 'diaspora' lens communities outside the traditional concept and measurement of statistics or empiricism for the sake of better comprehension and conceptualization of ethnography (p. 225). Wahlbeck (2002) argues that all refugees are aware of their diasporic consciousness because they are no more members of a network that shares identity with a community, location or land (p. 225).

In order for diasporic people to be integrated, they may pass through the process of de-diasporization that has various spatial, personal, and spiritual realms and is defined as the proactive quest for inclusion in a global sects and the establishment of concrete transnational connections that decenter both "home" and any host countries' cultural environment (Krause & Dijk, 2016 p, 99). Through this process of de-diasporazation, influential questions appears on the ground such as what is made present when imaginary "home" is made absent, is the quest for a new belonging, and then decentered on the presence of the place and the migrant in new physical and spiritual landscapes in which other attachments than those to a (mythical) home, need to be forged? (Krause & Dijk, 2016, p. 99).

By evaluating the methods in which the process of de-diasporization can develop, the significance of what Massey (1994) has called new "networked Sociabilities" becomes clear (p. 110). De-diasporization is a critical geography introduction and the linking of regional and transnational landscapes through the activity of a community (Krause & Dijk, 2016, p. 110)

Laguerre (2006) affirms that usually three elements are generally described in international literature of migration studies: first, forward motion which puts an emphasis on its causes and sequences (p. 133). Second, the migrants (settlers, citizens, refugees) themselves and their integration into a new social formation with a focus on developing transnational diasporic societies and spaces and depressive identities that draw on the issue of lack of suit, and the expansion of dual citizenry between state and transnational rights and transfers to the homeland by diasporans (Laguerre, 2006, p. 133). Last, backward motion focused on the returnees and their reinstatement in the country of sending, yet no emphasis is placed on the nature of the de-diasporization established which could be a counterweight to a large focus on the structural and linguistic assimilation literature (Laguerre, 2006, p. 133).

The importance of de-diasporization is its occurring both in countries of sending and receiving, as such it deserves some consideration: the parameters of the diasporic identity and the making, unmaking and the redevelopment of returnee identity can be clarified in both the homeland and the host land (Laguerre, 2006, p. 133). Laguerre (2006) further adds that de-diasporization is characterized as a process in which a diasporic subject, returning to the sent country, reinscribes themselves in the transnational circuit of a transnational country and acquires homeland citizenship,

which distinguishes three different sites for the de-diasporization of the birthplace, the host country, and the transnational environment (p. 134).

Sheffer (2013) claims in respect to the generational differences in returning men, various studies investigate refugees of first generation born in the countries they returned to, focusing on the return migration for (co-)ethnics or diasporans, second and old generation migrants raised and brought up outside their parents or ancestors homelands (pp. 18-21). Such movements have become known in the form of re-grouping or gathering migrant communities or dispersing works that not only deal with the emergence and formation of diasporas but also the demise and unmaking of ethnic groups, which contribute to "reversing the scattering" or "de-diasporization" (Sheffer , 2013 , pp. 18-21).

Baubock et al. (1996) announce that with respect to meaning, some individuals use integration as a paragon that subordinates other dominant concepts such as assimilation and multiculturalism, which is regarded by many as an end of itself, while others see it as an adaptation, and some may see it as the medium of assimilation and multiculturalism (Baubock et al., 1996, p. 14). According to Favel (2005), the Chicago School of Urban Sociology popularized in the early 20th century the terms "integration" and "assimilation," before becoming familiar with the consequences of immigration in public policy debates. These two concepts were mainly developed in the United States (assimilation) and Western Europe (integration), both of which refer to the settlement process, host-city interactions and social changes following immigration (Favel, 2005, p.).

Boswell (2003) reveals that integration can be assimilated, multicultural, or separate, and researchers have measured host-cultural, social, economic, and political integration across four dimensions, which are the basic dimensions of integration that put all facets of an immigrant's life together. In Boswell's (2003) terms, cultural integration is defined as the knowledge of host country's language, some understanding of its society and respect for its basic norms, while social integration means insertion into education and welfare systems (p. 75. Moreover, economic integration is the access to labor market, employment and finally political integration is equated with the final stage of integration through the right to vote and to stand for election, usually acquired through naturalization (Boswell, 2003, p, 75). Rinus Pennix has developed these four classical dimensions of integration under a typology of migrant integration policies based on inclusion or exclusion, which centers on the concept of 'citizenship' (as cited in Hamberger, 2009, p. 14).

Boswell (2003) has also declared that the minority group's adoption of host company's cultural norms is known as acculturation or cultural integration, and the acculturation or cultural incorporation of Milton Gordon is characterized as the cultural practices of the host community embraced by the minority group (p. 77). Milton Gordon argues acculturation happens when an ethnic group starts embracing cultural elements of the society receiving it such as language, dress style, food, religion, values and taste in music (as cited in Boswell, 2003, p. 77).

