

A PROPOSAL: CAN I STAY IN YOUR HOUSE?

Waseem Ahmad SIDDIQUI

119823028

Prof. Dr. Hikmet Tansel Korkmaz

Institute of Graduate Programs

History, Theory and Criticism in Architecture

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BİR TEKLİF: EVİNİZDE KALABİLİR MİYİM?

**Waseem Ahmad SIDDIQUI**

**119823028**

**Tez Danışmanı:** Prof. Dr. Hikmet Tansel KORKMAZ  
İstanbul Kent Üniversitesi

**Jüri Üyesi:** Dr. Öğr. Üyesi Elif Kendir BERAHA  
İstanbul Bilgi Üniversitesi

**Jüri Üyesi:** Dr. Öğr. Üyesi Gülşah AYKAÇ  
Marmara Üniversitesi

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## FOREWORD

“space-bar  
A PROPOSAL

pull your ceiling half-way down  
and you can create mezzanine for me

your walls open into cupboards  
is there an empty shelf for me?

let me grow in your garden  
with your roses and prickly pears

i'll sleep under your bed  
and watch TV in the mirror

do you have an ear on your balcony?  
i am singing from your window

open your door  
let me in

i am resting on your doorstep  
call me when you are awake” (Tsendue, 2008)

It was the time, when I was on my way, to arrive into another city, another country or perhaps to another home. I didn't have a place to stay, so I had to stay in many other places, it was a proposal provoked during that time, the proposal, which actually meant, Can I stay in your house? As I reckon it now, it's also a proposal, or perhaps an "invitation," to live next to each other—side-by-side. Let's say, if I could ask the same question today again, I would phrase it this way: "Can we live together in the same house and be friends?" I came across the poem quoted above while writing my preface. I wanted to start with this simple poem, which is nothing more than a "hope" or an invitation to initiate a friendly relationship, especially in this vulnerable time when each of us is distanced.

As nothing more than a matter of hope, the study you are about to read is an attempt to return to write autobiography, a return to the moment of narratives that attempt to portray the circumstances of my early decades in Lahore, Istanbul or elsewhere. As it happens now, I wanted to reflect on the impulsion of all the possible expressions that were partially lived side by side to establish new relationships. So far, these narratives embrace collective life in all its completeness and yet incompleteness of diversity, gatherings, engagements, and hospitality.

Thereby, my intention was to recall what was left behind, remember what was forgotten, remind what was postponed, and tell the story of intertwined relationships with the aspiration that could be considered a necessity, to the utmost honesty that I am perhaps responsible to. Thus, these recollections of narratives are, in a figurative sense, and include also my family history, because it's something that I was emotionally attached to and understood well, it was something that I could engage in any way I wanted, and I felt very intimate with its history. I also have this sense that maybe it's a story I am telling myself in which I'm reliving the lives of my parents and my grandparents to bring something relatively together.

I also must admit that I've struggled with writing an autobiography, since the very beginning. To be honest, who am I even to write my autobiography? What do I even have in my past to write an autobiography? The reason I am asking myself these questions is for moral reasons, because I noticed, when I looked around, that I'm not the only one who's away from home. I saw people struggling to live their lives away from their loved ones, perhaps hoping for an embrace tomorrow. We frequently forget that those who have left their homes behind, whether within or outside the borders, are struggling to continue living with the circumstances guaranteed to them upon arrival.

They have unwittingly placed themselves in a position where they have no choice but to negotiate. Some of my own friends, with whom I meet on periodically, frequently share it with me. They yearn for a relationship of friendship because it

is the only thing that makes them feel at home. They say: “We don't see ourselves as citizens, non-citizens, or fort citizens”. They claim that “we now see ourselves as family members in this country, It's now our home”

That is very true; whatever we are witnessing under the banner of "agency," migration is not the only one. It is also true that no agency is superior to any other. But, why not ask ourselves, isn't there any possibility of acting collectively, enragedly, by embracing each other, side by side? I can see right now that each of us is probably struggling to hold on to this life. But, in such a vulnerable time, why not get together and not let one another fall? It's not easy, and it's also a political and economic debate, but I can't help saying that in the conditions where relationships of friendship, honesty and dignity are concerned, the debate becomes as essential as other debates.

As such, it was to hope, at this moment, what is in the prospect of being set down— forgotten is worthy of remembrance. I am aware that some of my own fond memories are “nothing” more than the effects of relationship; that is, a simple life reflects moments filled with deeds spinning from the heart, as I have attempted to imagine them as trials, joys, heartthrobs, sorrows, and any sort of side-by-sidedness into the making of this or that individual from whom I derive. I attempted to write these narratives as collective life, that is, intimate engagement with the foreignness of endless negotiations, invitations, and hospitality, in the hope that my descendants will share a similar yearning.

Now I'd rather put myself aside and thank everyone who has recognized and supported me during this time. I'd like to begin by offering a few embraces that made me throughout feel at home. When I close my eyes, I see a swarm of hands on my shoulders. These are the "friendship hands." My first endorsement is for my advisor, Prof. Dr. Tansel Korkmaz, who has unconditionally supported me— despite her own struggles, her courage throughout remained as protective shadow on me since the day I began my post-graduate studies in the department of History,

Theory, and Criticism in Architecture. While I was struggling with the thesis, she patiently assured me that we would get through it together and that you are not alone; her presence as friendly mentor made me feel at home. I'd like to express my gratitude to Gülşah Aykaç, whom I met this year when I was unsure about writing my autobiography. Her company all the sudden, encouraged me to adhere with the idea and not give up; her hands on my shoulder also made me feel at home. I'd also like to express another heartfelt gratitude to Yılmaz Değer, the driving force behind my decision to pursue post-graduate studies at Bilgi University; his shoulder was another source of strength that made me feel at home.

Once, I recall being told that "my background education is insufficient, and you are unable to understand the language." That may have been true, but such echoes of "not good enough" lingered in my mind for a long time. I was thrown into the complexities of dealing with the estrangement of massive waves of foreign language, which was referred to as "theoretical property." The debate over whether "you are" or "you are not" good enough struck me much later, as I was attempting to understand the role of "criticism." I believe that the role of criticism is merely to highlight what is hidden in the darkness rather than to impose labels or judgments on the subjects. It's possible that confronting that, knowing some truth, if not the entire truth, in front of extraordinary minds (intellectuals) is never easy. However, such confrontation is an ongoing condition in institutions, and the question here may be, in terms of criticism, how we will deal with it—that is, not by breaking hearts, but by embracing these hearts. Who knows, maybe the hidden flower hasn't yet flourished, and we're becoming the reason of extinguished before it blooms.

It's been nearly twenty years since Edward W. Said passed away, but I can't pass without mentioning his name. Since Said has been emotionally essential to me, throughout my engagement of struggling with the literary theory. I'd like to offer him my affirmation and prayers. Some might argue (as they do) that it's time to "move beyond Said," but I'd rather resist to say that I won't be able to do so unless I accept his sincerity in telling the truth. I want to recognize him not because he is

a well-known figure, but because he was truthful in his statements. I also want to acknowledge the other two pivotal figures in my life, Spivak C. Gayatri and Homi K. Bhabha, who taught me tolerance, negotiations, engagements, and taught me that, there is always a moment of "congruence" where one can still overcome all barriers of complaints and hope to stand next to each other, side by side —form friendly relationships despite the differences we may all have.

I especially want to hug and thank Victoria Holbrook and Theoklis Kanarelis for reflecting to me the utmost honesty—that we have all recently learned how valuable each breath is and that it is our responsibility to care for each breath. I wouldn't have made it out on my own if their shadow hadn't been around me. There are several other names I'd like to express my gratitude to. I'd like to thank those regular gatherings with İhsan Bilgin, Erdem Ceylan, Ferda Keskin, Ferhat Kentel, Tuğba Menşur, Yakoob Ahmed, Humza Aazam Gondal and my small Pakistan immigrant community in the outskirts of Turkey, for helping me embrace and elaborate on my problematic discussion. Their presence helped me write this thesis, and the extensive gatherings with them also kept me feel at home.

Lastly, with my endless gratitude, and prayers to my late father, Munir Ahmad Siddiqui, who always supported me in my childhood, and my mother, Farhad Jabeen, who stood behind me in every step I took later in my boyhood. They are my main motivation for my completing the thesis. This thesis is dedicated to them.

Waseem Ahmad Siddiqui  
Istanbul, 2022



Source: Waseem Siddiqui (1992), Family archive, “Love of Mother”  
My mother on the right and my grandmother on the left —flowers in her hairs;  
firmly holding each other hands

## **ABSTRACT**

### **A PROPOSAL: CAN I STAY IN YOUR HOUSE?**

I was at the age of fifteen when I first moved away from home and I was exactly five thousand miles away. In order to understand the meaning of being at home and the condition of coexistence, this study, is an attempt that look for the prospect of a return to write autobiography, and ask whether or if this possibility —the possibility of mediation in my distorted memory, or, perhaps more importantly, the specific disjunctions between the mediation of what I remember and what I don't remember in terms of lived experience— can ever be justified by rational frameworks. Considering such an argument as an issue, I based my investigations on certain nouns and idioms found in everyday life, such as affiliations, gatherings, engagements, differences, postponements, negotiations/recognitions, invitations, hospitality: coming side-by-side at the age of diaspora. It is important to note that the study treats theoretical debate as a reason rather than an objective representation of the truth, as Jacques Derrida also puts it: "Theoretician is not a demigod telling the magnificent truth." The theory only seeks to transcend the limits and boundaries of life and texts promised by institutions such as authorships, the academy, and so on. With this expression, the theory also strives to find the “niche” where the idea of writing autobiography can inhabit hands in hands with the boundaries of both life and text to the manifestation of friendship. This entails placing life that's engaged, congruent, side by side with the text. In this manner, to renegotiate all the sources, the methodology varies auto-ethnographic collages with short text in dialogue with an Indian artist “Zarina Hashmi”, biographical interviews with my mother and grandfather, family photographs, and literature review of “postcolonialism” to bring something that could be called a collective narrative.

Ultimately, the research suggests that it is the agency, to realize once again that "we" (those who call themselves researchers) are continually engaged with the group behavior and the dialectical relationship in the form of organic connections between abstract principles and ethics. Therefore, it is the agency to perhaps realize once again, that the researcher is not an abstract agent who looks out of the thinking machine by citing reasons such as "they" or "them"; on the contrary, the researcher is nothing more than the ordinary subject who tries to look for the possibilities to "return" to the familiarities in which the relationships between "we" and "us" are embodied together.

## ÖZET

### BİR TEKLİF: EVİNİZDE KALABİLİR MİYİM?

İlk kez Ev'den çıktığımda on beş yaşındaydım ve tam olarak beş bin mil uzaktaydım. Bu çalışma, bu nedenle “evde olma” ve “bir arada yaşama” koşulu anlayışını yeniden kuramsallaştırmak için, otobiyografi yazmaya olasılığını arayan bir girişimdir ve bu olasılığın geri dönmek için mücadele eden çarpık belleğe dönüş mu yoksa belki de en önemlisi arasındaki özgül ayrımlar mı— sorusunu sorma girişimidir. Yaşanmış, geride bırakmış olanlar açısından, “hatırladıklarım veya hatırlamadıklarım”, rasyonel çerçeveler tarafından her zaman haksız mı çıkarılır sorusunu sorma girişimdir. Böylece bir tartışmayı bir mesele olarak kabul ederek, araştırmamı, bir aradalıklar, ilişkiler, farklılıklar, ötelemeler, dayanışma/tanışlar, davetler, konukseverlik ve yan yana gelmeler gibi günlük hayatta bulunan bazı isim ve deyimlere dayalıdır. Çalışmanın teorik tartışmayı, gerçeğin nesnel bir temsilinden ziyade bir sebep olarak ele aldığını belirtmek önemlidir; Jacques Derrida'nın da dediği gibi, "Teorisyen muhteşem gerçeği söyleyen bir yarı tanrı değildir." Böylece teori, yazarlık, kitap birliği, akademi vb. kurumlar tarafından vaat edilen yaşamın ve metinlerin sınırlarını aşmaya çalışmaktan başka bir şey yapmaz. Kuram bu ifadeyle aynı zamanda otobiyografiye dönüş fikrinin bu dostluk tezahürüyle hem hayatın hem de metnin sınırlarıyla el ele, yaşayabileceği nişi bulmaya çalışır. Bu, bağlantılı, olumsal bir aradalık olan hayatı metinle yan yana yerleştirmeyi çalışır. Bu şekilde, tüm kaynakları yeniden müzakere etmek için metodoloji değişir ve Hintli bir sanatçı “Zarina Hashmi” ile diyalog içinde kısa “otobiyografi metni” ile otoetnografik kolajları, annem ve büyükbabamla biyografik röportajları, aile fotoğraflarını ve “postkolonyalizm” üzerine literatür taramasını bir kolektif anlatı adlandırılabilir mükemmel bir tartışma getirir.

