

IDENTITY CRISIS, HOME AND EXILE: A DIASPORA STUDY OF KANZA JAVED'S NOVEL ASHES, WINE AND DUST

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Abstract

Kanza Javed in her novel Ashes, Wine and Dust exposes the bitter reality that is often faced by the diaspora people in the host countries or the foreign lands during the period of migration, banishment, displacement or immigration. The present research paper intends to study the issues of home and exile through the diaspora eyes of a young female protagonist, Mariam, of Javed's novel Ashes, Wine and Dust. This dissertation investigates and describes the concept and the idea of home by presenting the sense of belongingness along with the feelings of estrangement of the dispersed people in their host countries. The present study examines that the dispersed people are always in a state of feeling not-like-at-home. This research paper also elucidates the facts that the diaspora people always idealizing their homeland as an ideal and a true homeland and these kinds of emotional attachments always connect them with their roots. And in this way the displaced people keep relating themselves to their native lands personally or vicariously. The present study approaches the enormity of the diaspora experience of the dislocated community and through the web of these diaspora experiences, Javed reveals that the dispersed people believe that they are not and can never be fully acknowledged and accepted by their adopted or host countries and always acknowledged as the strangers on a strange land or the strangers within gates.

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Introduction

Javed's (2015) novel under study investigates the traumatic condition of the diaspora people in their host countries. As a Pakistani writer, she gives voice to the crucial issues such as home, exile, disorientation, socio-economic problems faced by the diasporic communities and the identity crisis of immigrants. In *Ashes, Wine and Dust*, Javed very skillfully presents the most important aspect of the novel that is the exploration of home as it stands for an identification card, a center or origin to which diasporized communities crave to return. Home, exile and identity crisis are the prevalent problems of the displaced people. Diaspora is dispersal. The present study proves that the dispersed people believe that they are not and can never be fully acknowledged and accepted by their adopted or host countries and they are always acknowledged as the strangers on a strange land or the strangers within gates.

The novel wrapped up in the set imperative of middle-class life in contemporary Pakistan where Mariam the central character of this novel comes to a decision to challenge the tradition of being female. The present narrative splits into three main phases. In the first part of the narrative, Mariam struggles to cling to the reminiscences of her *dadda ji*. Keeping these enchanted reminiscences with her a strong-minded, self-confident and a resolute girl decides to go to America for seeking better days. Whereas in America, she stumbles upon the strangers in an overseas and then the disappearance of her brother Abdullah makes her much mystified and vulnerable. A reverse expedition starts on her moving backward to her homeland to recognize the things what she once left behind, so as to find out the answers she is in quest of. She herself determined not to stop her seeking efforts for Abdullah. It is a story of a young female protagonist's exploration of self-identity through the invisible rigging of societal traditions, stereotype and love.

Perceptive and multifaceted *Ashes, Wine and Dust* has the surfeit of themes for instance theme of loss, experience of alienation, displacement and most prominently grown-up and looking into a world of cloaked hazard with the entire set of verdicts that require to be made and choices that not only have an effect on you but also the people you adore. The narrative certainly covers the little moment which lead us to imagine and feel who we are - memories. The title of the narrative is highly symbolic. *Ashes, Wine and Dust* splitting into

three main parts deals with the protagonist's childhood life in Lahore city along with the beautiful memories of her dada ji and her Hindu friend Karan in the first part of this novel. *Wine* deals with Mariam's feelings of estrangement in a foreign new land after her shifting to America. *Dust*, is all about her coming back to the homeland that not only presents her sense of belongingness but also her crave to go back to the homeland at the same time.

Well-known diaspora writers like, Amitav Gosh, Hanif Kureishi, Sidhwa and Said used to talk about diaspora as a major theme in their works. The theme of diaspora encompasses absorption, estrangement, yearning for the motherland. Diasporic communities are "floated upward from history, from memory, from time" (Rushdie, 1983, p. 91). Riana (2007) stated in his article *Home, Homelessness and the Artifice of Memory*: "Dislocation can occur as a physical movement from home into alien territory." Ben Jelloun in his *With Downcast Eyes* depicts the blatant picture that how Fatma truly loves her origin. Her unplumbed adore can be seen in these lines "I loved this village, its hills, its trees, its mud and its people. This was my village...it didn't resemble the real village" (Ben Jelloun, 1993, p. 9). "...the child of this village.... This is your land, which your face...Your roots will always is being here, they are waiting for" (Ben Jelloun, 1993, p. 112). Aliya, the leading role of *Salt and Saffron* has "always loved the brashness of that city" (Shamsie, 2000, p. 85). Hall (1994) said that "the past continuously speaks to us." Her desire to return to India is ingrained in this lonesome atmosphere "I want to go back." Rushdie (1981) in *Midnight's Children* describes the call from past the call from the mother. Ashima who gave birth to a child in a bizarre land feels as "...a person entering the world so alone," (Lahiri, 2003, p. 25). Rayaporal (1997) opines: "...Remembered places have often served as symbolic anchors of community for dispersed people..." Malhotra (2015) explains *Ashes, Wine and Dust* "The book explains a young lady's search of self-identity.