In Jaret's (1995) terms, cultural integration is characterized by a transitional period, where immigrants adopt the new culture elements, while retaining their own old culture's elements (p. 360). Intrinsic and global cultural characteristics also occur, and the cultural attributes inherent to it are those that are significant elements of the group's cultural identity, faith and its musical characteristics, while the extrinsic features are the "marks of the group's historical vicissitudes in adapting it to its geographical setting" (Jaret, 1995, p. 360)

Brah (1996) affirms integration is not an applaud of the assimilation and ethnic convergence as equal rewards in a socially inclusive environment (p. 26). No matter how the illusion of return in the Arab diasporas slowly wipes out and the extent of their integration in their host countries, there have been developed trans-state networks to build their identity in the language, cultural and political sphere (Brah, 1996, p. 227). Cohen & Fischer (2019) assert that due to the longevity of diasporic existence, changes in home borders and major changes are more likely to occur under other domestic circumstances (p. 164).

Diasporic migration and especially diasporic return, therefore, somehow differ from other types of return migration, as it may occur after several generations from home whose development is not only in visions and memories of people, but is also more tangible (Cohen & Fischer, 2019, p. 164). Moreover, conflict and (re)definitions of identity may include or contribute to immigration much more complicated, nuanced and emotionally burdened than the return of other migrants that may include convergence and nationality and membership procedures, and the probability of re-emigration preparation (Cohen & Fischer, 2019, p. 165).

1.2.3 The Three Phases of Diaspora

Faist (2010) has contended that 'diaspora' is an ancient term that lately has experienced dramatic shifts in its applications and definitions (p. 10). Originally, this term was applied only to the historical background of certain communities, in particular Jews and Armenians, which was modified in Europe to cover ethnic minorities (12). Since the late 1970s, the number of frameworks and definitions for diaspora has risen dramatically, though; three characteristics describe most of these meanings, each of which can be divided into older and newer applications (Faist,

2010, p. 12). The first characteristic involves migration or dispersal factors. Forced dispersion is an older notion rooted in Jewish history, and especially Palestinians in modern days (Faist, 2010, p. 12). The new ideas about diaspora also clearly apply to some form of dispersion; they may also include trade diaspora like Chinese or labor migration diasporas like Turkish or Mexican diasporas (Cohen, 1997, p. 9).

The second characteristic combines cross-border homeland and destination encounters, either by defining a country's future through manipulating it from abroad or by promoting return there, older ideas explicitly suggest a return to the (imagined) homeland (Safran, 1991). Newer uses replace returns, however, often with continuous cross-border connections (Faist, 2010, p. 10) In certain cases, a non-territorial nation may also be an imaginary homeland such as a global Islamic world, which underlines the fact that, not only ethnic but also religious groups or communities were listed historically (Faist , 2010 , p . 12). The third characteristic relates to the incorporation or integration in settlement countries of migrants and/or minorities Faist, 2010, p. 13). Older diaspora views implied mainly that their members do not fully integrate into the new homeland socially, politically, economically and culturally). Diaspora also includes the preservation of diaspora borders by the national majority, assimilation would then entail the end of the diaspora, both ethnically and religiously established (Faist, 2010, p. 13). Safran (1991) a political theorist, discusses a variety of the features of diasporas: dissemination of two or more places; common home mythology; host country alienation; idealized return to the country of origin; contribution to the preservation and security of the country of origin; and ties to a country describing the "ethno-communal consciousness" of the diaspora unity solidarity. Safran (1991) argues that every diaspora is situated historically and that the form nations are pictured in there which proves how diasporas must be more effort to taunt the essence of these differences (pp. 83-86).

1.2.4 Arab Diaspora

The study of diaspora in Arabic literature is associated with such topics as migration, diaspora, and exile that are deeply rooted in the early Islamic engagements with 'hijrah' or migration, and the present diasporic and exilic issues, which have resulted in the establishment of the poetry and prose of immigration, war, isolation, distancing, and dislocation. Al-Maleh (2009) contends that the British-Arabic literature, born from the region, has the same "hybrid," "exilic" and "diasporic" problems that have disturbed post-colonialists due to a tension between the center and the frontier, the homeland and the host nation, time, belonging, loyalty, and affinity (p. 11). At the core of these functions are questions of cultural and relational identity, and conflict between assimilation and preservation is similarly constant. During 1930-1970, Arab immigrants settled in the mainstream American society and other communities, assimilated, and even vanished. The one-century Anglophone Arabic writing is divided into three trends: Mahjar (emigrants in America at the beginning of the twentieth century); Europeanization aspirants in the mid-1950s; and, eventually, the hyphenated, transcultural writers from the last 40 years who scattered all over the world for reasons such as exile or diaspora (Al-Maleh, 2009, p. 11).