Nihayetinde araştırma, "biz"in (kendilerine arařtırmacı diyenlerin) grup davranıřının arasında olduđumuzu ve soyut ilkeler arasındaki etik ve organik bađlantılar biçimindeki diyalektik iliřkiyle bir arada olduđumuzu bir kez daha fark etmenin, belki de fail olduđunun argümanını öne sürüyor. Bu nedenle, belki de arařtırmacının "o" veya "onlar" gibi nedenleri öne sürerek düşünme makinesinden dıřarı bakan soyutlanmış bir fail olmadığını; aksine arařtırmacı, "biz" ve "bizler" arasındaki iliřkilerin birlikte cisimleřtiđi aşinalıklara “dönmenin” olanaklarını aramaya çalıřan sıradan bir öznenen başka bir şey deđildir.

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## GLOSSARY

Ammi (امی): Mother

Beta (بیٹا): Son

Dadda (دادا): Grandfather

Daddi (دادی): Grandmother

Mamo (ماموں): Uncle

Hud (حد): Limit

Khala (خالہ): Void

Muddat (مدت): Await

Fâasla (فاصلہ): Distance

Safar (سفر): Travel

Sarhad (سرحد): Border

Ghar ka Rasta (گھر کی سمت): Direction to Home

Ghar (گھر): My House

Subah (صبح): Morning

Asman-Zameen (آسمان زمين): Sky-Earth

Suraj-Chand (سورج چاند): Sun-Moon

Mehvar-Qamar (قمر محور): Axis- Full Moon

Shabnam-Taluu (آفتاب شبنم): Dew-Sunset

Saayee (سايه): Shadow

Darwaaza (درواز): Door

Deewar (ديوار): Wall

Aangan (آنگن): Yard

Dalaan (دالان): Salle

Deurhi (ڈيوڑهي): Threshold

Sehan (صحن): Courtyard

Seerhiyan (سيڑهي): Stairs I

Seerhiyan (سيڑهي): Stairs II

Shafaq (شفق): Evening

Sannata (سناتا): Silence

Andhera (اندھيرا): Darkness

## 1. INTRODUCTION

Tomorrow's a long way to Istanbul would be my first time in the sky. I told them about the first time I'd seen an airplane. The plane, bright blue, landed in front of the wide highway. When we went out, the summer in Lahore was so mild and dry that one could barely feel it. It was time to say goodbye. I turned to my mother and saw her face being left alone. We embraced each other, a flood of desperateness and regret washed over me. My bags on my shoulder, I joined the other passengers walking towards the terminal. Her eyes were on me, but I couldn't look back, I took a deep breath. I shook my last wave to her. Her lips were mumbling, possibly her last prayers. At the half-way point, leaving my homeland behind, I am left with an irreconciled decision. I'd have to give up, hoping that she might change her mind. I'm sorry, mother says, with watery eyes, the decision for me as if placing a hard stone on my heart.

“At sunset in the warm breath of the road I'll go,  
I came on foot, on foot I'll go” (Kazem. M, 2009)

The half-day has already passed, bunch of birds above the sky, restlessly moving here and there, looking for the shadow, to shelter themselves from the blazing heat. During two hours of hard waiting, staring the birds through window, the thought has fallen into the dark side. I was seven years old, I was passionate about flying “kites”. Although I belonged to a feudal family, my parents didn't take anything, we were living in one room rental house. Once in the evening I was trying to catch a thread of kite, that was hanging on electrical wire, our roof terraces didn't have protection, as I was leaning, trying to reach that kite, all the sudden I fall down. I broke all my ankles, that took at least two year to recover. No one was around, my mother saw it much later. That was traumatic, even I used to get nightmares that whenever I go on to roof, I might fall again.

Children are spontaneous, they don't know what they shouldn't make fun of. So much so, all my friends with my age started making fun of me, imitating me on my fractured hand. Here I was, I lost all my confidence of the dreams I used to live with. Of course, that was not their mistake. But, I started notice that whatever I was, peoples never perceived me that way. I have struggled from *dyslexia*, from a young age, I was shattered to not to be able to read and write even basic texts. I was blamed that you don't get things in the first place. I was warned, if you continue this way, you will be left behind and no one is going to look after you. So here I was on my last day to fly, we were eight students, it was July 2008. Now, I was imagining a blank and white beginning or at least hopeful.

In the morning light, the mist in the reddish hills and valley glowed. At first glance, I was sitting beside the window, looking out at the mountains, bathed in sunlight. Finally, we were flying above the clouds, between the sunrays that crossed through green hills and oceans. We were near the border of Pakistan, Afghanistan, Iran, and Turkey, but I can't remember which country I saw. It was crystallized, rosy, and hazy with contrails, much like the oceanic waves below. The snow line was the world's roof, with chains of hills stretching side by side with the Himalayans, a panorama of dream scenery that I couldn't interpret in my entire life.

It must have been a dream. I closed my eyes under water, I imagined the scenery I used to draw in my childhood. I kept my attention through the window. I was sitting there feeling out of place. I poured a drink of water and went again to the dream of the rose garden. We were still a few hours out of Istanbul. But when I closed my eyes again, I could see her face, my mother's face. When she dropped me off at the airport, her hands were on my face, osculating my forehead. Come back soon, Beta<sup>1</sup>, my eyes are looking for your return.

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<sup>1</sup> *Beta* refers to "son" Urdu Language.

On the first place, the plane was quiet, with only few passengers; the empty seats might be filled upon arrival in Istanbul. I was aware that some of my own friends were fleeing due to the war. My seat could be taken later by someone planning to cross the Aegean Sea on the small boat that would depart from Turkey to Europe. Thousands of refugees had already arrived on the Greek islands, and many more were likely on their way.

The people on the small boats were mostly Syrians, Afghans, Pakistanis, and Iraqis. Many were women and children, and there was nothing that could be done to stop them. They would cross borders and oceans from Iran, filling city squares with a constant spectacle on the news, a crisis on their side. The black box showed the masses walking through borders for a possible better life in Europe — a dream for some and a nightmare for others. Turkey suspended its rules and allowed the migrants through; now other countries were on their way.

Most of them decided to escape, where they could start from the beginning. The borders were not just polite; they all had to walk with bare feet. They got some money, which might be useful for crossing these razor-thin lines. These harsh lines are the focal point of violence, and those who cross them illegally are assaulted by smugglers and guards. On these harsh lines, the danger increases. Every year, thousands or millions of people flee their homes to escape various conditions, and most of them do not leave their country; instead, they are relocated to other towns or camps in the hope of returning to a better future.

Who knows? How long would it last? Each day, thousands of people moving, crossing oceans in little boats. Those who are moved forcefully, don't go far from their countries. They are mostly thrown into harsh lines, where they must negotiate with the circumstances. A million would, perhaps or not, pass into Europe. When I return to Lahore after completing my education, I would see my mother first. Her wishes for a better life for me were possibly a myth. I was trying to move on, but I

couldn't leave the last memory of leaving the home behind so, when I return, I'd see her first.

Most of these immigrants were looking for a better future after losing hope in their home countries. Maybe their love would have grown stronger if their homeland had remained peaceful. They used most of their savings to flee with the buses crossing the Iranian desert. The track took over the gravestones, which were jagged stones with sticks moving around. They had to leave the shattered cities, driving down the avenues of rubble, like so many other refugees. When is a migrant considered a refugee? They, like every other immigrant, want to feel at home. They are perhaps on their way to hope for the relationships of friendship.

My travel has taken me away from Pakistan, all the way here to Turkey, where I have lived for over eighteen years. In the intended thesis, I made my autobiography a subject, the moment that belongs to the interrelations of journey between home, belonging, places and boundaries. When I first came here in 2008, I really didn't have a family. It may be claimed that millions of people move from one place to another. However, I was too young to accept immigration as a world-wide condition. It embodies the interweaving experiences and, more generally, interactions, sentiments, feelings, and relationships that I have had throughout my life. I made a very small part of my life with these particular effects that I also call another home.

In the beginning, it's almost difficult to write about something that has a fragment of broken memories. I have been questioned: why are you still living in the "nostalgia" of home? My mother wrote to me continuously from Lahore. She informed me most of the time about back home, "today I am very sick. I wish you were here, your father has died—he is no more, our house has been sold, when are you returning back? and so on." Her presence was always around me. She will always be my home because I shared half of my childhood with her. For fifteen years of my life, we lived under one roof. Therefore, it's about writing, and most of

the writing is done personally. I assume, it is here, where words come first. That is, the words come before the image, because they all refer to a specific location and time.

It is also at this point, I assume, the “home” comes in; the idea of “a home” and its relationship to social life. I was born in Lahore, a city which is in the east of Pakistan. We are three siblings, and I am the middle one. I knew I wanted to follow sort of my mother’s footsteps, to be a simple, responsible, and respectful human being, which is not easy and which wasn’t easy for my mother either. She married my father at her young age and my mother had to do a lot of work in that home. She would wake up early in the morning, iron my father's dresses, not just my father's but also my uncles’ dresses. She would take care of the whole house. Our house was shared with our other relatives. My mother did struggle a lot in that home, and I was there to witness it.

My mother also had a good sense of art, she liked natural materials that were close to the earth. She was the tailor. She liked fragile material, that could dissolve later into the earth. Like paper or clothes that are close to the earth. For her, cloth is very close to skin. Because skin itches, stinks, and keeps secrets. I remember my mother used to select colors for her tailoring. What color of what cloth will work? She was very sensitive in selecting colors. These clothes were handmade. The colors were natural most of the time. They were not bleached. Most of the tailoring that she would do was handmade. I remember, I would help her with her tailoring. I realized later how difficult it is to engage with all these small motives that she used to make on that piece of clothing.

We didn’t have a sewing machine, so she used to work manually. Whenever she felt tired, I would come next to her and help her with her tailoring. Most of the time, she would stitch clothes with her hands, because she didn’t like using machines at all. Machines were more tiring for her. Her engagement with the garden was also

very sophisticated. That she used to work with her plants all the time. She made her small paradise by living in that house of four walls.

My mother tongue is “Urdu,” that’s what I grew up with. My sense of belonging is also connected to my language. Therefore, I am also placing it historically. There was a certain time when the language existed. When India and Pakistan were divided. A certain culture was over. In my daily experiences I realized that India and Pakistan, or elsewhere, most of the countries are stuck with the territory. The border between India and Pakistan has affected many people’s lives. For instance, it affected my grandfather’s life.

It was the moment when my grandfather, along with his family, had to leave his home in Delhi, India. What does it mean to lose one’s home? It represents so much of some place that is now no longer recognizable. For sixteen years, I have never lived with my family or with my language. Home is a confused notion. My entire family lived in Pakistan. I imagine Pakistan my home country, which I haven’t visited in a long time. That country, too, has now become foreign to me.

A couple of years ago, one of my friend told me you have an “identity” problem, but, it’s not just identity, I said. I mean, even though I am identified as a "Pakistani citizen," that is true, but not complete true. I am trying to say something here that is beyond identity. Basically, what I am saying is about the story, that is the story of home, which is perhaps not just my story but also the story of those who are not at home. I am here just sharing a tiny part of this world, which is nothing more than sharing itself.

I assume, in this universe, we all are experiencing the certain thing. Beginning in the 20<sup>th</sup> century, most of us are living in the time of transition, that is, continuously moving, in-between boundaries. Thus, perhaps in this boundary, it takes time to be embraced, welcomed, or hosted. But, I think, it is perhaps an “agency” of our time to take down these barriers and look at the wider scheme of practices, where the

relationships of differences are gathered with any sort of side-by-sidedness to produce the effects of friendship.

“This house in the darkening place is also mine, these shadows are also mine, I fought for the rights I have, I labored all my life here to make relationships, I was given refugee, I migrated, my sovereignty is compromised but I learned to survive, I have made a home, and that is what all I have” (Baldwin. J, 1985).

The diaspora, exile, or escape are never simply tales of departure or displacement; there is always the history or past that is reckoning to “return”, the return that is a reminder to the very present moment of now. It is the return that is not, therefore, a problem of delay or not being at the time. On the contrary, it is the return that is particularly about the moment of history where time comes back on itself. That is the time which comes as a return to make us remember that history is not what has been left behind, but the history is now, which is continually returning back. Thus, to return, it’s the particular moment that is coming back as a witness, to remain with us, not something that passes through. To demonstrate the cost and value of engagement in that continuous return, introduce the epochal idea, such as the idea of “home” itself.

What does it mean to be "at home"? What kinds of solidarity and alignment can be achieved by coexisting with other differences? Must we live under the shadow of sovereignty, or can we overcome it? Or are we caught up in its ambiguity? How are engagement and affiliation strategies evolving, despite the fact that shared histories of deprivation exist but the hope of exchanging values, respects, and priorities remains collaborative, dialogical, and even hospitable?