The present research paper explores the ways to underline the practices of the dislodge population and their query of identity as it is formed and reformed by their diaspora progression. So it sets through several of the personal experiences of Mariam, Prakriti, Karan and Adnan to bring numerous variants to the exterior contained by the myriad diasporic experience. This current study sets out to converse how everyday diaspora life appear to be ordered through home, origin, center or roots. Diaspora proffers the ways and spaces for perceptive and accepting the variants of missing and romanticizing their native soil as their innovative and idyllic home that stands for their accurate identity. It concerned on how the detached natives feel homelessness, estrangement and segregation in the host societies.

Theoretical Perspectives

Here, I would like to provide a brief outline of the research methodology used in this study as that would enhance one's understanding of it. The majority of the diasporical English sources focus on the issues of home, exile and identity crisis of the dispersed communities. Diaspora was originally applied for those people or communities who were away from their own country. But currently the term is used as a metaphor for émigré, settlers, exilic and homeless communities. Its origin is traced in the Greek translation of the Old Testament around 250 BC. It is derived from the Greek term *Diasperien*, from *Dia-* across and *sperien-to sow or scatter seeds*. It is based on Hebrew word of diaspora- *gault* that means expel that is from the Holy Land. First it was used by the ancient Greeks for referring the people of a majestic city, who pass through the conquered land for colonization to assimilate the region into the realm.

Diaspora is also used as naming *other* to refer to those communities who are displaced from their native lands during their migration, dispersal and banish. The meaning of the term diaspora and its rapid expansion indicate those citizens or the public who are dislocated from their native countries for different purposes through immigration, banishment or dislocation seeking for the enhanced opportunities of business and globalization. Exile is all about being imposed to depart one's own position or space. Simpson (1995) in his book *The Oxford Book of Exile* opines "exile is the human condition; and the great upheavals of history have merely added physical expression to an inner fact." corporeal mobility frequently intensifies the emotional and spiritual estrangement from the places where one continuously moves between. One cannot assist in an exilic state but considers oneself like an outsider. Once-an-exile becomes forever-an-exile. An exile is for eternity feel like a stranger or one who is away from his place.

Safran's diaspora theory is the framework that not only analyzes the crucial aspects of the diaspora community but also throws light on the significance of home that stands for one's origin or identity. Safran's diaspora theory provides a platform to understand and analyze the diasporic perspectives of Javed's (2015) novel *Ashes, Wine and Dust*. This paper also fulfills the requirements and key findings of the present research successfully. Diaspora having main focus on the very idea of home as a unifying category and as a confirmation of roots reasserts the group's cohesion and accord. Safran (1991) listed the basic criteria of the classic theory in his article "Diaspora in Modern Societies: Myths of Homeland and Return" that has developed into the innermost and guiding theme for the future researchers and the in

the field of diaspora studies. In his article, Safran (1991) sets six main distinguishing features as the communal practice of diaspora society and the dislocated people. The features of diaspora encompass the subsequent: the community displaced from their native soil to other countries and are associated to their different spatial description by a general notion of their motherland. They also think that they will never be recognized and known by their host countries. They long for return to their home countries upon suitable conditions and maintain their support for native land (Safran, 1991, pp. 83-4).

The purpose of this present study was to pore over the concept of home, its worth in the life of diaspora community by presenting the sense of belongingness, feelings of alienation of the displaced people. After the analysis of data, it is found that the diaspora community really thinks of their native homeland as an idyllic and true motherland. They constantly idealize and romanticize their home country during their stay in an unfamiliar land. They are enchanted by the beautiful memories of their native land.