The early Arab immigrants came from deprivation, analphabetic backgrounds and worked their own literary elitism according to Al-Maleh (2009); in addition, they were able to keep a balance between East and West, they were also able to sustain the situation (p. 12). The next generation of the 1950s emerged from the privileged backgrounds and strived hard to accept the identity of the European 'other,' typifying the traumas of the ethnic 'colonized' who had no choice other than to take on their own isolation and loneliness because they had cut their ties with their mother country, even though they were fated to be rejected by metropolitan forces (Al-Maleh, 2009, p. 12).

The third group that is the least homogeneous refers to those who began writing after the 1970s, they were those second, third, and even fourth generation of the hyphenated Arabs who were born and raised on the no longer foreign land of their immigrant forebears; moreover, there were those who were new immigrants who worked out of an experience of transculturation (). The latter came from diverse intellectual and social backgrounds, faiths, vocations, and political inclinations who settled in Canada, USA, Britain, and Australia and had a diverse or divergent connection to the homeland. Al-Maleh (2009) also refers to the growth of Arab-American literature as cultural occurrences in the Arab World that have been contributing to increasing the Arab-American community's political consciousness and to reinforcing its bond with the original world, which is connected to collective efforts countering disrespect especially in the media that has to do with their desire to build a more respectable impression of themselves and their culture (Al-Maleh, 2009, p. 24).

1.3 Susan Abulhawa: A Voice of Palestinian History

Susan Abulhawa was born in the 1967-Six-Day War amongst refugees. When she was a young woman, she moved to the United States and grew up in the North Carolina's foster care system. Later she received a M.S. in neuroscience from the University of South Carolina. Currently Abulhawa is the founder of the Palestine Playgrounds

Inc, a non-governmental organization that builds children's play areas in the Palestinian Occupied Territories and in refugee camps (http://www.bloomsbury.com/uk/this-is-not-a-border-9781408885000/). Moreover, she is an American-Palestinian writer, political commentator and human activist who is the author of the novel Mornings in Jenin (2010), the collection of poetry My Voice Sought the Wind (2013) and the novel The Blue between Sky and Water (2015).

In addition to being an activist and a novelist, Abulhawa is a distinctive poet in the modern-day era, who declares, "I wrote poetry before I wrote anything else. Poems in Arabic, to be precise" (as cited in Abdollahi, 2017). The Algerian poet, Amin Khan declares that in Abulhawa's voice suffering and exile bring readers closer to the intricate and true essence of life and poetry; a relentless struggle for love, freedom, and dignity (as cited in Abdollahi, 2017). Khan also mentions that Abulhawa's flesh open is also her soul open that enables capturing in a handful of naked words the infinite anxiety and the unaccomplished delight of mankind's experience (as cited in Abdollahi, 2017).

Abdollahi (2017) interviews Abulhawa asking her about what role the Palestine writer plays in the conflict, to which Abulhawa replies refusing the word conflict as she states it is not a conflict. Abulhawa explains that there is a disagreement between two usually fair parties that disagree, there are no conflicts between colonialism, colonialism and neoliberalism; it is oppression– of ethnic cleansing and eradication (Abdollahi, 2017) The Israeli-Palestinian situation is also a matter of settler colonialism and apartheid, in which Palestinian writers are not mediators, yet literature becomes a part of humanity, and if they belong to a community whose very life becomes rejected, to whom the universe says, "You do not exist," this is a de-colonization composing their own story and creating work (Abdollahi, 2017). In this kind of political sense, what Palestinian art and Palestinian literature do is to claim their identity, life, civilization, and old history, which are part of them (Abdollahi, 2017).

Abulhawa's writings spin around common human concerns that Palestinian people living under the Israeli occupation share whose visit to Jenin refugee camp in the immediate aftermath of the massacre that took place in April 2002 developed a passionate motivation in her to write "a human story" of people living under the yoke of the Israeli colonialism. Affected by these experiences, Abulhawa resolved to reflect on them in her novel, however, the result was different from what Abulhawa intended when she first set pen to paper (Naguib, 2011, p. 78) t. Abulhawa's Mornings in Jenin (2010) belongs to the unusual voices of the Palestinian diaspora, and unlike mainstream narratives that deal with the Israeli-Palestinian conflict, Abulhawa, a writer of the American-Palestine period, expresses her anomalous compassion and talks about discrete social and political issues in the novel.

Mornings in Jenin (2010) is a true historical novel where overlap happens between history and the narrative, at the end of which Abulhawa herself documents under a separate part entitled 'notes from the author' that despite the fact that the characters are fictional, Palestine is not, nor are the events and neither the historical figures of the novel. According to Reuters, world's largest international multimedia news agency, the plot of the story is linked intertextually with Ghassan Kanafani's (1936-1972) short story about a Palestinian child who was found by a Jewish family in a house he had captured in 1948 and who was raised by them (https://ara.reuters.com/article/idARACAE82P04020120326).