The force of these questions might seem weighed down by the existentialist inquiry, but one cannot ignore that the question here itself is as crucial as other contemporary questions. Existentialism<sup>2</sup>, as defined by Marleau Ponty, is “the

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<sup>2</sup> My mother once told me: “When you are young, you think you will never die, but you know, you have sort of begun to accept mortality.” You long for it because it will happen sooner or later. You

direct description of human experience to the world; it is the background experience that guides every conscious action.” Furthermore, he also argues that such an experience is what makes human beings question their existence. The question of existence is a condition that includes a question about its own existence in the world. The experience of the world is what is directly oriented to being in the world, and "we cannot separate ourselves from it." (Scott, 2002)

For instance, Homi K Bhabha, illustrates such issues in his article titled “Beyond the Pale Art in the Age of Multi-cultural Translation”. Bhabha took a measured step ahead and considers this time to uplift the idea of home in the context of “inherited nations and cultural location” (Bhabha, 1993: 141–153). It is assumed in Bhabha’s writing that, it is the urgency of our time to locate the very idea of "home," but this time in the realm of boundary (Bhabha, 1993: 62). That is because most of our very presence today (and as it was yesterday) exists in our survival over living on these boundaries, for which there seems to be no proper statement other than Heidegger’s "the boundary where something begins" (Heidegger, 1971 [1954]: 153).

“A boundary is not that at which something stops but, as the Greek recognized, the boundary is that from which somethings begins...” (Heidegger, 1954).

The "boundary" here is neither a new horizon nor a leaving behind of the past—it is in-between those beginnings and endings where one is thrown to negotiate or reconcile both sides. It is the specific transition between space and time that constantly crosses-over complex figures of differences and engagements between the past and the present, inside and outside, inclusion and exclusion. Above all, there is a sense of distortion or disorientation in the direction of space and time, for example, when referring to the boundary: an endless, restless moment captured so

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wait for this cycle to end and to unite with the divine. Life is not a straight path, it isn't actually. Every turn is your choice of where you will turn and where the journey will end. This is a very small part of our existence. Not eternity. Eternity is when we enter into another realm, but we still cling to life.”

well in the French rendition of the word—*au delà*—here and there, all around, fort/da, hither and thither, back and forth (Bhabha, 1993: 62).

What is also theoretically unavoidable and therefore valuable is that the term "boundary"; there is a shift from assumed singularities or linear narratives of origin and initial subjects. That is, concentrate more on the moments or processes that result from the articulation of differences. These differences are found in "in-between" spaces where they provide engagements of selfhood as well as communality, which later initiate negotiating forms of effects and spaces for collaboration and contestation (Bhabha, 1993).

Here, the boundary represents an important transition as a shift that marks interactions, promises engagements, and begins hospitality. To live in some way within the boundaries of our time, the imagination of spatial interactions highlights temporal and social differences that disrupt our understanding of standing side-by-side. The present no longer continues with the past or the future; in fact, the distance between them has almost diminished. We are now confronted with what Walter Benjamin referred to as "establishing" a conception of the present "at this time." Benjamin (1969 [1942]: 263). If now is the time for a cultural or political diaspora narrative, major social displacement of immigrants and communities, exile poetics, or the grim prose of refugees. In this sense, "boundary" is an unavoidable concept, and as Heidegger puts it, it is "the way that even a difference bridge, the bridge that gathers as a passage" (Heidegger, 1971 [1954]: 154)

Hence, insisting on or remaining at the "boundary" by any means motivates us to "dwell." Dwelling as a means of returning to the present. That is the present moment, the precise moment between the past and the future. It is to engage with the past and the future, the point at which the present becomes a space for intervention in the here and now. It reimagines the past and future as a contingent "in-between" space that innovates and disrupts the present's performance. As a result, the past-future is a necessity, not a source of nostalgia. (Bhabha, 1993: 68).

## 1.1. HOW I WOULD INCORPORATE THE CONCEPT OF STORYTELLING?

To comprehend the process of "autobiography," I effectively securitized post-colonial research methodologies, which are not merely distinct from feminist, race/critical, and ethnomethodology theory. To recall, as has been repeatedly observed in post-colonial situations, there is an unavoidable question of "who is the subject?" (Bhabha: *Writing Rights and Responsibilities*, 2008) or "who represents whom?" (Said and Palestine [1986], 2013). Such a question still provides an alternative shift path to the researcher's own objectives, dynamics, and awareness, as well as the possibility of constructing knowledge that could result in a socio-historical order of society.

It has been a constant "aporia" in post-colonial situation that the argument of whether to consider or move-beyond more or less the notion of "representation," somehow remained fixed even after forty-four years of publication of Said's book "Orientalism" and what is more controversial that such argument till now is the shifting debate in post-colonial studies. How does one reconcile with such un-ending and yet unresolved notion, the notion which is not other than representation? Beginning with the Spivak Gayatri's enough-known essay "Can the Subaltern Speak?" (1983), Gayatri reminds us "re-presentation" here works as "speaking for" it was the first turbulent problem that Gayatri argues, questions and struggles to find the possibilities where the subalterns<sup>3</sup> could speak for themselves (Gayatri, 1983: 77).

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<sup>3</sup> Although Subaltern Studies has an entire history, it was begun by Ranajit Guha in India as the Subaltern Studies Group (1980). Although the concerns regarding Subalterns were in a way, it was a response to Nationalist and Marxist historiography in India. For Ranajit Guha, the term "subaltern" was borrowed by Antonio Gramsci, which was the reference and a metaphor for the group of people excluded in the fringe of history. It was a mass left over on the shore of history. For Guha, it was the emergence of our time to include these masses into history that their voices should be heard. Spivak Gayatri was never satisfied with the method of revealing. As for Spivak, as she wrote in her essay, "as long as we are speaking on behalf of them, they won't be able to speak."

The essay, which was entirely reliant on Foucault and Deleuze's conversation, "Intellectual and Power,": There too, we could see how Foucault criticizes the position of an intellectuals who speaks for others, "the masses know perfectly well, clearly"; once again the problem has emphasized "they know better than (the intellectuals) and they certainly say it very well" (FD, 1977: 206–207). This argument marked a turning point in postcolonial studies, prompting a rethinking of self and others. Where the self could speak in a way that is relevant to his or her social facts, but could also return and thoughtfully consider other diversity which one encounter around.<sup>4</sup>

In this regard, the question of whether to return or to return to those who belongs to oneself remains still questionable. It is the remaining question which is irreconciled in post-colonial situation. Therefore, I assume from here one can perhaps continue further, or at least step ahead and look for the other alternative possibilities to return. It's a return (if one could say) to oneself, one's history, and possibly one's own social realities. But as I am going to talk about it in my autobiography, it's not only returns to one's own self but also to the diverse relationships that one makes constantly in their continuous journey. Therefore, it's a beginning that has a long way to walk ahead. That is the reason I call this beginning as an auto-narratives or autobiography.

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<sup>4</sup> The fact that Spivak Gayatri left India and later went to Columbia University to get her higher education, it was the beginning for her to think about those who were not with her that moment or those who belonged to her but remained in India. It was also the similar concern for Edward Said. His state of exile from Palestine was a shamble. This exit brought new inventions to each of them. For them moving to Columbia University studying there was not the step of achievement, on the contrary, not being where they would have to be was actual turbulence for them. To be out of place or to be exiled was a beginning for them to think about those who were not with them that movement. Said went and wrote *Orientalism*, tackled Foucault, tackled his most minor issue, problematized "*Knowledge and Power*" and the concept of the Orient. Yet, he problematized it, that is, he did not explain this concept with great men and heroes, it was not a "militant-imperial" text, the orient itself was a problematic notion for him. The concept of the Orient itself was dubious for him, so Edward Said dealt with the concept which concerned him. It was not only the concept for him but the problematic notion which made him to return to the leftovers and write about it.

The autobiography, which has accompanied me by a personal journey back to my home country, is the journey of life, which began in Lahore and is continuing by living in Istanbul. The journey between the home that was Lahore and the home that is Istanbul now, my intention was to recall, remember, and write about the memory, places, social life, and relationships that were part of my life and that were accompanying me on this journey. This is the journey which I am trying to write specifically about the city of Lahore, Istanbul or elsewhere. The city where I was born. It's about writing about a place where I'm not living now. As I will put into words further, the most significant moments in the journey are the relationships. They are relationships with social life and their particular effects, that I made perhaps to feel at home.

## **1.2. AUTOBIOGRAPHY WRITING THROUGH NARRATIVES**

How I would incorporate the concept of storytelling into the context of autobiographical narratives? The question throughout was motive of the thesis. I've been researching throughout the idea of auto-biography and most of the time, what I found was fieldwork on social sciences, specifically anthropology and sociology. It wasn't still satisfactory, because whenever I encountered the work on these subjects, they were still completely ethnographical fieldwork-based research. In my case, I had to deal with the story, which was linked to the memory, handwritten memoir diaries, some of my family photographs, and the places where I had lived throughout. These were the materials that I was going to use and construct for the thesis. I had to recall the memory and the disjunction between what I remember and what I didn't remember, in order to write something relatively. My family history was important in this case because it's something that I understood and something that I could enter in any way I wanted and I feel very intimate with that history. I also have this sense, maybe it's a story which I tell myself that I am reliving my parents' and my grandparents' lives to bring something relatively together.

At this point, in the midst of such questions, I encountered the term autoethnography<sup>5</sup>, it is the method which embraces personal thoughts, feelings, stories, and observation to understand the social connection that we are surrounded by. (Goldschmidt, 1970). There are also spatial researchers who use autoethnography (Bektaş: 2019, Aykaç: 2020). Therefore, the primary and secondary methodology of the thesis, adopted in the research is auto-ethnography. Where the various methods of mapping, family photographs and personal memoirs are used as supporting documents. According to Carolyn Ellis, these are the personal experiences and connections made by the autobiographical story to wider cultural, political, and social meaning and understanding. When one writes an autobiography, an author retrospectively moves back and writes about his or her experiences. Usually, the author goes back to his or her own memory and writes it solely to make it part of his own experience as an autobiography (Carolyn, 2004).

In this regard, the objective of the research is to look for ways to renegotiate narratives, notably autobiographical narratives, both temporally and as a form of knowledge. Here, my main concern is to understand how "autobiography narratives" transform ideas of diaspora, displacement, or subjective experiences to

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<sup>5</sup> Autoethnography combines both autobiography and ethnography. Based on these personal notes, I shared this concern with my advisor, *Tansel Korkmaz*. She felt good with the idea and motivated me to firmly hold on to the idea of autobiographical narratives. Once, when her husband, our beloved teacher, *Ihsan Bilgin*, was in the hospital due to some of his health issues, she called me at midday, and she told me to meet her at the American Hospital. I went to meet her, and on my arrival at the hospital, we first talked about *Ihsan Bilgin*'s health, and we generally talked about it for a bit. In the midst of the talk, *Tansel Korkmaz* introduced me to *Gülşah Aykaç*, whose recent thesis on the "Çinçin" neighborhood was well celebrated at Middle Technical University in the department of Architecture. *Gülşah* completed her PhD at the same school. My advisor encouraged me to meet her. I decided to text her on my return and request a brief meet up if possible. She was kind enough to accept the meeting. We decided to meet just after two days in her studio at *Kent University*. Coincidentally, my advisor, *Tansel Korkmaz*, was also there at that moment. I don't remember clearly, but it was someone's seminar. We went to a coffee shop near *Istiklal Street* after the seminar. In our meeting, I tried to explain to her my concern about my thesis. I gave her a brief introduction and told her about back home. I also explained to her when I came first in Turkey. What was it like then? Where I have taken my education. Where did I live throughout? " I reflected her my brief story. I also told her that it's been a challenge for me to come out of it. I am not confident enough and I don't know how I am going to reflect the story in an academic format. She was kind enough to listen to me. *Gülşah* told me, "don't worry, there is always a method to tell the story. I'll be your companion." It was a relief to hear that. She made me introduce to the term "auto-ethnography" at that moment. The term was new to me. I did not know much about this method. She shared with me her thesis and some of the references.

complete the task of who “we”<sup>6</sup> are. Autobiography, that is to say, the narrative that consists of notes, memoirs, or any other related records, that can make it relatively essential to certain historical moments for the person who is writing about the event. My questions in this respect are as follows:

**(A) How possible is it to make the idea of home even more "negotiable and hospitable" with the differences one encounters by crossing each boundary?**

**(B) What are the possibilities of autobiographical narratives and personal/collective narratives to contribute on the understanding of the postcolonial situation?**

**(C) How does the diasporic journey influence the personal experience of those who are not at home? Is the anxiety of one’s diaspora the only problem of space, or is it also a problem of scale?**

The first two questions are connected to the third question. Although it may appear that the third question is more of abstract, I'd like to point out that the concern with this question is that it often looks for theoretical ground discussion. That is, which is parallel to the understanding of the postcolonial situation. The term "post-colonial," however, foregrounds the literature as a transition line that bridges the context of the study. The current debate and criticism towards the term "post-colonial" may suggest that it is inadequate to begin with the argument. That is, I certainly realize it.<sup>7</sup> I still believe that the idea<sup>8</sup> has potential, that it can at least, if not all, help us elaborate on the alternative arguments.

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<sup>6</sup> Here, "we" reflects who is intending to write a personal or collective narrative as a form of collective knowledge.

<sup>7</sup> The criticism which was enveloped in Bob Hodge and Vijay Mishra's "What is Post-Colonialism?" textual practice 5.1 (1991): 399–414. Hodge and Mishra see a danger of post-colonialism becoming a purely textual phenomenon. "Godzilla vs. Post-Colonial," World Literature Written in English 30.2 (1990): 10-16, argues that post-colonial envelops all "native" literature into a relationship with colonialism.