Idealization of Home

This paper intends to pave the way for talking about the most important idea and the concept of the narrative that is the exploration of home and the significance of roots as home and the roots stand for ones identity. The displaced community always desire to go back to their parental homeland. The diaspora people such as *Prakriti*, *Karan*, *Mariam* and some other characters come to the reality that undoubtedly it's a complicated task for the diaspora community to be fully recognized or acknowledged by the foreign countries. They can not at all be recognized even one of them. So it happens to be more accurate that an unfamiliar land is perilous and alluring at the same time.

A foreign land is a place where ethnicity is drastically disparate from those at home or one can say a divergent that can be both therapeutic and disorienting. Gratis from the relations and the public's restriction of their nativity, surveyor can reinvent themselves in the far-flung new land no more than if they can survive the change. It transpires Mariam when she determined to travel to the foreign state to reinvent her and to formulate the latest ways. But she could not persist the transition that resulted in her aspiration to homecoming and romanticizing her homeland all the way. Again it can be seen in Daddi's character when Fatima tries to convince her Daddi to move with them after their grandfather's death and then Daddi replies "Nonsense! The city is nothing compared to my village, you cannot imagine what luxuries you are missing out on" (Javed, 2015, p. 12). Mariam's romanticizing her

ancestral home and to call it “beautiful” elucidates the reality that she has a profound love and attachment with it.

Like Palestinian diaspora communities Prakriti (Poonam) too adept her own language and religion when Mariam listen these lines “Om bhur bhuva swah...tat savitur varenyam” that was the Hindi Pooja (Hindu prayer) she was offering or singing. Here Prakriti’s diaspora resembles to that of the Palestinian. She has to move to Pakistan after her marriage with Dev. And she told her whole story to Mariam that “I got married here but *Bharat* is home. *Bharat* will always be home.” “Dev wanted to live here because his grandparents were born here before the partition. He always thought he had his roots and this is where he belonged” (Javed, 2015, p. 51). Her diaspora also resembles to that of the, Portuguese, Turkish and Maghrebis diaspora. Like these communities, Prakriti has tremendously diaspora consciousness and desire to go back to her country. Again in her case there was neither exile, banishment and nor she was forced to expel despite her own regime, Bharat. She moved to Pakistan with Dev and in-laws.

Mariam’s aunt Lubna and her family came to Pakistan from America and when Lubna visited Lahori Bazar she yelled over the noise “You do not find such things there. The colour, the animation, the spirit” (Javed, 2015, p. 98). Mariam’s American cousin, Rizwan told her about his father’s painting the “...strange faces and fields bathing in moonlight,” he said, “It was his childhood home, I think” (Javed, 2015, p. 89). Mariam’s case is also much resembled to that of Maghrebis and Portuguese diaspora. When Mariam’s brother Abdullah arrived at the Washington airport she said about Abdullah that he smelled like monsoon. He smelled like mother’s cooking. He smelled like home. And she wanted so badly to envelop herself in those smells. Afreen a chef from Lahore now settled in America only remembered the heartbroken and a sad picture of Pakistan but Mariam craves to hear good things about her country. It exposes that the dispersed community members always desire to romanticize their home country.

While broadcasting a channel for research in Sudan, Adnan spent a few weeks in London thinking about his country and started missing everything “So, Lahore is real. Lahore burns with memories. Lahore is a storyteller. Lahore breaths and Lahore lives inside him, sometimes like a friend, and sometimes like a bitter enemy” (Javed, 2015, P. 365). His missing Lahore, imagining, idealizing and burning with memories of the Lahore city demonstrate his deep poignant attachment with his father’s city Lahore. And this is what the present research paper highlights that are the emotional attachments, enchantments and fascinations of the diasporic people towards their parental home countries.

Crave to go Back Home

The current study stimulates that what diaspora made feasible throughout the subjectivities of desires, the desires of the dislocated community. They crave to revisit their native soil. The settlers have to face repeatedly trials to endure the transition and they strive to be familiarized to the overseas standards and traditions. It is blatant in this narrative where Mariam strives to be familiarized to the American civilization and its values that become clearer by her taking wine, attending the wine club celebrations. But her still missing the abode, motherland and her grandparent's village and yet her longing to go back elucidates that how sense of belongingness is dominant in her character. Mariam's American uncle (the Artist) he swears not to touch the paintbrush again, his feelings of unhappiness in his isolation, his yearning to go back home country and painting the horses, the open fields, barns and blue rivers clarify his unfathomable and deep love for his roots and ancestral homeland. A painting received by her aunt Lubna, Mariam hung it on a wall somewhere she knew the sunbeams fell in the day. It lightens up her hair and porcelain skin. She whispered that a part of the Artist had come back home.