Nakba is one of the most tragic and divisive occurrences since the Israeli-Palestinian war of Independence (1948–1949) that has been the situation of the Palestinian refugee population. During that time's terror, hundreds of thousands of Palestinians fled or were forced from their homes to avoid the brutality that would be imposed on them by Israel's green line. The Nakba occurrence is known as Catastrophe. Resolution 194 of the United Nations' (UN) General Assembly calls for these exiles to be returned to home in vain (Tucker, 2008, p. 347). The reality behind such statistics remains, and the past and future status of Palestinian refugees remains a question as contentious and politically complex as East Jerusalem's future status and the fate of Jewish settlements. In modern Arabic literature, this marked a turning point inspiring literary and content reorientation, a literature chronicling the ongoing conflicts between Israel and Arab States and the concurrent diasporas also became vitalizing (Tucker, 2008, p. 638). A lot of Palestinian poetry is based on the Nakba as is their prose literature stimulating the experience of Palestinians with those remaining behind, voices like Fadwa Tuqan, Tawfiq Zayyad, and Samih al-Qassim, while the Nakba is a dominant theme in many post-1948 Arabic texts (Tucker, 2008, p. 547).

Hanafi (2003) defines migration and its history of the Palestinian diaspora dividing it into four major categories: 19th century commercial refugees to South America; traumatism of 700,000 Palestinians scattered in neighboring countries in Israel after the Arab-Israeli war of 1948; the second wave of displacement during the 1967 six-day war and the Israeli invasion of the Palestinian diaspora (p. 11). In contrast to 3.99 million people in the Palestinian Territories (i.e. 2.5 million in the West Bank and East Jerusalem and 1.5 million in Gaza), 6.8 million Palestinians live in diaspora, more than half of all Palestinian people worldwide, according to the Palestinian Central Bureau of Statistics (http://www.pcbs.gov.ps/default.aspx).

Abulhawa's fictions are one of the unusual voices of the Palestinian diaspora, and in comparison to the popular accounts on Israel/Palestine, Abulhawa, a writer from the US, has a sympathetic voice by establishing dialogical interactions in the novel between clandestine social and political relations. Abulhawa manages to put a

human face to a lasting, so-called "terrible conflict," and her intense sentiments of both love and trauma are coalesced into one demeanor; the human voice of being within and towards 'Love of Life,' which is the love of creativity from, against, and towards difference, plurality, impasse and contradictions (Malouf 2011, p. 1).

The 1948 Nakba is known for its obligation "to treat the place and time, the sound and mood, and in particular the overriding political question" (Jayyusi, 1992, p. 1. The Palestinian literature of what is known as the Nakba in the Arab world is a tale of this unnecessary obsession with the prevalent political issue. In 1948, the State of Israel was established and the Palestinians were expelled. Palestine would have become one of many Arab States, as Hammer (2005) puts it, had Nakba not occurred in 1948, and soon after World Wars, independence was declared (p. 10). In 1948, however, Arab history was changed by "between 77 and 83 percent of Palestinian people who lived in the Palestinian region that eventually became Israel, i.e. 78 percent of the Palestinian Mandatory into refugees" (Sa'di, 2002, p. 175).

On her online blog, Abulhawa provides an additional reason for her writing; she writes that she has "always admired writers who chose storytelling as a way to tear down the barriers between peoples. It is for this reason that [she] chose to write Mornings in Jenin" (Abulhawa, 2011). This eight-year-long project chronicles the main events of the Palestinian saga, as a result, Abulhawa emphasizes the common humanity of all the parties involved in the Arab-Israeli conflict. The theme of the commonalities between the experiences suffered by both the Israelis and the Palestinians is a recurrent one in her novel and it reflects her belief in their power to serve as a common ground to end the conflict, to this end, she keeps her characters fictional and the historical setting real, almost factual (Abulhawa, 2011).

Abulhawa, who was born to a family of Palestinian refugees, highlights the two levels of home: one personal and one collective. Her novel deals with Amal who as a Palestinian woman seeks to go to home in the context of the Palestinian struggle, as well as the collective displacement of Palestinians (Naguib, 2011, p. 79). The events of the Palestinian/Israel conflict starting with the 1948 Nakba going through the 1967 Naksah, the 1970 Battles of Karamah, Deir Yassin massacres, Sabra and Shatila massacres, the Lebanese invasion, the Palestinian Intifada and the Jenin refugee camp massacre are covered by Abulhawa, and none of the novels that document the story about the Palestinian struggle gives any reason to remove the peace process from Amal's novel (Naguib, 2011, p. 82).