<sup>8</sup> As I will emphasize more broadly in the following chapters by referring to Edward Said and Homi K. Bhabha, post-colonial theory is an idea if one could say what is hidden in their concepts and have been produced based on historical or political concerns.

Thus, purpose of ground discussion of theory does not intend to give any general meaning or any general identification of post-colonial situation; it is also not the intention of theory to construct or reconstruct postcolonial situation at this point. Instead, the main purpose of these questions, and therefore the main motivation of the thesis, is to consider post-colonial as an understanding, as an idea, or at the very least as a situation, where autobiographical writing can bring alternative possibilities, ways of thinking about "auto-narratives" and begin to open their subjective expression in both space and time that are either familiar or unfamiliar to them.

The study therefore hypothesizes that spatial location is vital in post-colonial autobiographical self-expression; that is, the challenges that bridge these located experiences and those written from familiar places. It's a form of self-expression in which one's experiences are the impacts that allow one to make meaning of both known and unknown occurrences.

### **1.3. PROBLEM AND METHOD REFORMULATION: THE NECESSITY STRUCTURE FURTHER PRIMARY NOTES ON PROBLEM**

Thereby, one of the post-colonial research methodologies suggests that there is an *agency* to include the voices of those who were neglected on the fringe of history. Those were the voices of the subalterns. The term "subaltern" was first used by Antonio Gramsci in his Prison Notebook 25. For Gramsci, subaltern was a codeword that was used in the existing Mussolini regime (Green, 2011: 385–402). In India, the Subaltern-Studies-Group emerged with Maoist student politics and was later elevated by Indian historians such as Ranajit Guha, Gayendra Pandey, Shahid Amin, and Partha Chatterjee. They first arrived in Delhi, and then in England. As previously stated, their main criticism was directed at nationalist and Marxist histories, both of which were deemed elitist in their bias. There was thus an agency for them to include the voices of the subalterns, that is, the common people—peasants, labor, and tribal peoples who had been left out of British-Indian historiography. The rapid and enormous success of Subaltern-Studies-Groups in the first half of the 1980s piqued the interest of American historians organized along the British-Indian axis of history (Subharmanyam, 2008).

Whether from Indian nationalists or Marxist historians, the mainstream reaction was violent and immediate. Irfan Habib, a Marxist-Nationalist historian, can be followed (Habib, 1995). Subaltern Studies historians continue to reject romanticism or radical culturalism as approaches to revealing subalterns. Another accusatory reaction came from Cambridge schools, specifically Alan Bayly. His response to Subaltern Studies was thus another drama that claimed to elevate the idea of "history from below," which was at the heart of much of what Subaltern historians were doing, following well-known British historians such as Eric Hobsbawm or Edward P. Thompson (Bayly, 1988).

It was more of an exaggerated reaction than a deep form of intellectually tolerated engagement. Many debates at the time were centered on the central quiet distinct questions; for example, there was a radical and violent series of exchanges between Indian historians and Immanuel Wallerstein on the "World-System theory" and its applicability in India. Aijaz Ahmed, on the other hand, proposed a reconsideration of the political economy of the twenty-first century in terms of Subaltern Studies in a series of previously published essays.

There is a peculiar or narrow framing of a history of ideas throughout institutionalized structures where the never-ending debate is whether to consider subaltern voices first and then bring the political economy into it, has continuously played a "theatre-play" from one hand to the other. The theatre where subalterns were desperate and, as if not allowed to locate themselves in the current debate, whether coincidental or not, the supposed engagement with subaltern groups began to be debated with postmodernism in 1988. Chakraborty, a subaltern historian who was active and remained so, describes the atmosphere as follows:

“Edward Said wrote to the volume describing Guha’s statement regarding the aims of Subaltern studies is (intellectually insurrectionary). Gayatri Spivak’s published another essay, "Deconstructing Historiography (1988), under the editorship of Guha in 1986, that served as an introduction to this selection. It had a serious impact on the later trajectory of the project. Both Spivak and Said pointed out the fundamental criticism of the theoretical orientation of the project. They criticized the Subaltern Study Group with an idea of the subject—to make the subalterns the makers of their own destiny—that had not wrestled at all with the critique of the very subject that had been mounted by poststructuralist thinkers. Spivak's famous essay, (Can the Subaltern Speak?) (1994), a critical and challenging reading of a conversation between Michel Foucault and Gilles Deleuze, forcefully raised these and related questions by mounting deconstructive and philosophical objections to any straightforward program of (letting the subaltern speak) for themselves (Chakraborty, 2000: 24).”

It was almost the critique that Roland Barthes laid much earlier, as if the critique that was raised around the 1960's, was coming back on itself, two decades later on the consciousness of Subaltern Studies Historians, the death of the sovereign subject, the authorial voice, and of agency itself—issues that historians or philosophers in France have grappled with the *aporia* of what to do with the future discipline of social sciences. It was also an *aporia* that existed in the real context of ethnography and anthropological inquiry, leading from the diverse and dispersed field of 1988 to an imagined landscape with only two poles on the table: Subaltern Studies and the Cambridge School. That makes no wonder that it was undoubtedly a reactionary debate, which was in the form of *tit-for-tat*. The debate, which was passing from one hand to another but not the other way around.

As such consistent reactions, it is as if here, imagined landscape lifts-up, after the never-ending restless marathon, now at the end can surrender and handover to subaltern themselves. That means several things. First, it means Edward Said's critique of institutionalized "Orientalism" that the idea of knowing non-west (orient) by the west (occident) was controversial in terms of Foucault's "power-knowledge," and because it was assumed that such Orientalism was above all, it implied an unavoidable focus on the fieldwork inquiry as stated above (anthropology, ethnography) exclusively in the colonial and later, particularly in post-colonial periods; second, it was the embracing Derridean and Foucauldian language that Spivak Gayatri had made with eager enthusiasm after her translation of Derrida's "Grammatology," published in 1976.

For instance, for Spivak Gayatri, it was her belief in the subaltern voices that they can demonstrate their will, and they could say it very well. It is critical because it raises the question, "How does this work out in concrete form? "That is to say, if the subalterns are capable of creating their own historical presence or inquiry, what is left then? In this case, the vast majority of papers have been written about past, present, before or after Subaltern Studies. That is evident in the discussion of whether to reform the methodology, as in Partha Chatterjee's case (Chatterjee, 2012: 44-49), some even write to return to the classical episteme of inquiring

fieldwork, but the sense of *aporia* as it is raised throughout Edward Said and Spivak Gayatri's essay is still critical and valuable in the sense that the subject is not a target of identification or objectification; rather the subject itself is a self-revealing, self-speaking, and self-acting subject.

Thus, contrary to the idea that was drawn in the question of who represents whom, the subject at this point provides an unavoidable niche where the idea of auto-narratives emerges. The auto-narrative or auto-biography is therefore a niche where one seeks anxiously to locate the idea of speaking, writing, and therefore representing on their own behalf. That is, an idea that is deeply connected to its own social realities while also being connected to those encountered along the way.

### **1.3.1. DISTORTED MEMORY (NOSTALGIA)**

As I also have mentioned above, the other unavoidable challenge which I had to deal with, was the distortions within my own memory that hardly follows each other. It was the distortions between "what I remember and what I didn't remember." As the diaspora (if one could say), itself reveals the moment of back and forth in-between the unstable space and time, it un-settles primary experience of memory and reflects nothing but its own disjunction on what is remembered what is hardly yet not remembered. Such dilemma of not remembering or partially remembering was noted and yet not escaped, in any chance, on the risk of falling into the Nostalgia.

It was criticized that Nostalgia for the "lost-memory/place" is most of the time has potential to exclude or manipulate the social facts of the past because it reproduces the present and that is what could mystify the history (Aykaç, 2020: 20). Aykaç's unavoidable thread on mystifying history is caught critically and what makes this thread more critical is when Aykaç argues another perspective of Nostalgia by referring Massey (1998), that nostalgia is also a "discursive right to space" which is a "construction of we-ness." As Aykaç arrive on the fact that, "nostalgia could

be therefore neither ignored in collection spatial memories nor simply blocked” (Aykaç, 2020: 24). Aykaç’s objective position reveals as self-evident, where undoubtedly one could follow, the unavoidable struggle of how theorization works in the form of objectivity.

Isn’t that the success on bringing the objectivity at this point is actually the “distance” that researcher throughout manages on the inquired subject? The intention of the question here is not to bring the controversial debate on what is objective or what is subjective? Rather it’s here to point out, that the continues dilemma in such argument brings the light on once again, that the objectivity here is the institutionalized expected stance from the researcher, that is to be at the distance as much as one can, and bring the inquiry as possible as objectifying process. As such, the objectifying process or objectification is what brings at the end fruitful success as a researcher and celebrates its achievement of becoming well-deserved scientific data.

What makes no difference is that even after a decade, the argument of objectivity or subjectivity remained valuable on researcher’s shoulder as a responsibility but let’s not forget, what Subaltern-Studies-Group was throughout criticized, it was the similar note if not same, the fate of objectification or identification on the inquired fieldwork particularly on the Subaltern subjects were the targets to include them into the history and yet the *aporia* behind was still moving from one hand to another. It was never submitted to the subjects themselves. As if, the past is falling back again repeatedly on itself.

### **1.3.2. THE NARRATIVES TRAVEL ON FOOTNOTES**

As such, the problematic choice of autobiography, it is here the post-colonial methodology on lived experiences, particularly the subject's distorted memory, brings the value in it. Although the subaltern has a unique place in the production of knowledge, the methodology does not necessarily focus on these subjects as

such. The new methodology forwards that "auto-narratives or auto-biography" is the dictated and constructed understanding of identity in the complexity of dynamic relationships. In this context, Doreen Massey (2004) 'we-ness' is a fluid entity that is embedded in "place" and as multiple ongoing reproductions. Therefore, in this framework, I did not want to focus only on subalterns' subjects but rather I attempted to bring this notion as problematic ground discussion, in order to focus or arrive on my personal memory and collective memory of my own family. With the help of this perspective, I was able to focus on more of the memories that belonged to me and my family, with whom I have partially lived. Through having dialogues with my grandfather, my mother, and those who accompanied me on this journey, it allowed me to re-member the distortions of my own lost memory. I remember each time my mother would ask me, "when will you return home?" Sometimes she would even use this phrase, "did I make a mistake by sending you away from me?"

“Once, we were sitting in the courtyard with my mother that summer of July. I was lying on her lap; her hands were on my hair, mingling with the mustard oil. What have you done to yourself? Look at you. You are getting weaker day by day. Weren't you taking care of yourself? Well, it might be because of the change of air and water. This change, this particular change, I hope hasn't changed you *Beta. Obviously not Maa*<sup>9</sup>, why are you saying that? I replied. That is because you are not coming home to visit us as often as before. Look, how quickly the eighteen years have passed. It is as if, it was yesterday when you were on your way to leave the country. I remember my last tears, the last wave of my hand, the repetition of my prayer, that wherever you go, be safe and return soon. Sometimes I think I made a mistake by sending you far away in your childhood. After your father passed away, I did not have any other option but to let you go. That decision was for me as if placing a hard stone on my heart. Please don't misunderstand me. I wish one

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<sup>9</sup> Maa in Urdu language refers to “Mother”

day we could all live side-by-side under one roof” (Siddiqui, March 2022).

Consequently, the influence of post-colonial methodology, my initial interaction with my mother, and her spontaneous reflection on the notion of "returning home", made me re-define a method varying by semi-structured biographical writing on the subject. In the meantime, I also used this method to bring the brief life story of my mother and her particular engagement with the garden and tailoring as a domestic worker in the house. These memories had several interactions on each return to my homeland. Whenever I got the chance of returning back to Lahore, the memory would come back alive. I had this impression that I hadn't left this place, as if the home remained with me wherever I moved.

“There were not many changes in my neighborhood of Lahore, Once I was walking through the main streets in the main Krishna Nagar bazaar, I saw the two ruins building standing next to each other, I felt as if I was back in my childhood. I couldn't realize how rapidly the bazaar is getting more and more commercialized. I kept going; it was a straight lane that started at the Welfare Hospital, where I was born. On one side of the lane, there were children's playing and a few women bargaining with the shopkeeper. They were cursing each other. If you move a little further, the bazaar *was* getting more crowded. It is difficult to walk in the middle of the day. Nothing has changed, not even the cursing. One could clearly hear the mumbling of peoples some of them resting in the corner of street some of them standing under the shadow to protect their selves from blazing heat. Some of them speak Punjabi, which most of the time sounds not so polite as the Urdu language. People mostly wear Shalwar Kameez, a cap on their heads. It is the traditional dress which could be seen, but more than that, these dresses are used in the summer to protect them from the heat. A child ran out of the lane crying. The old man sitting in his shop called him with a kind voice, "Come son, come here. I have something to give you." He puts his hands in his

pocket, trying to find something. The child stopped crying when that old man couldn't find anything. The child starts crying again. But then he finds something from the shop, and offers it to him as a gift. The child finally stopped crying. He smiles at the old man and leaves for the home" (Siddiqui, March 2022).