Homelessness and Alienation in Foreign Lands

This research paper also elucidates how the migrant in a foreign land consider themselves interlopers, aliens and outsiders. Performing their ancestral customary ethics, the dislocated community has to face austere feelings of outsiders. Where, the conventional people execute the disparate principles and standards. To discard the parental customs and ethics that resulted in a perilous poignant quandary is very painful. The migrant could practice denunciation, instability and segregation. That is quite obvious in this current research where a Hindu boy Karan and his mother Prakriti have to face the same traumatic situation of being discarded by the citizens of their host country and where they were considered as "a filthy Hindu boy" and "an untouchable Hindu widow". The trauma of apprehension and estrangement to immerse the ashes of her husband Dev and her in-laws in Ganga's holy water but they have to go through a dilemma for dispersing the ashes. So this present research answers the three specific research questions related to the relationship, identity, and sense of belongingness and the feelings of the diaspora characters of this novel by a Pakistani writer.

This paper reviews the meticulous negotiations regarding the diasporized subjects' sentiments of stranger on a strange land. And from the same feelings Mariam and other characters of this novel have to go through. They have to face the same traumatic condition

of being rejected by their host countries. The current research queries how the feelings of strangers in the adopted societies become concerned through the theoretical framework of diaspora. The learning purpose of this study was to convey awareness to the certain discontinuities for the description of how the diaspora community has to undergo the traumatic condition throughout their stay in the host societies. The study intends to consensus cognition to diaspora socio-historical circumstances. It is mandatory for us to be austere and impulsive regarding our experiences that accompany us to hark back ourselves that this embodied estrangement we are discussing about has certainly its form of orientation strappingly ingrained within the interstices and aesthetics of diaspora catalog.

Diaspora characters Prakriti and her son, Karan, have to go through many challenges and they are tagged as outsiders or strangers. When Mariam revisits her grandparental village she found that the villagers had ripped off all the placards of *Ganesha*, busted the entire *Krishna* statues, blazed down the *tulsi* plants and washed Karan's house with bleach. They took away everything that could serve as evidence to his existence. She went back to her roots, Lahore city home to find out Abdullah. After washing her hands and face she examines the familiar surroundings, the as similar as they had always been. Nothing had changed since she left Lahore a year and a half ago except herself. But her body, her face, her eyes, they all had lost their light and life. Her father drove out to Lahore and to the graveyard. A familiar wind and smell of earth was there. She took a deep sigh. And she thought that everything was there, exactly like she had left it, like she had imagined it many times in so many ways, in the States. There was nothing pleasurable about being there anymore.

Two terrorists' attacks were at the shrine and along with the thousands of people Abdullah also died. Mariam's thoughts all about her those painful meetings with strangers, painful hours, the terrible winter in America and her all alone in that distant land clarify that this is what a distant land does to the diaspora community, it makes them to lose control. The bizarre land led them to an ineffable and unforgettable pain of losing their loved ones, missing their ancestral land, feeling like aliens or strangers on a strange land or the strangers within gate. And this is what the present study finds out in this selected text.

Strangers on a Strange Land

Diaspora people frequently have to undergo the feelings of homelessness, separation and estrangement. People of the host societies consider them strangers and outsiders not fully recognize them and by no means consider these dispersed communities one of them. They are always tagged as "strangers in a strange land". Karan told Mariam that "No matter how we

try, we can never be one of you. I will always be the filthy Hindu boy, and my mother, an untouchable widow” (Javed, 2015, p. 52). The dispersed people constantly think that they would never be fully accepted by the host societies and they can never be one of them and here Karan’s words deeply articulate his feelings of alienation and isolation that’s why he said to Mariam that they can never be one of her. Hamida told Mariam about Karan that “...I beg you, stay out of this way; they are not the right sort of people...Just stay out of it...and do not even tell your *daddi*.” Askar Ameen’s granddaughter dwelling on the rooftop with a mischievous Hindu boy... not a pretty picture is it” (Javed, 2015, pp. 59-60). Hamida’s words for Karan ‘not the right sort of people’ prove that for the diaspora people, there is no acceptance by the host societies. Karan’s still labeling as a “Filthy Hindu boy” and a “mischievous Hindu boy” explicates the facts. Likewise, the Palestinian and Black’s dislocated people, Karan and his mother too dishonored and snubbed. A distant land composes a man isolate, unfamiliar and to feel the homelessness.