In her writing Abulhawa offers the readers a history of the war between Palestine and Israel from a Palestinian refugee's perspective .The historical and the personal continue to be part of Abulhawa's narrative. Each chapter in her novels has a date, where each specific event in the Palestinian war is chronicled. The Associated Press' archived source records that the factual truth of the displacement account takes place next to the fictional narrative to accomplish the primary goal of the novelist: to provide a complete account of the Palestinian struggle story (Naguib, 2011, p. 83). Individuals become refugees due to the loss in 1948, and Abulhawa's journey is for the sake of realizing this new circumstances. No one should believe that taking shelter in Jenin could be a long-term remedy; Amal gives its name at the time of its birth in 1955 expecting to come back at every point and hoping for a neighboring Arab states. This hope of returning to a life before the Nakba is embodied in Amal, the refugees realized, however, that "their lives were being gradually eradicated from the world, its history and its future" (Abulhawa, 2010, p. 48). The Naksah, the 1967 reverse, followed the Nakba, the first part of Abulhawa's novel, in nearly 20 years.

History and its telling in the Palestinian case could be mistaken for excessive preoccupation with the national projects that are highlighted because they are closely linked to the personal experience, the national history, in fact, directly determines the documents the novelists possess and their place in the world. As a result, accounts like Susan Abulhawa's novels did not simply address the attempts to cope with life in exile in the shadow of the past memories, nor did she entirely preoccupy herself with issues surrounding the debate of the rise or decline of the nation state, its exclusions or its inclusions and the complicity of its myths or facts. Abulhawa addresses migration from the point of view of the refugees who involuntarily experienced mental and geographical exile, and highlights both the psychological and political implications of their displacement. Abulhawa brings to her text the reality of the journey made by the refugees by recalling the names of the cities, villages, streets and roads that coincide with the real and actual journey, and these references were and still are part of the lives of many of those Palestinian refugees among whom was the family of the writer (Naguib, 2011, p. 84).

About the massacres of Jenin that occurred in 2002, Abulhawa, the Palestinian American author and political activist, informs that she went there to see the aftermath of this brutal occupation and to bring the news to foreign viewers after the massacre in Jenin. Abulhawa also tells of the Jenin people, whose history should be told to the world, and when she returns to her home in the United States, she starts writing a novel entitled Mornings in Jenin without even realizing it (Abdollahi, 2017). However, the majority of international public opinion recognized the massacres in Jenin 2002, not as genocides, but rather as an equal battle between the two sides. The events of Jenin 2002, according to Elfassed, should be seen as war crimes against humanity as well as a violation of the Convention on Genocide Prevention and Punishment (Abu-Rabi, 2017). About 150 Israeli forces backed by F-16 aircraft attacked Jenin a city

with 15,000 refugees. The Israel forces bombed the Jenin refugee camp from April onwards, using all manner of prohibited international arms to mercilessly kill Palestinians (Abu-Rabi, 2017). Moreover, women, children, and the elderly were in the majority of casualties and all medical care was denied to the injured, in just three days, therefore, over 100 refugees were killed (Abu-Rabi , 2017 .(

Even though her novels are classed as a political activity, they are durable and "a human face" (Malouf, 2011, p. 2). Abulhawa reshapes the stereotypical nature of political fighting from purely opponent through humanization and establishment of the other conviction and hopes that both sides of conflict will be able to do justice (Sanije, 2012, p. 2). Most striking is the honesty of Abulhawa's voice, the sympathetic light of all different Jewish characters (Sanije, 2012, p. 3). Abulhawa is able to open up new literary depictions of the conflict by authorizing multiple voices for both Palestinian and Israeli protagonists, without giving up the marginalized freedom to protest, which reviews the history of the conflict up to 2003, uses documents and pages from books such as The Rise and Fall of Palestine by Norman Finkelstein, as well as Arabic poetry from Imru' al-Qais to Tawfiq Ziad and Mahmoud Darwish.

In an interview, Susan Abulhawa is questioned regarding the extent to which Mornings in Jenin is an autobiographical novel, and she states the early draft of the novel was more autobiographical than the final one, as the characters took over the writing and told their own story while the writing continued. In addition, Abulhawa mentions that only one chapter is truly autobiographical in the book, which is called 'The Orphanage' and has been based on her three experiences in Dar el Tifl el Araby in East Jerusalem, moreover, she reveals although that she has taken certain liberties with the characters, they are all real people (Whisper books, 2010).

1.4 Inaam Kachachi: From Historicizing to Fictionalizing Iraq

Altoma (1972) claims that the former authoritarian rule of Iraq under Saddam Hussein and the wars in the history of Iraq "combine to simply delight the complex cultural life of the region [and hence,] Iraqi authors, artists, intellectuals, and others had to endure many years of sober isolation in which interaction with the outside world was restricted" (p. 213). One example is Kachachi who was born in 1952 in Baghdad where she was a journalist in the Iraqi Press and the Iraqi radio (Khedairi, 2006, p. 65, as cited by Naguib). She was one of the many Iraqis who fled the country in 1979 at the onset of the Iran-Iraq war, following which she arrived in Paris at the age of 27 and went on to obtain a PhD degree in Journalism, and later she became a correspondent for several newspapers.