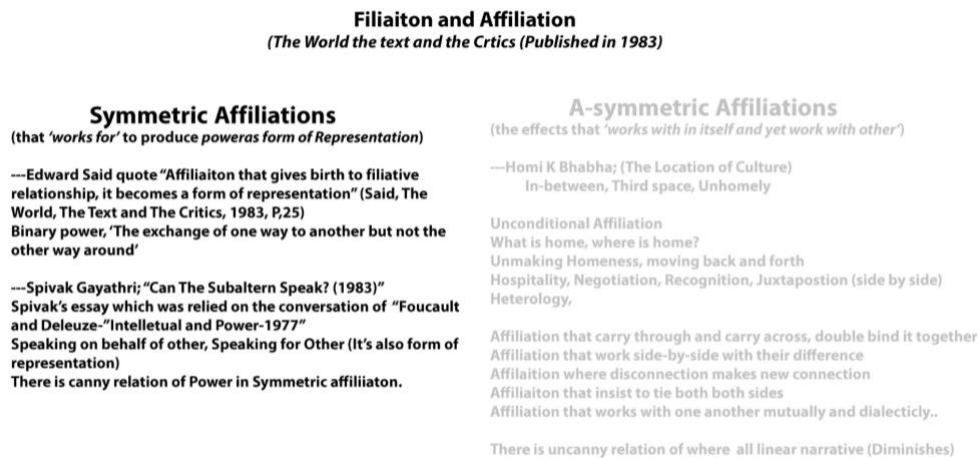
As explained above, these are the distorted memories, which were considerably balanced in terms of story-telling. But there is another issue to be faced in terms of autobiographical reading of a place. It is the dilemma of how memory is articulated in terms of "narrative" and how it implicates those who are "out of place." Such an implication is challenging in that it accounts for the essential distortion of memory; memory becomes a partial poetic narrative in this context. Hence, it could be also said that memory or nostalgia is a social, spatial, and collective belonging. It is the belonging of a place. Thus, in this way, "memory" is an input that I seek to articulate in my auto-biography and its relation to the diverse dimensions of diaspora. Hence, I attempted to focus particularly on my family history and their particular relationship to my own journey, in order to reflect something relatively.

Apart from collecting the historical data and narratives of my family, I also used photographs that belonged to my family. These photographs essentially belong to the moments of my grandfather's journey from India to Pakistan. The moment came when he, along with his family, moved to Pakistan from India in 1947. I interviewed him twice as he is getting older. It wasn't easy. The memory for him is also a distorted notion. I asked him several questions regarding the journey, and he had several notes from them which he used to explain us in our childhood. The history of my grandfather is valuable because it tells the untold story of partition between Pakistan and India. It was the attempt to bring the diaspora experience, which is usually hardly included in Nationalist historiography.

In terms of the organization of data, I was also concerned with the making of collages combining images and short text together that would express the main motive of diaspora. These elements serve as a combination of fragments with

mapping and remapping, short texts with historical footnotes, that at the end brings invisible-blurry spatial memories of auto-biography. I hope my attempt to make such a stance by combining my family history with my auto-biography will stand out critically for the reader.

### 1.3.3. ORGANIZATION OF DATA AND OUTLINE OF THESIS



**Figure 1** Siddiqui. (2022), Istanbul. Illustration on the concepts of filiation and affiliation, "Symmetric Affiliations".

**In chapter two titled "The Theoretical Overview",** I will provide an overview on the constant struggle of theory by focusing on the issues of affiliations, gatherings, engagements, differences, postponements, negotiations/recognitions, invitations, hospitality: coming side-by-side at the age of amidst diaspora that is. To that extent, I want to turn on the brief road map, because the thesis, which I was working on the idea of "autobiography" and some of the larger issues connected with it, put me in a position where I was trying to understand theoretically two concepts: "filiation and affiliation," introduced by Edward W. Said in his introduction to the book "The World, the Text, and the Critics," published in 1983; and, on the other hand, Homi K. Bhabha, whose concepts of "in-between

(hybridity), liminality, and third space," which I came across later in the book "The Location of culture," published in 1994. These concepts were essential in a sense that they were staging side-by-side theoretical problematic ground discussion.

I'd like to emphasize that there is something inextricably linked between Edward Said and Homi Bhabha. It is the significant understanding of "filiation and affiliation," and I believe this is an idea that piqued my interest in this particular chapter. The term filiation refers to one's parental belonging, biological bond, or inherited location, whereas affiliation is the continuous relation that one makes to one another, most often to replace, forget, or overcome the loss of inherited location.

In his introduction to the book, Said writes, "the affiliation that gives birth to filiation becomes a form of representation" (Said, 1983: 25). I will elaborate on this because there is a power and representation relationship in which the filiative bond is constantly "dependent" on the newly formed connections, that is to say, newly formed affiliations. This is what I mean by "symmetrical affiliation." It's a very similar power dynamic to what we saw in the highly contentious book on Orientalism. There is a similar binary power, which Said emphasizes through literary criticism in this book. He considers the possibility of: how can one ethically emphasize problematic issues of inherited location in the literary context by recognizing it worldly rather than representing it? (Said, 1983: 35)

This was the aporia for Homi Bhabha at this point, and it was critical for him to "move beyond to Edward Said," as Sumit Chakrabarty writes in his essay. Although there is the issue of binary power. In this passage, Bhabha criticizes Said, saying, "by fixing the Orient as Orient, it remains with the fantasy of uneven and undivided, we won't be able to negotiate with our differences with each other" (Bhabha, 1994). Bhabha desired to liberate from binary power and shift the idea of fixing the Orient, where all differences and their consequences could come together and begin negotiating with each other. By doing so, Bhabha emphasizes another

point: when he uses negotiation, "for example, I come next to you and I negotiate you, it's not the negotiation that is formed ethnically or racially." Bhabha is referring to something more than identical.



**Figure 2** Siddiqui. 2022, Istanbul. Illustration on the concepts of filiation and affiliation, "Asymmetric Affiliations".

What Bhabha is trying to say is that these are the *effects* that are produced in these interactions, gatherings, negotiations, coming together, *side-by-side* with all other differences. Bhabha's also on this point, refers to Derrida's two notions of "differance" and hospitality. Bhabha in fact invites all of us into this in-between space because it is the very position where negotiations with differences becomes possible. That is also the case for Derrida, where difference allows for communication and is the very space where differences can begin to negotiate with one another. Derrida sees "differance" as a means of deferring the meaning of a speech act. We don't go for the meaning in a speech act; instead, we negotiate and listen, even if we don't completely understand each other. That is, one postpones meaning in order to listen and speak to one another. Derrida's "differance" has no ultimate meaning. There are no positives or negatives. If, on the other hand, one writes differ(a)nce (with capital A) on a piece of paper, its presence will become

strange and foreign, and it will spontaneously point out that it is incorrect or negative.

This was not the case for Derrida. There is no discernible difference in the speech act. The difference diminishes during the speech act, and the moment the difference diminishes, we begin communication with each other and invite each other. According to Bhabha, it is an invitation to each of us to be hospitable, and this is the very beginning where one can initiate hospitality (Bhabha, 1994). We develop communication skills and see the possibility of hospitality as we postpone meaning in speech acts and negotiate our differences. Derrida discusses two types of hospitality in his lecture on hospitality, one of which is the Kantian sense of hospitality in a law known as "conditional hospitality," and the other is what Derrida refers to as "unconditional hospitality."

In Kant's law of hospitality, Derrida opens up by giving an example of how, in Athens, in order to come out of "xenos" (stranger) and in order to be hospitable, one has to be invited, and that invitation begins with the introduction, by telling his name and country. Whereas in unconditional hospitality there is no invitation, the foreigner is unconditionally invited. I don't have to know his name or country. He or she is unconditionally invited. But, for Derrida, there is always an in-between position. On this point, he uses it as an *aporia*, and that *aporia* is a door or threshold. And this door is the place where one can at least have these effects that Bhabha talks about. That is, negotiating each other, recognizing each other's differences, and affiliating each other without labeling any "negative" meaning on it.

**In Chapter three titled "An Attempt Of Return To Autobiography"**, Along with the theory, in the midst of the global city, the other essential moment, I came across was an individual that spoke of the entire event: Zarina Hashmi <sup>10</sup>, an Indian diasporic artist originally from Aligarh city, which is in the north-west of India,

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<sup>10</sup> I have chosen Zarina Hashmi art work as an example that help to motivate to write about my own experience.

who was moved out of her home at a very young age and lived in various different regions and geographies as an immigrant and later as an exile.

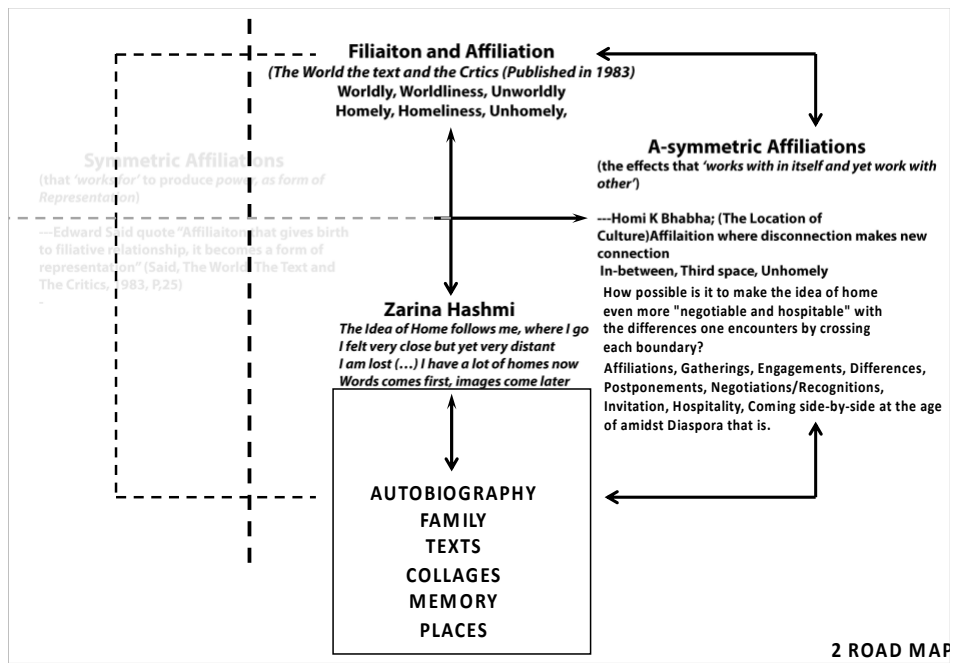


Figure 3 Siddiqui. 2022, Istanbul. Road Map through the idea of Autobiography.

Who also essentially contribute, stimulate, and bring into light to my own autobiography which I will expand in my own case in this particular chapter<sup>11</sup> So far, what I have been struggling with till now was to highlight two notions that were derived by Edward Said as *filiation and affiliation*, and look for the possibilities of how I can locate them within the idea of my own "autobiographic narratives." and Zarina's diasporic relationship who was continuously moved from one place to another.

"I can never go home again, but the idea of home follows me wherever I go. It's in my dreams and in my sleepless nights, I go back to the roads I have crossed many times" (Hashmi: 2010).

<sup>11</sup> At this point, I want to mention that, I am only small part of the Universe, therefore the autobiography story of Home is only a small reflection and not more than that.

I had these completely asymmetrical concepts: Edward Said's notion of affiliation and filiation, on the one hand, which was an important idea for me to begin with, and on the other hand, Homi Bhabha's notion of "in-between (hybridity), liminality, and third space". So, what I have been struggling with till now is to bring these concepts of Edward Said and Homi Bhabha to the idea of my auto-biography and Zarina's case on juxtaposition, side-by-side, and see what effects they produce. What happens when the idea of "affiliation and filiation" emerges with the particular unsettling movement of diaspora?

So far, what I have witnessed with this montage that I have tried to put together in my autobiography, what unites them is the fact that in my reading, and this is a particular reading of Edward Said and Homi Bhabha, and in my understanding of the art work of Zarina Hashmi, Home is not where you were or where you are. Home is what you move on with. It's the idea of constant movement, the idea of moving around or moving back and going around. It's an idea for Zarina, which is not fixed, but the idea of home moves wherever she moves. So, I assume the notion of Home for Zarina was an idea which Homi Bhabha will say in his words as "unhomely", it's an idea that one cannot hold on to but yet one can carry it wherever he goes (Bhabha, 1992: 2).

It's an idea in Zarina's words: "wherever I am, I am at home" (Hashmi: 2010). I can hear these echoes "wherever I am," It's a consistency somehow, as if in the Palestinian notion of "sumud"<sup>12</sup>. In fact, in the interview of Zarina "*the Cities I Called Home*" she says: "I am here, I have lived here, I have worked here, this is my home now. I see myself here as a family, I don't even see myself as a citizen or non-citizen or fort citizen. Now in this home wherever I am, I am a family member

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<sup>12</sup> Sumud (Arabic), meaning "steadfastness" or "steadfast perseverance," is a Palestinian cultural value, ideological theme, and political strategy that emerged in the aftermath of the 1967 Six-Day War as a result of the dialectic of oppression and resistance.

now.” (Hashmi: 2010) These are the combination of sentimental affiliations which are very much prominent, in Zarina's case.