Mariam’s father worries about her daughter and feels anxiety to send her daughter with his foreign relatives elucidate that although they are their relatives but still they are foreigners, strangers and outsiders for them. And they were not fully recognized or accepted neither by Mariam’s grandparents nor by her own parents. For them they would always be the foreigners, strangers or the people from a foreign land. In a letter to Mariam, Lubna wrote about her husband (an artist). That he vowed he would never touch a paintbrush in his next life. He was not a crazy man, Mariam, he was just discontented in his isolation. When he left his country, he left his family too, and despite of how much he thought to go back to his ancestral village, he could not. In their childhood in Lahore, Abdullah and Mariam’s looking out of the window at a wedding in the rose garden next door. Contrary to its name, the rose garden had never been a home to any flowers or bees or birds. It was just a piece of vacant land reserved for big weddings, school activities and religious seminars. And so does America. America is not even a home for strangers/foreigners. It is only a dream or a charming place towards one is fascinated.

From her early childhood Mariam remembered a shop where an old lady met her after a long time period and when she inquires the old lady about a Hindu boy and his mother, she snickered and said that it has been free of Hindu since years. The village was no longer a filthy place. The Old lady’s replying in callous words and talking about the village free by the Hindu family and then calling that village no longer a filthy one obviously explain that Safran (1991) is very much right with his point of view that the dislocated are not fully recognized and acknowledged by the host country or its members.

On disappearing Abdullah in Washington DC, everybody gave her a low smile or a hug which feel like saying “Oh, that’s the foreign girl whose brother is missing” (Javed, 2015, p. 204). A young Pakistani boy, the next potential terrorist, is hovering in Capital’s streets. Can you imagine their fear?” In a surprise Mariam looked around and said that “My brother is *not a terrorist*. He came here from Pakistan just because of that he was traumatized by all that, by that bomb that killed his friend. Abdullah’s diaspora can also be compared to that of the Palestinian’s who is dishonored, insulted communally and tagged terrorists. Mohsin’s expression of his drastic feelings about the foreign countries’ attitude towards the dislocated or displaced communities “never guests of the state but a marching band of suspects under intense and continual scrutiny” again testified the facts that diaspora people are neither accepted nor recognized by the host societies.

After Mariam’s coming back to Lahore, their relatives talked about Abdullah, Anika’s unsuccessful marriage and obviously about Mariam and all the unholy things that she must have done with the unholy white men in an unholy land as Safran clarified that homelands never would like to greet their diaspora back from the foreign land. Estrangement is the direct result of diaspora, dispersal or immigration. Rushdie makes it clear that exilic, immigrants and expatriates are haunted by a sense of loss.

Diasporic Identity

Homeland always stands for one’s identity. One can say it is an identification card. One can be identified by his roots, origin and homeland. Home is the center of identity from where we came and to which we shall return because it’s a part of our identity. Dev in spite of his residence in Delhi decided to live in his ancestral homeland Pakistan. Roots and home are always the question of identity. Dev was the son of soil. *Prakriti*, now that is known as *Poonam* was the beloved of Mariam’s grandfather; an Indian woman undergoes with the pain and the trauma of identity crisis. Because she had to change her name just to hide her identity as she was married to a neighbor Dev, next to the house of Mariam’s grandfather. So far, to write about the homeland or roots through diaspora, means to discuss the center or roots of oneself with which one can be acknowledged.

To immerse the ashes of the dead ones is a part of Hindu identity. And so Prakriti and Karan want to immerse the ashes of Dev and his family in the holly water of Gangga. So here is the theme of the novel “We have come from dust and to dust we shall return,” (Javed, 2015, p. 51). Lubna told Mariam that “My husband wanted to be buried here, next to his parents,” stand for muslim’s identity that he wanted to be buried in his own homeland. On

asking about her stay in America Mariam told Rizwan there are places there that she belongs to. There are people there who need her.

If theory approaches to be determined throughout the associations of homeland, dislodgment and displacement then it turns out to be clearer that the native soil is identity, roots and one craves to go back to one's roots that forms a sense of belongingness and this is what this present research finds out in this selected text. And this sense of belongingness distinguishes the isolated people to that of the host states. This study expresses an understanding how this sense of belongingness and estrangement approaches to be performed and concurrently restricted throughout the spatial procedures of diaspora.

The Artist Mariam's uncle's depiction in his painting the open fields, golden sunlight filled with wheat crops. In fact, he portrays the natural beauties of his ancestral village and Mariam understood the Artist's abstract and the subject matter "I know this place," she said, reassured, "I've been there." She thought that she had been in America for entire year and her transition took time. But like water, she attempts to be stretchy, shaping and reshaping herself to the surroundings.