Kachachi has published two non-fiction books. The first was *Lorna: Her years with Jawad Selim* (Arabic, Dar el-Jadid, Beirut, 1998), and the second was *Paroles d'Irakiennes* (French, Le Serpent à Plumes, Paris, 2003), which was published just before the Anglo-American invasion and in which Kachachi offered a panoramic view of Iraqi women writers' experience in a country under sanctions, as reflected in selected poems, novels and short stories (Khedairi, 2006, p. 65, as cited by Naguib). Soon after the 2003 invasion, Kachachi made a 30-minute documentary film about Naziha Al Dulaimi, the Iraqi woman doctor who, in 1959, was the first woman to become a minister in an Arab country. Kachachi's encounter with fiction, and novels in general, started only around two years after the US-led invasion of Iraq, as she published her first novel *Rivulets of the Heart* in 2005, in which Kachachi provided a historical and social review of the lives of minorities to whom immigration or exile became the only refuge.

On the cover of *Tashari,* Arabic edition, the Kachachi's brief biography introduces her as an Iraqi who insists on her "Iraqiness" in spite of her stay in France for many years, and both Kachachi and her protagonist experienced this life outside of Iraq. The variations in migration patterns or language of speech (including Iraqis written in mostly Arabic) between the two Arabic countries are potential explanations for that. Consequently, attempts to study Iraqi literature as a separate category in the diaspora are slow. The 37th issue of Banipal was the first to compile a list of Iraqi writers, which differentiates between those authors who live within and outside Iraq, and Altoma (2009) argues that, in fact, Banipal's problem was mainly based on the Iraqi writers who reside in the West at Iraq's expense (p. 308).

Severe turmoil and vulnerability in Iraq is typical of the years after 2003, the period during which Iraq was described as "a turbulent, deeply unsecure nation with a growing number of Iraqi lives in rebellion, lawlessness and sectarian conflict" (p. 277). Hundreds of thousands of Iraqis were finding life more and more difficult in Iraq, with the threats and death rate rising in the months and years following the Anglo-American intervention (Sadek, 2010, p. 43). In 2010, it was estimated that around four million Iraqis from various sects fled the country in utter fear of their lives, many of whom are now untouched by this situation as they come back. This flight, while in the Middle East unparalleled since the 1948 PR crisis, was only one of a series of episodes in which the Iraqis took refuge outside Iraq due to a series of wars that have ravaged the State throughout its contemporary past(Marfleet, 2007, p. 397).

In 1968 Iraq was expected to see Baath assume control just about ten years later as Saddam Hussein started his 35th dictatorship, and at its end, Iraqi people experienced the disastrous effects of two aggressive wars with two neighboring countries, Iran and Kuwait (1980 and 1990). Moreover, thirteen years of economic sanctions have proceeded closely, and have isolated Iraq from the international community from and adversely affected its citizens

(Marfleet, 2007, p. 397). In comparison to many other writers of the diaspora, Inaam Kachachi was raised with a passion for freedom, but she was not fleeing Iraqi brutality but preferred to live in Paris as Iraqi politics deteriorated, otherwise, she would not exist as an openly single citizen in Iraq (Snaige, 2014, p. 1). Nevertheless, her diasporic love for Iraq continues to be as alive as it is, and the notion of a 'True Iraq' lives in her and many other Iraqis diaspora expresses their delight at their lived memories of better days against their disillusionment and disassociation with Iraq today, which have been projected by complete policy instability, sectarian violence and extremism (Snaige, 2014, p. 1).

Her long-term career as a journalist was not fully in line with her country's passion, and Kachachi expresses "a huge scream inside [her] in reaction to what was happening in [her] region, something that could not be passed on by the media," with the local and foreign tensions in Iraq (Snaige, 2014, p. 3). Her fiction thus transforms into a show of how she felt: her shifting face, and Iraqi's diasporic world, and in this way, fiction is the only flexible place to represent the young generation's diasporic narratives from inside and outside Iraq in full (Snaige, 2014, p. 3).

Rosa Yassin Hassan, a Syrian diasporic and writer now living in France, mentions that the value of fiction as opposed to archiving historical reality as a journalist is manifest in offering the word of truth with a touch of remembrance (as cited in Abdelhadi, 2007). Fiction for both Hassan and Kachachi is the way to remove the key to find out what was made to vanish, to say what was hidden or unsaid, all of which is buried in the depths of the human person and the heart of society (Abdelhadi, 2007).

Kachachi in her novels deal with diasporic storytelling, which is manifest in her fictitious character as alternative archives, and through self-narration records, the subject's unique encounters of subjective memories in their hometown is revealed (Hirsch & Smith 2002, p. 10). In this sense, memory plays a very important role in the efforts of diasporic characters to construct a personal and social identity, which is fragmented by its subjectivity (Saint Giles, 2002, p. 21) Moreover, Othman (2014), in her interview with Kachachi asks if Kachachi used historical documents or sources about the 1950s in Iraq to write the novel. Kachachi argues that her sources are what she takes from the mouths of older women and men, and what the memory stores of pictures, characters, accidents and tastes, she also proclaims that her memory is her wealth, which is her greatest share of a rich country that strives to expel his sons (Othman, 2014).