Ultimately, this is here where I arrive on the "asymmetric affiliation" because this is the door or threshold of negotiations in Zarina's case. I have chosen her artwork as a main reference to bring my own auto-biography narratives relatively. As Zarina writes, “These were multiple homes and I was continuously negotiating between different languages and different aesthetics.” That has served me very well in negotiating my life for fifty years outside of India. So, I'm fairly comfortable with the difference." (Hashmi, 2010)

It's a desire (if one could say) to affiliate in Zarina's case, because as long as she was moving, she was continuously negotiating and building new relationships, and this particular relationship made her feel at home and it was very worldly. That means, for Zarina, coming next to each other was worldly, and this is what worldly affiliation meant to her. To feel at home, even though she was not at home. Here, affiliation is an idea that carries through and carries cross and double binds all differences together. It's the idea of cultivation against all linear or inherited narratives and practices that were drawn by Edward Said's writing on the subject.

What I have tried till now is to use the concept of filiation and affiliation, subdivide them into symmetric and asymmetric affiliation and look for the possibilities, if I can bring Zarina's case with my own autobiography in juxtaposition to the particular asymmetric affiliation, where all differences can negotiate each other and look for the possibilities where any sort of *side-by-sidedness* would insist to live with hospitality.

## 2. THE PERPETUAL THEORETICAL STRUGGLE ON THE QUESTION OF A/SYMMETRIC AFFILIATIONS: GATHERINGS, ENGAGEMENTS, DIFFERENCES, POSTPONEMENTS, NEGOTIATIONS / RECOGNITIONS, INVITATIONS, HOSPITALITY, COMING SIDE BY SIDE AT THE AGE OF DIASPORA THAT IS

In the midst of the summer 1983, Edward W. Said introduces two problematic notions as “filiation and affiliation” (Said, 1984: 16) which were perhaps not enough visible or perhaps not enough known to most of us. Said’s unavoidable immediate remarks on these notions were to illustrate the urgency on the question of “How do our filiative relations rely on our affiliative connections?” (Said, 1984: 25-35). What Said throughout struggled with these notions to show “how our inherited locations or biological bonds (filiative relationships) are most of the time objectified, identified or understood (theorized) by our newly built relationships, that is, our newly built affiliations?” As such, Said uses these notions widely by emphasizing on literary texts. As I mentioned in the citation<sup>13</sup> below, in terms of literary critics. Said’s remarks regarding these notions were mostly associated with literary texts.<sup>14</sup> According to Said, our relationships to the literary texts are either

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<sup>13</sup> I have chosen Edward Said’s concepts of *affiliation and filiation* as an *idea*. Said by referring these concepts, trying to suggest that literary texts (in terms of literary critics) worldly exist. Said suggests that our associations with the reading of literary texts or literary critics are either *filiative or affiliative*. There is an ongoing internalization of sensibilities in our experience that is our filiative norms, which are most of the time theorized through affiliative form of the literary text. For instance, any time a literary text is being read, it has its own affiliative structure, which means the things that are part of it, are the *normative* experience or event we imagine. There is a connection (consciously or unconsciously) between those events and what one is reading from literary text. Said’s one of the suggestions is that, to be able to bring sensibility into the reading of the text, one should read it as an affiliative structure. Which means to move beyond what has been considered natural about the event, or resources. Another suggestion is that the role of critic is to develop affiliations with its own domain culture, with knowledge that is not part of the mainstream, and then bear those literary texts to the bear of experience, but he also suggests that most of the time, even when events become free and develop different affiliations, those affiliative structures of politics and culture remain the same. They remain intact and continue to perpetuate themselves. (Said, 1984)

<sup>14</sup> The other point, which Said arise is that when one brings filiative normative culture to the institution, that is when one begins reading an event of his inherited location through a text in the process of learning. Here, one develops literary affiliation with other scholars, one develops

filiative or affiliative and the filiative sensibilities of our experiences are most of the time theorized and understood by our affiliative literary readings. These readings of literary texts are later judged or evaluated in the form of *criticism*<sup>15</sup> (Said, 1984: 26). That is critical in Said's work, where criticism is the form in which our affiliations are located worldly in literary texts. Worldly or worldlines were the concepts that are produced in the form of 'new relationships.' That is also called as "worldly affiliation"<sup>16</sup> (Said, 1983: 30).

Before moving further, it is necessary to etymologically unfold these notions on the first stake because as they are dynamic concepts, theory's intention at this point is not to circumscribe or shrink their meaning into one, but rather to make explicit and prominent all kinds of connections that can be found within these concepts. Filiation refers to a biological bond. In Latin, filia, or filial, refers to a child's biological bonding with his or her parents, or, to put it another way, a child's relationship with his or her mother's womb. A child's bond with his mother's womb is filial as long as the infant is in that place, or in that natural bonding called "womb." The child's relationship to her mother's womb is depicted here as a genealogical structure, "the idea of Hannah Arendt's natality," which encompasses not only blood relationships,

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affiliative structures with different bodies of texts and knowledge that enable us to critic. The strange things happen, however, when one becomes academically affiliated. Those filiative norms then take the form of affiliative structures because we internalize them and begin defending them. Said writes: a truly critic at this point, when one constantly looks back at his or her own filiative system as well as the affiliative belief system. The cursory position of Said's concept of affiliation and filiation should be open to what he also calls "worldly" (Said, 1984).

<sup>15</sup> Said's emphasis on theorization of *the role of the critic* is where he reflects that most of the critics are usually inscribed with an affiliative structure. That is to say, there might be some assumptions that they might have been taught and internalized, and in that process of learning, one also develops affiliative structures, things that are unknown, things that might not have been learned in the institutions. The moment those learning is incorporated, *critics* start reading the text differently. For instance, a person who is trained as an architecture scholar, and whose affiliative structure would have been architecture studies, but later takes or inscribes other courses such as sociology, philosophy political science, etc., and suddenly builds new affiliative structures that force that person to *rethink his assumptions and way of reading*. This shift is an affiliative structure pushing, forcing, or dominating filiative structure to open up with what he considered a natural event (Said, 1984).

<sup>16</sup> Said, concept of *worldly affiliation* is a dynamic concept. Some of us could also recall the notion of Heidegger's *Dasein* but in my reading I haven't come across where Said refers to Heidegger. In any case, I have tried to bring Said's notion of filiation and affiliation to Heidegger's *Dasein*, most particularly the idea of 'thrownness' that I will elaborate in my sub writings. Particularly to see what effects these concepts produced when they are used side-by-side on juxtaposition.

but also scumbling to the family bond that ties genealogical structures together (Arendt, 1958: 177).

The term filiation, on the other hand, also refers to “the uncountability”<sup>17</sup>, to be fixed or to remain filiated, is a minor passive state, because the state of filiation here is uncountability which therefore produces a certain relation that could be no other than but the *power* itself. When we look at it from another point of view, for instance, the moment I will use the idea of “symmetric affiliation” I will try to point this out; that is, ‘when the acquired bond is reproduced in the form of representation, giving birth and as Edward Said also writes, “affiliation that gives birth to filiative relation, affiliation becomes a form of representation ...” (Said, 1984: 23). Here, the idea of affiliation constantly produces itself as an entitling order. Thus, since the concept of a filiative relationship is dependent on affiliation; it will remain passive and uncountable.

For instance, in “symmetric affiliation”, the other problematic state is the relationship of complete and total difference, the exchange of one way with other but not the other way around. There is a problem, or risk, when one tries to present the relationship between historiography on this way. Let’s say India and Britain, or India and the West, are “symmetrical,” meaning that the West borrows from India and India borrows from the West. There is a sort of canniness between these kinds of narratives of exchange, which tend to flatten out the other relationships. Thus, the symmetric affiliation at this point works to bring the problematic position of how and in what way power has worked. To repeat when Edward Said writes, “affiliation that gives birth to filiative relations, affiliations become a form of representation...” There is the form of linear opposition or perhaps a form of representation, which I will argue in the context of symmetric affiliations.

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<sup>17</sup> As nouns the difference between affiliation and filiation is that affiliation is the relationship resulting from affiliating one thing with another while filiation is (uncountable) the condition of being a child of a specified parent, Source: URL (<https://wikidiff.com/affiliation/filiation>)

Whereas, if we look at the term “affiliation”, we can clearly see that it refers to the state of separation as well as the state of bridging relationships. It's the point at which a child's disenchantment with her mother's womb comes to an end. It's that desperate time for the child who yells and cries, when he recognizes the escape and sees the bright alienated light in his eyes. The light, which is not yet familiar, takes time to adapt to the unfamiliarity around and reacts. It takes time to realize that it is not the same place as it was just a moment ago. Thus, it is a strange moment for the infant, as it is "fallen and thrown" into it, it is the particularly moment of unpreparedness, where the infant is unprepared to "adopt himself" with these alienate environment.

Yet a step ahead to establish a relationship to these unfamiliar surroundings. For the infant leaving the womb, it is a moment of disenchantment, a disenchantment that may or may not return, but it may seek out and be in the search of it. Thus, affiliation is a relationship that follows filiation; it is the moment when a child is born, “thrown into the world,”<sup>18</sup> and all of the sudden expected to make connections with this particular world that is not yet known to him. Affiliation therefore also refers as *adoption*. In Latin *affiliare*, “to adopt as a son or adoption by a society or of branch, in the form of relationships, friendships, and companionship etc.”

To that extent, on this point, it is not possible to not hear the echoes of Martin Heidegger’s “Dasein” which I suggest as an important concept to elaborate little further on the idea of affiliation or worldly affiliation. This is because, I suggest our only access in-between filiation and affiliation in the world is Dasein’s understanding. Dasein, that is the form in which affiliation works in this particular state of transition of “thrownness” (Heidegger, 1927 [2008]: 175-219). Before responding to the meaning of being, Heidegger claims that the existence of Dasein must be explained.

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<sup>18</sup> Martin Heidegger in his work of *Being and time* (1927) where he reflects multiple strong ideas in Chapter 5, that is a long and difficult but immensely important chapter. Heidegger deepened here the crucial reminder that, Dasein is “*thrown*” (Dasein ist geowrfener Entwurf), *thrown into the world*. (Heidegger, 1927: 175-219)

It also attempts to reveal Dasein's existence, particularly through a self-relationship (Heidegger, 2008 [1927]: 52-86). Dasein is the only being capable of asking the question of being, which can be asked to itself or within itself. Heidegger, in other words, does not regard Dasein as a consciousness subject concept. That is, when we look at Dasein's existence through the lens of thinking out of existence, Heidegger sees a fundamental state. This is "being-in-the-world," and by examining the concept of being-in-the-world, it attempts to explain Dasein's existence by capturing and analyzing its a-priori and independent of empirical constituent elements (Heidegger, 2008 [1927]).

Heidegger divides Dasein's basic state into "being in the world and being there" (Heidegger, 2008 [1927]: 52-78). Heidegger examines Dasein in the first part of the first chapter, where a priori separates its constituent elements as well as its exponential elements. According to Heidegger, Dasein's presence in the world is not like a ring in a jewel box. In other words, he claims that he is not discussing such spatial inclusion. Because the world is not an object that contains everything. Dasein is a being who exists in the physical world. It is also closely related to the world's emergence as a question in this world (Heidegger, 2008 [1927]: 70). Dasein is a being which exists in this world. The world that we are all in at the moment. Here, the opening of Dasein and the opening of the world to Dasein are actually mutually in question here.

Heidegger elaborates further on the Dasein characters that is *thrown* together to form human existentialism. These are dealt with sporadically in 'Being and Time.' The mentioned potentialities include mood (emotions), existence in a state, wordily, worldliness, being-in-the-world which lifts distance, begins orientation, co-existence side-by-side, fallenness, understanding, possibility of truth, meaning, caring, anxiety, being towards death, running forward, determination to open the closure, historicity, being in and being inter-est. Heidegger has gathered the subject of mood under the title of "being-that-thrown" into the world.

Even though there is no resistance at all from things within the "world," Dasein remains fundamentally "thrown" into the ontological sense. Thrownness into a world does not refer to the possibility of resistance, but, on the contrary, to the fact that, regardless of the factual state of affairs which surrounds Dasein, it is thrown into its own being. Heidegger also insists that Dasein is not just thrown but also capable of using its state of mind and understanding. Thus, it has the capacity to throw off any sort of thrown condition. For Heidegger, 'understanding' is a concept of activity.

It is the diverse understanding that is most of the time capable of operating, separating, or lifting up and down something that is in the vicinity. By such particular activity of understanding, Dasein can overcome or throw off that thrown condition. When Heidegger refers to movement as "projection," he is referring to the very experience of freedom, which Heidegger will refer to as "Being and Time" not in an abstract form, but rather the freedom that will be capable of being demonstrated publicly by acting in the world. It is this particular act that will bring freedom to Dasein.