Investigating about Abdullah's disappearance Adnan, Richard and Mariam all believed that Max and Malik might be names of the same person. "Max in the States and Malik in Lahore" (Javed, 2015, p. 285). Likewise, Ben Jelloun's (1993) protagonist Fatma's story also throws light on growing of her self-awareness, as in the former narrative Fatma shifts from one socio-cultural space to the other one. In fact, she moves from one identity to the other one and so in the case of a Hindu widow from Prakriti to Poonam and so on from Max to Malik. Sadaan Arbaz Malik's cousin asked Mariam do she know why she is here in that house...here in this city...this country.

He told her that because Abdullah wanted her to be here. He told that he wanted her to come back to Lahore. He wanted her to be safe, here and not on your own in a land full of unfamiliar persons. Mariam asked Sadaan that why would he want me to come back here? I was happy in America. Sadaan asked her, was she really? She spoke softly "Yes". Arbaz Malik's diaspora is also resembled to that of the Turkish dispersed communities who were settled in Germany as one of the 5% of diasporized people hoping to stay in the host country permanently that is the representation of an internalization of the *myth of return*.

These words have deep and meaningful aspects that we have come from dust and to dust we shall return that also exposes the internal truth that dust is a human reality as it is home and that is one's identity and diaspora people away from their native lands or dislodge from their origins they have to come back towards their roots, centers because during their

stay in a strange land they start thinking that they are nothing without their roots, boundaries, relationships and origins. So they always romanticize their homeland and are always enthralled by the beautiful memories of their ancestral homeland.

Conclusion

Quite consciously, a study of *Ashes, Wine and Dust* as an integral part of diaspora discourses raises more questions than it deals with the answer. The text sensitizes us to the need to reexamine the diaspora debates afresh, transcending populist notions, particular philosophies, misleading notions and various concepts about home and exile. The alternative agenda of diaspora in the present research paper is to expose the ways in which diaspora redefined the issues of identity crisis, home and exile along with the feelings of estrangement, isolation and loneliness.

Homeland is one's identity and diaspora people who are away from their national lands or displaced from their roots they have to recoil towards their roots, centers because by dwelling in a strange land they start thinking that they are zilch without their roots, boundaries, relations and origins. So they always romanticize their ancestral country and always enchanted by the beautiful memories of their native homeland. The bizarre land led them to an indefinable and unforgettable pain of losing their loved ones, missing their ancestral country, feeling like aliens or strangers on a strange land or the strangers within gate. And this is what the present study highlighted in this research paper, the emotional attachments, enchantments and fascinations of the diasporic people towards their native countries.

The novel under study can also be seen from the perspective of Feminism. The novel represents some of the feministic view points as it shows what really the inevitable pain every woman experiences in her life. By that it does not mean childbirth. Other kinds of pain are also discussed in the selected text as it shows the pain and sufferings of heartbreak, death of a lover, infidelity, their subjugation, losing a child to various things, death...this world...a woman is built to endure great pains. It also shows that a real woman never gives up. It portrays the character of Gulshan whose body was burnt by her father's beating her. She fell into a tub of burning hot water. The novel represents the condition of some of the other female characters who have to face difficulties in a patriarchal society. The novel portrays a clear picture of the subjugation of women and it also examines how they have to survive in a male-dominated society. The themes of love, isolation, upheaval, terrorism and homesickness are built-in so delightfully that the reader feels like staring at the sky for a while after finishing it. Javed interweave an engrossing narrative, convincing us to look around us and

recognize the wolves surrounded by our society. It makes us to recognize the importance of family, love and happiness. It makes us treasure the memories that live in our minds and souls, the memories that fill our existence and the memories that make us who we are.

The results of the study are parallel to that of the research on Shamsie's (2000) novel *Salt and Saffron* in which home is presented as an identification tag along with the clear depiction of the immigrants' feelings at home. The current study and the present research exemplify strong obsession of the isolated people by their feelings of dispersion. Diasporic consciousness primarily escorts towards their internal alienation. Aliya, the leading role of *Salt and Saffron* portrayed as always loving the brashness of the city and in *Ashes, Wine and Dust* Mariam and the other diaspora characters are also beautifully portrayed presenting how they are enchanted and fascinated by the memories of their native lands and how they have to go through the same traumatic situation.

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