In most of her writings, Kachachi document the history of Iraq, and refers to the wars that destroy Iraq during different timelines like the war between Iraq and Iran that came to a horrible end. Saddam, though, soon afterwards, threats a neighbor with access to release The Shatt-al-Arab Sea and then it was Kuwait war this time (Black, 2004, p. 396). Kachachi also records the most critical events in Iraq's history namely the execution of king Faisal II, the last king of Iraq whose death reclaims the changing of the kingdom of Iraq to a republic after July 4th revolution in 1958 (Marr & Al-Marashi , 2018, p. 91). The source of aspiration for writing such novel that retells the Iraq history from 1950s to the present day when Iraqis scattered around the world, for Kachachi is the time when Iraq was a beautiful and wonderful country to live in, which however, was utterly altered because of bad omens and black crows hang on their branches. The several wars turned the country into divided pieces, causing millions of people to flee (Marin, 2014).

Kachachi's main concern is to use the past in writing fiction and to record details as some sort of legacy, which she can leave to her children and those following generation; a further reason for her writing is her own children who are born in diaspora who do not realize that in Baghdad she read Sartre, Nabokov, Simone de Beauvoir, Camus, Rimbaud and Louis Aragon. Baghdad was where Kachachi watched the movies of Costa-Gavras and Claude Lelouch, where she listened to Dalida, Mirielle Mathieu, Charles Aznavour, and Leo Ferré, where she read the classics such as *1001 Nights*, political theory, and economics, where in addition she read hundreds of novels translated from English, French, Russian, German, and Turkish. Kachachi carries this Iraq as a sort of amulet in her writings (Marin, 2014, interview).

In addition, memories are specifically treated as a safe space of identity performing figurative process, however, they cannot serve as an identity replacement for the younger diasporic generation, particularly as the memory in question will preferably not be theirs, but rather that of their family members, and as such, memory serves as an inspiration for young diasporic generation through development of themselves to embark on their own quest towards identity-formation (Douglas, 1975, p. 76). In the role played by memory, in enchanting the 'Real Iraq,' which was projecting in the self-reports of her diasporic experience, Kachachi insists, "the creation of memories is a profession for both migrants and residents of the Arab world" (Marin, 2014, interview). Kachachi explains that writing about Iraq is not just nostalgia for her because she is not a refugee or an exile; she is a channel to speak Iraqis' untold tales, whose memories constitute the 'Real Iraq' (Marin, 2014, interview).

The reconstruction of the memories of Iraq in her characters according to Kachachi is clearly an excuse to write about Iraq's past. Over the past several years, the country Kachachi and her friends saw on TV that burns and bleeds on a daily basis has not been a land of terror and murder but a generous and ancient country, in which Kachachi and her friends had enjoyed living (Douglas, 1975, p. 76). Kachachi reflects on the growing number of Iraqi authors who project Iraq in a critical time, and as she did not witness the war in Iraq, the present bloody scene in her homeland

does not concern her, as it does not other Iraqi authors who strive to capture and monitor the shocking events that occur in Iraq (Douglas, 1975, p. 84.). Their themes often capture war and exile history alluding to specifics, accounts, and perspectives especially relevant to the diasporic struggle.

Kachachi's fiction, however, standout because on the one hand, it contains a special message; a message that reminiscences the whole world of 'Real Iraq;' an image deformed by the media world of the late twentieth century that serves political agendas in various ways. Kachachi's fiction, then, is more concerned with regenerating the 'Real Iraq' by depicting the peaceful memories that the oldest diaspora of generations are planning, she argues even if "violence tries me, and my description of its mechanisms cannot match the ability to do so give me peace, and I will describe it and give it characters" (Snaige, 2014). In this way, the insistence on her personalities' diasporic memory helps articulate the forgotten reality of the 'True Iraq,' which occurred prior to the outbreak of domestic strife and subsequent intervention from outside. On the other hand, what is more interesting in Kachachi's novel is her particular focus on the younger generation of the diaspora who have been forgotten and who suffer from the plight of loss of identity and hardly hold any memories of their homeland as it would not be theirs to assume their identity, but their parents' identity (Al-Ali, 2007, p. 39).

Through the many political tensions that were at work at the start, Iraqi authors then show how they lived together better times with one noticeable difference, namely class distinction, without sectarian conflict; the Sunni, Shia, Kurds, Christians, Mandaean, and Yazidis ((Al-Ali, 2007, p. 66)). Prejudices and discrimination occurred in various ways, and yet the majority of Iraqis have confirmed that they have "lived in relatively multicultural and, in some ways, cosmopolitan environments that encourage education, travel outside the country and cultural appreciation" (Al-Ali, 2007, p. 66). The U.S. experienced two waves of Iraqi migration between the beginning of the 1940s and 1970s starting with students seeking higher education and economic prosperity, which was followed by a flood of political exiles, in fact, the members of the Baath regime, who fled their persecution (Al-Ali, 2007, p. 32).