Although in the case of Heidegger, Dasein has the capability to achieve freedom by demonstrating publicly and yet actively involvement in the world. It's not possible to avoid the continual struggle of those who looks for the possibility of negotiations or looks for the possibilities of the reconciliation rather than demonstration. That is, not self-freedom or being as such, as in Heidegger's case. The effect of coming next to each other is a particular affiliation of engagements with differences that complicit them together into the world. It is the making of the world where the differences and their effects exist at a time in juxtaposition. It's also a creation of one's world where affiliation comes together side-by-side within itself and yet with others.

Few years back McCarthy responded to Said as follows: affiliation is a "network of relationships which human being makes consciously... often to replace the loss of filial relationship (Mc Carthy, 2006: 100). The replacement of a specific loss

emphasizes that each newly formed affiliation is frequently struggling to hold, keep, or remember its filiative origins. Because our newly formed or developed connections are frequently replaced or already have overcome their loss of filial ties. They are constantly in that uncanny position where they are displaced, moved here and there, back and forth with their memories. The memory, which belongs to space and time, the space where they belong and the time where they are no more. These filiative relations are a reminder, which reminds us all the time that there are such effects which can be named as a sense of belonging, even if one denies it, erases it, or tries to forget it. So, there is the conflictual moment of back and forth struggle or if one could say continual negotiations that produces itself in-between the concepts of filiation and affiliation.

When affiliations are formed in such diverse ways, these ideas can be subdivided as "working for (representation, giving birth) and working side-by-side (uncanny, in-between position)" and further constructed as "symmetric and asymmetric affiliations." On the one hand, there is "symmetric affiliation," which works to generate power as well as give birth and re-birth to its filiative bond. There is an idea of representation, which is the exchange of one way to another rather than the other way around. While the concept of "asymmetric affiliation" is what prevents the struggle of negotiations, reconciliation, unstable, unsettled, uncanny, working within itself and yet working with others.

That is critical in terms of Homi K. Bhabha's key concepts like 'ambivalence, hybridity, in-between, liminality, or third space.' In this context, affiliation is an idea that carries through and across, double binds and gathers its relationships through juxtaposition. It is a cultivation concept in opposition to all linear or inherited narratives and practices drawn by Edward Said's writing on the subject. In contrast to "symmetric affiliation," which defines or locates the subject within the central concept of power, "asymmetric affiliation" is the specific space in which both sides and their consequences emerge with each difference, regardless of hierarchy.

For this reason, I would continue the argument in the following chapter to ground the problematic discussion. Where the concept of filiation and affiliation will raise issues in Edward Said's account, that is the "affiliation that gives birth to filiation, affiliation becomes a form of representation." As such, it will later investigate the possibilities of how different affiliations could work side by side, negotiating and recognizing one another's differences. The paradigm of theory that began with the publication of Edward Said's *Orientalism* in 1978 has taken an unusual turn in the writing of Homi Bhabha, the first of most essays, which was published as *The Location of Culture* in 1994.

This chapter will primarily concentrate on Bhabha's concepts such as "in-between (hybridity), liminality, and third space." The primary objective here is to see how Bhabha locates these ideas with his uncanny paradigm of concepts and unsettles any kind of binary power that exists around them. It is here to avoid falling into the trap of representation of binaries that was felt significantly in Edward Said's argument, despite Said being one of the pioneers of this argument to postcolonial situation. Bhabha was chosen as a transitory figure of disruption to launch a counter narrative against any binary power of a theoretical system.

## SYMMETRIC AFFILIATIONS

To recall, the concept of symmetric affiliations which was manifested as "binary opposition" (Said, 1984: 21). Here, it is impossible to ignore Said's work on Orientalism (1978), as it raises the question of "how massive discursive ideas of power (knowledge) have essentially positioned and fixed the Orient in relation to an imaginary center of identification to the Occident?" The Orient, which was an epistemological "object of thought" in Said's case and later became a discursive tool of "knowledge," remained somehow fixed and couldn't find its way out.<sup>19</sup> This particular problematic was later found extensively in textual and cultural studies of postcolonial theory.

In the case of *Orientalism*, one can clearly capture the picture of symmetric affiliation, that is, the particular manner in which "new forms of relationships" are produced (Said, 1984: 19). These new forms of relationships serve to reveal the connections and networks that exist throughout the filiative world. Said uses this term to connect the idea of "how our filiated world is produced by mapping and drawing connections in the world between practices, individuals, classes, formations, and so on?" (Said, 1984: 21)

Said writes in Orientalism that "the techniques of representation that make the Orient visible (to the occident) rely on institutions, traditions, conventions, and agreed-upon codes of understanding for their effects, not on a distant and amorphous Orient." According to Said, by making the affiliation clear, by drawing the relationship of networks and connections between them using institutions such as travelogues, literature, reports, or documents (visual or physical), that kind of affiliation established the Orient of discourse as Orientalism (Said, 1984). The relationship of filiation and affiliation in the context of Orientalism is the

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<sup>19</sup> The idea of Orientalism is the idea to remember that symmetric affiliation, how "*affiliations at this point gave birth to its filiative relation as a representation?*" (Said, 1984: 23)

relationship that is directly oriented to objectification, identification, and knowledge.

Thus, on such notes, perhaps, it's also not possible to ignore Michel Foucault's notion of *discourse* at this point. It is the discourse that is dominated by the power relationship to knowledge; it is the knowing object that surrenders its knowledge to the knower. In the work on "knowledge and power," Foucault investigates how these effects work to produce knowledge as an object of thought, objectification, relying on the field of discursive practice knowledge and a system of norms power, which later changes the way we assign, value, and name them as a subject? (Foucault, M. 1980) In this context, the idea of symmetric affiliation knowledge can be viewed as a shifting point of knowledge & power that is in relation to the established networks, institutions, and social practices.

When knowledge and power are linked in this way, it is possible to examine the history of knowledge in the same way. The theory of knowledge, which has its seeds, goes back to the 17<sup>th</sup> century "cartesian tradition", it was the time of scientism or a shift of knowing the unknown, an unknown that was particularly outside of its own subjectivity. In other words, it was the period of "skepticism" that began with Descartes' well-known phrase "I think, therefore I am." Skepticism, or self-doubt, questions one's own subjectivity by encountering with the outside world. It was the beginning of this particular skepticism that called into question the episteme on modern subjects.

Descartes had been attempting to surpass and modernize Aristotle's physics since the middle ages, that is, attempting to demonstrate that God is absolute through reason based on skepticism. Aristotle distinguished two types of movement: "forced ones" and "natural ones." Forced movements are those that require external power; when a stone is thrown forward, it requires external power; when it is natural, it reveals the movement within itself, and movement emerges and works accordingly. In the first, it is qualitatively represented in nature. The Aristotelian movement is perceived quantitatively, that is, scientifically. In this case, "nature" is not physics;

modern physics will be formed after motion becomes quantified. So, the movement of nature determines the movement of Aristotle. Descartes began to explain his scientific philosophy, that is, his metaphysics. This happened with his intuitive power of skepticism. Physics has now begun to determine a quantitative situation (Gueroult, 1980).

Accordingly, Descartes will argue that there is only a “local movement”, that is, a body moving from one place to another. This is the definition of movement. In other words, the external movement of a person or object is not their own internal movement. Here, there is a subject looking from the outside, and it gains its objectivity by looking from the outside of its own rationality. According to mechanical mathematics, bodies move when an outside force comes towards them. There is a causal relationship here; that is, nature, which has become a geometrical space according to 17th century mechanics, does not move on its own, but is influenced by an external force. (Gueroult, 1980: 298).

In this century, or as it is known in classical episteme, the sign has moved away from its original location. It was probably a "sign" towards what was outside. The sign was the sign that points to what is outside of itself. Thus, the sign that was pointing outside of its subjectivity was the sign towards the unknown. What is also explained by Descartes' skepticism is that man overcomes irrationality and reaches knowledge by using his reason while reasoning outside of himself. In the "order of things", Foucault states similarly, there was no direct link between sign or semiotics and their content (Foucault, 1966: 77).

Foucault tells us that the type of knowledge in the Cartesian episteme may still be random and that it is highly likely to be related to arbitrariness. Whereas the notion of "sign" in the Foucault sense was much more concrete. He brought here the relation between the “signifier” and the “signified,” which was located in an area of signs where no "intermediate figure" could guarantee the said bond. This relationship here was put into “knowledge” and its “recognition.” In his logic, the idea of something to another and its relations in his logic were unfolded by two

meanings, one of which was "signifier" and the other, which was "signified" by signifier (Ophir, 1988: 389-390).

The sign, which has turned into a signifier, has entered into the position of representation of what is outside. It was the shift during the mid-20<sup>th</sup> century when knowledge became power. Foucault splits this notion of power and knowledge into two parts by referring to the disenchantment of "I" and "other." In other words, consciousness and unconsciousness are inextricably linked. Foucault complicates these two ideas by stating that one is attempting to dominate the other through the power of knowledge. Foucault writes that consciousness overcomes irrationality by dominating one's own mind, as to know the unknown (Ophir, 1988: 391-392).

When "skepticism" turns into "the will to know" with the integration of knowledge and power, the philosopher, the scientist, the artist, the intellectual, "the one who knows", "the one who is a knower" and so on, they begin to become subjects of power. Thus, Edward Said's "orientalism" emerges as an important concept at this point, *Orientalizing: signing, signing to the east, directing or informing* (Akay, 2021: 25-32). Western writers coming to the East and directing them to the East both as an object of curiosity, knowledge, cultural difference, and anthropology. It is possible to explain the fiction that focuses on "Orientalizing" with the concept of "to Orientalize." The concept of Orientalizing points to a political reading. Foucault's distinction between "consciousness and unconsciousness" is also a political reading, but the problem of epistemology is more dominant in it. Foucault makes an analogy in the preface to *The History of Madness*: "Like the dominance of Western political readings over the East, reason has dominated unconsciousness" (Akay, 2021: 30-33).

Said, in the first chapter of *Orientalism*, on June 13, 1910 "to know the Orient", Arthur James Balfour's speech in the House of Commons gives information on how the western British colonial policy works in it? Here, Balfour's words are examined in terms of combined "knowledge and power" (Said, 1978: 31). The West has established its dominance not with military power but with knowledge. He speaks

not of military or economic power, but of the power of knowledge. Balfour puts this in the same framework as the unity of knowledge-power as in Foucault: "Our occupation of Egypt is related to *knowing* Egypt." It is possible, through knowledge, to go beyond oneself, to give to what is foreign and distant. The East, which is the object of knowledge, is considered vulnerable by nature. Acquiring knowledge is synonymous with domination. In Edward Said's book, "Orientalism," it was literally handled as the West's domination of the East. For Balfour, Egypt goes the same way as the obligations of knowledge, scorn, or contempt (Said, 1978: 32-33).

However, Said points out that "being down or up is in a secondary position to knowledge." It is essential at the beginning of knowledge. Said writes that the Egyptians also saw and appreciated this goodness "without proof". According to Said, even allowing Egypt to "speak for themselves" was not considered right, because it would begin to be more "provocative" than "good native". While Balfour, with an Enlightenment attitude, says that "directing them to the right way" is the job of the Westerner, he sees the Easterner in a passive condition. Colonialism, in a way, is carried out in "good will" (Said, 1978: 34-35). This is the good will of the Western white man, who brings this condition as in, the "Kantian enlightenment," the consciousness-raising. Because "England sends the best of them to these countries". It is a "belief" that a different discipline is applied to different people. England knows that Egypt cannot govern itself. After all, England was aware of Egypt as well, and Egypt insisted on an English invasion (Akay, 2021: 33).

Till now if we look back to Descartes claims to this tendency, it causes us to doubt the information produced when it is seized by the powers that be. According to this viewpoint, while the philosopher (Sophos' friends) establishes a thought order, when thought begins to work under a power apparatus, it also acts to establish a world order. When Plato (the author philosopher) advises the tyrant of Syracuse (in Sicily), he is doing nothing but serving power. In this way, if knowledge is formed as a tool of domination, then one can witness that anthropology, sociology, etc., if they are seen as actors in the production of knowledge (it can be recalled here that they are the agents of informing power), every word of "discourse" appears before

us as a presentation of codes of a fact of knowledge to those who read it and listen to it.

Thus, it can be said that the term "discourse" is produced by those who have great influence on the formation of power, and it can be said that this situation is often directly received by those who read it in an internalized form. Here, the relation of power to knowledge is produced on the desiring object of thought, and this is what can be named as the form of relationship in "symmetrical affiliation." The idea of "orient-al-ism," is used as the object of thought, which produces itself by the power waiting outside of it as a knowledge. It is, how I put forward 'affiliative knowledge gives birth to the filiative bonds in the form of criticism or representation.' It's the relationship of outside to inside, the relationship of affiliation to filiation. However, the affiliation order of Orientalism, that allowed it to exist and wield power over the Orient through its faculty institutions and representation, that is still can be considered as problematic point of view.