The Baath period extended through 1963-2003, which saw the continued movement of immigrants into the United States due to the many atrocities practiced in their homeland and because of the growing sectarian and political conflicts (Chaliand et al., 1995, p. 59). The heart-striking histories of family deaths, mysterious deaths, and many atrocities practiced in their homeland were shared among Iraqi immigrants and refugee whose priority was to remove the sectarian warfare and to fight for power that had controlled the country for over 30 years (Chaliand et al., 1995, p. 55). Following the 2003 American attack, Iraq saw the deeper violence and lack of security that has brought on Iraqis both within Iraq and without, including armed conflict and the growing ethnic and religious tensions, new patterns of persecution, as well as a severe lack of services and infrastructure (Chaliand et al., 1995, p. 55).

The physical reality of the diaspora always comes with the psychological dimension, and in particular, the risk of dividing one's families into something that is completely alien to them. In contrast to the protagonist who does not have much to hold on but faces a diasporic 'criticism of meaning,' the reaction that the actor has to their conditions and positions is fixed where it is desperately holding up to their forgotten passages (Chaliand et al., 1995, p. 17). Mansour (2019) interviews Kachachi asking her why she punishes herself, to which Kachachi replies that this punishment is because she left her homeland, her family, her parents, and because she had to force her children to live as strangers. Kachachi expresses her continued feeling of guilt because she left Iraq as the circumstance and the political condition was greater than her, admitting that she left Iraq as flesh but Iraq is always present in her writing (Mansour, 2019). Kachachi also confesses that she does not record history in her novels because she is a historian but rather because she is an example of the shadows that political events have cast on the destinies of individuals, men, and women (Mansour, 2019).

2. Concluding Remarks

This article presented a brief review to the theoretical framework including some introductory points about the comparative literature with a focus on the American school, and the concepts of diaspora and exile that form two of the main themes in the works of such Arab contemporary novelists as Abulhawa and Kachachi. Susan Abulhawa, who was born amongst refugees during the Six-Day War in 1967, documented the history and the struggle of her people, the Palestinian with Israeli; however, she has tried to maintain the balance by presenting the two sides in a parallel way. As a Palestinian American writer, Abulhawa has covered the facts of the Palestinian struggle, the dispersion of the Palestinian people and the tale of its refugees, which are strongly intertwined with the fictive representations which display how the personal and the political remain inseparable when it comes to Palestine and its literature.

Observed as not only a novelist but also an activist whose writing has shown the sufferings of the Palestinians in a genuine manner, Abulhawa's novels and articles are representatives of the most decisive events, social confusions, wars, intifada, and revolutions. Abulhawa declares that she is a Palestinian although she settles in America and whatever happens in her country leaves its impact on her; that is why she tries to show the Palestinian case to the world

through literature, and as such, she has used her literary talent to address the tragedy which has been happening to many other Palestinian people. Likewise, Inaam Kachachi has had the same experience of being exiled and left Iraq only because, as she declared, it was above her control and even if she left Iraq ~~as flesh~~, Iraq remains alive and present in her writing. Similar to Abulhawa, Kachachi has documentd the different historical eras of Iraq in order to make the new generation aware of the 'True Iraq' that once was an Eden.

Both Abulhawa and Kachachi write about war and exile, realities that have shaped and inspired the insight in their works. The purpose of their writing has been an informative one: to inform and provide the reader with details of the lives of societies that are affected by wars. It is noteworthy that Abulhawa writes in English not in Arabic because she wants the world to know about the Palestinian case as an international crisis, while Kachachi writes in Arabic and mostly mixes the standard Arabic with the Iraqi dialect in a genuine way.

Writing enables Abulhawa and Kachachi to give voice to their wounds; thus, Susan Abulhawa as a Palestinian-American novelist and Inaam Kachachi as an Iraqi-French-based novelist can be regarded as wounded storytellers who employ words to express the wounds of Palestinians and Iraqis. As such, literature and especially fiction offer a worthy vehicle for diaspora exploration since diasporic experience cannot be completely understood as they occur. Accordingly, throughout this article , the viewpoints of Said, Faist, Hammer, Cohen, Koinova, Safran, Salhi and Al-Maleh regarding diaspora and exile have been introduced, while the life and sociopolitical background of Abulhawa and Kachachi have been elaborated, which represents their own exile. The results of the current article also indicate that both Palestinian and Iraq diaspora causes and sequences are the same, at least in their principles, as both novelists adopt the same techniques in subverting political, cultural and social institutions that force them to be exiled regardless of their race, religion, culture, age, or social status.

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