## ASYMMETRICS AFFILIATIONS

Above all, as previously stated, these concepts are dynamic; therefore, it is not my intention to confine or condense their meanings into one, but rather to make these notions explicit and prominent to all kinds of connections that were previously forgotten or perhaps ignored. Now I'd like to investigate the possibility of shifting the binary opposition into a transition in which both (fixity and representation) might emerge in response to one another's differences. At this point, I'd like to talk about the concept of "a/symmetric affiliations."

These are the particular affiliations which works within itself and yet with others, side by side, negotiating, recognizing each other's differences and notwithstanding any hierarchy antagonism. Thus, the question, perhaps, at this point, can be asked as follows: "How possible is it to shift the binary or linear opposition of power in Said's argument and arrive at the uncanny ground where all differences could engage and negotiate with each other?" Sumit Chakrabarti's "Move Beyond Said," an important article at this point that integrates Homi K. Bhabha and moves beyond any discursive or counter-discursive notion of fixity (Chakrabarti, 2012: 14).

Sumit Chakrabarti introduces Bhabha's key concepts of liminality and third space at this point, which later challenge modern critical debates by shifting the focus away from fixed and primary organizational categories and arrive toward the constant transitional subjectivities (Chakrabarti, 2012: 12-16). In a series of critically acclaimed essays, the majority of which are collected in *The Location of Culture* (1994). Bhabha believes that as long as there is a presence of linear binary opposition, fixity will remain homogeneous and engagements of coming side by side between cultural differences will be impossible (Bhabha, 1994: 66-68).

Despite the fact that there are hierarchy distinctions, which Foucault also mentions in his notion of "discourse," one must move beyond preconceptions of any sort of fixity and look for possibilities to affiliate with one another regardless of any

stereotype (Bhabha, 1994: 67). That is, one must initiate engagements, despite the differences that any of us may have. There is hope that by grounding the concept of "liminality," the effects of differences can actually inhabit each other in juxtaposition.

As a result, the term "liminality" is significant because it describes the specific space of such engagements while challenging any form of linearity or homogeneous view of power. Liminality is defined as any transitory, ongoing, in-between state that is constantly negotiated and capable of subverting, changing, exchanging, and transforming itself into any condition (Bhabha, 1994: 32). For example, "liminal space" refers to a threshold, door, or boundary. It is the space where cultural and geographical disparities are reconciled. It's also the threshold of a doorway, where interactions between places help to bridge relationships. It is the specific spatial moment in time when a significant impact on social interactions and the effect of differences actually negotiates social status based on differences.

Perhaps it is the specific boundary that leads to the decision to continue negotiating other differences. It's almost a moment of forming new affiliations of relationships with other differences. As a result, the terms "threshold" or "boundary" conjure up images of crossing, passing through, entering, or leaving routes. However, when one shifts from one place to another, or from one social position to another, it takes time to settle or adjust because most of the time, those in these transition positions struggle to precisely identify their roles within the social order. Liminality is significant because it denotes the interstitial environment in which any kind of cultural engagement can coexist.

Liminality has been used in literary and cultural studies to describe those who move between different domains and discourses at the edges or on the thresholds of borders. "The significance of border sites as the threshold environment—subjectivity exists between sameness, alterity, and new forms" (Thieme, 2003: 144). Bhabha's theory, on the other hand, focuses on the signifying effects and practices that occur in actual areas, implying that actuality is obscured by cultural

impacts. As a result, pinpointing these effects in any location is nearly impossible. However, liminal discourses can confront their actuality in a variety of physical locations. Bhabha refers to one of them as the "Third Space."

Third space and liminality are inextricably linked because their effects are produced in tandem whenever the concept of engagement or gathering is invoked. As a result, any liminal space that does not fit into the other spaces appears to be the third space. When it comes to their physicality in terms of geography, they are nearly impossible to locate. So, where is the third space located? If such a space or location exists, how can it be identified as a third space? What effect will it have on other areas if it is discovered? These inquiries are significant because they disclose in the sense of transition, which has been disoriented in that *aporia* of Said's fixity. According to Bhabha, the third space is any transitional zone in which any sort of differences is negotiated (Bhabha, 1994).

From such standpoint, Bhabha's hypothesis suggests that if there is a third space, there must also be a first and second space. According to Bhabha, the first space could be considered one's home or, to put it another way, one's cultural home or, for lack of a better term, the indigenous people of a land consider the space where one belongs, this is their first area of cultural expression. Then there's a second space. According to Bhabha, the second space is an affiliative domain imposed through structures. For example, when one considers British colonialism, particularly in India, which Bhabha discusses in depth, one can see how they imposed a British structure, legislation, and even more mundane entities such as social ways of behaving in society (Bhabha, 1994).

So, what happens is that for the first space, it takes time to function in the second space, or most of the time, it cannot function at all. Because their effects are formed through imposed structures that don't fit into the first space. As a result, the colonial structure (second space) prevents the articulation of the first space from producing the impacts that indigenous or native peoples may have. So, what happens is, they stage a "carnival" in order to create a third space as a response. The third space is a

manifestation that arises from the carnival effects. That is because it is unable to fully function in either first or second space due to the obvious fact that social classes are largely determined. The carnival manifestation is the third space in which they express their freedom through in-between hybrid effects. It is the specific space in which they generate their own modes of productivity and usefulness, which aid them in cultural processes and modes of cognition of identity articulation.

As a result, when discussing post-colonial novels or post-colonial art, one frequently encounters a carnival manifestation of these two spaces. So, it happens in a third space, and locating them is almost ambiguous. It is not clearly located geographically. It moves in relation to these two spaces or their effects. It could occur in one's own home. This theory makes no distinction between the first and second spaces. However, it is common to notice that certain spaces are more specifically geographically or culturally located.

## **GATHERINGS**

"I have lived that moment of the scattering of those people in other times and other places... .. exiles, emigrants, and refugees gathering...gathering in the half-life... of foreign tongues... in the uncanny fluency of another's language "(Bhabha, 1994: 199)

Furthermore, in the opening of the essay "Dissemination", Bhabha evokes the idea of "gathering" by pointing out those who are out of place: exiles, immigrants, and refugees in so-called cosmopolitan metropolitan centers as well as elsewhere; those who are forced to cross borders or have fallen into such conditions; or those who are permanent exiles, hoping to return to the lands from which they came. Bhabha is well aware that celebrating the pleasures of exile is frequently used to criticize migrants. Those who are out of place, according to Bhabha's work, are those who are "dwelling or constantly negotiating" in various forms of "gathering" in diasporic formations (Bhabha, 1994: 199-200).

The purpose of engagement through the various gatherings is to create dynamic ways of living side by side with different experiences under the auspices of the condition. The immigrant, exile, or refugee is in a situation that has brought them together with this type of gathering. However, at this point, Bhabha's theory operates in the sense of the figure, which is never fully recognized in the existing structure of narratives of belonging, foreignness, and strangeness in the located culture. When Bhabha associates culture with these gatherings, it is assumed that notions of home must be predicated and rethought.

Perhaps the reason is that those who are certainly out of place have an unavoidable relationship to the dual vision understanding of home because their experience is ambivalent by nature in both places. The state of experience, which is constantly in motion back and forth, here and there, unstable, locates and re-locates itself by constantly negotiating each side's no-doubt is vulnerable by nature and may have no choice but to negotiate (Bhabha, 1994). As a result, it also introduces a

contradictory relationship to the concept of strangeness, and it is at this point that their half-gain, half-loss, half-attachment, half-detachment, half filiation and half-affiliations matter. Although the diasporic condition begins with leaving home and relocating, such separation is undermined by what they have left behind that will never be returned. It is a peculiar state of not belonging or feeling at home, but it is an unavoidable state of the specific need or desire to be at the very same home.

It would be incorrect, however, to claim that Bhabha's interest in exile, migration, or refugees stems solely from a concern with borders and boundaries. The experience of translation is also the personal experience of a dislocated subject, which is a social and political phenomenon that should bring the issue to the forefront (Bhabha, 1994). The crucial understanding of being out of place is that the exile, migrant, or refugee is never in a satisfied state, where their true state of being at home is secure or placid. This experience defies the conventional understanding order. Thus, being “nomad” or any other label that has become the imaginative concept of modern linguistic ideas. It is the specific state that has been labelled and thrown without the will of a subject and has become subject to the ongoing negotiations of the circumstances encountered along that border.

## **ENGAGEMENTS**

As seen by Said, "there was always... the suggestion that colonial power and discourse were entirely possessed by the colonizer." According to Bhabha, the idea of fixing the Orient as Orient must always be questioned because it creates sites of both fixity and fantasy. The domain of fixity is in a desperate state. It is a state in which their differences are uneven, undivided, and incomplete (Bhabha, 1994). Therefore, it was aimed in Bhabha's case to move beyond any kind of discursive or counter-discursive narration that was intend to fix the subjects and later arrive into the space where all differences and their effects could engage each other. As a

result, the entire debate on linearity and the concept of representations was played out as non-functional or non-discursive within its differential limit.

The Location of Culture expands on a critical argument for linear narratives and focuses on the effects produced by the articulation of cultural engagements. The majority of it follows and expands on the central concept of "in-between." It is a place where all differences are negotiated and narratives such as self-belonging, community, and cultural values are met, transited, and altered. Bhabha defines "in-between" as a transitional state in which any binary power is subverted in daily practices by political aesthetics. It is beyond any imagined location where cultural differences or hybrid identities can gather and transform themselves.

The terms cultural engagement here intends to see how their differences are negotiated and produced the moment their interaction is concerned?<sup>20</sup> How are their effects experienced at the moment when culture actually is, as indicated in the term of location? The communities or their effects are, most of the time, in a process of continual negotiation with each other. Therefore, their engagements of differences move beyond any linearity and finds itself into the place where they are constantly disorienting in dialogues, dissident intervention, and restless revision. That is when it is characterized and emerges in the effects of cultural differences (Bhabha, 1994).

## **DIFFERENCES**

To a large extent, the concept of difference dates back to the 1980s, specifically Jacques Derrida's seminal work "difference." Although Bhabha mentions Derrida only briefly in the same chapter Dissemination, the recurrence suggests Bhabha's insistence on writing about "cultural differences." I believe it is necessary to expand

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<sup>20</sup> Not in the sense of "ethnic or racial" but in the sense of *their effects which they produce by coming side by side* (Bhabha, 1994).

on the concept of difference by referring to Jacques Derrida's work. That is because the difference, according to Derrida's distinction, is what it is not: it governs nothing, has no rights over anything, and has no authority. "There is no kingdom of difference, but difference causes the subversion of every kingdom." Derrida (1992: 123)

The "difference" for Derrida is almost a non-word. Derrida declares at the very beginning of his writing that "it's neither a word nor a concept." (Derrida, 1992: 2) It's almost detached from any kind of meaning or comprehension. Therefore, the term "difference" does not provide any kind of identification that can be rationally grasped. It's almost foreign, strange, and yet it's free to be different. It does not belong to any domain, therefore perhaps, the meaning of difference is understood in dual vision, both as "positive and negative and yet neither positive nor negative."

It is not easy to locate the meaning of difference in binary opposition, as Saussure did in his case as negative. Derrida questions Saussure's notion of meaning, which was always negative in his mind. He attempts to imply that the meaning of a signifier is not one signified but another, which leads to another, and so on. Saussure's concept of a sign is equivalent to a signifier that signifies another signifier, whereas the Derridean sign is free and signifies nothing. The concept of binary opposition (signifier and signified) is always problematic for Derrida.

The word 'stranger,' which has multiple meanings and explanations in the dictionary, and these meanings lead us to another meaning, and that meaning leads us to another. This is the never-ending chain of meanings or signification of signifiers. However, the ultimate meaning is always postponed, which is never present in the dictionary. It is always promised or guaranteed, but it is always postponed to another multiple meanings. There is always this tendency in language to differ from one meaning to another, but we continue to believe that we have found the meaning of the word but, in fact, we only postponed it. The ultimate or final meaning, according to Derrida, is a myth. That is something to consider.

Then there's another meaning, which is simply the English term 'difference,' which distinguishes one thing from another. Again, using 'stranger' as an example, how can stranger be distinguished? Simply by those who are not strangers, but rather natives. Things, according to Saussure, have no positive meaning; only negative meanings exist. According to Saussure, the only differences are those that are perceived as negative. Derrida combines the two terms, differ and differentiate, and there is a French word that implies both, "différer." It's a combination of the words "differ" (distinguishing, categorizing) and "differentiate" (comparing, selecting, etc.). Differer is the only word that means both "difference" and "differentiate."

Another important aspect of distinction is when one observes their differences in written and spoken acts. The term difference, when written on paper, with capital 'A' is almost strange, but when spoken, it very interestingly diminishes its strangeness. Derrida emphasizes the distinction between written and speech act. He questions the superiority of speaking over writing. This new term, which is almost un-word, is very cleverly designed, as if it encompasses everything it wants to say. So, what exactly happens here? We never hear "difference" in speech act.

## **POSTPONEMENTS**

What does the term "differance" imply? Derrida responds that it implies the presence of a force. Difference is not an idea or a concept, but rather a force that allows "postponement" possible. It's the postponement that make communication possible. That is, whenever two subjects engage in a speech act, we are actually distinguishing between words. Differentiation occurs in the mind, but the meaning of communication is not that we completely understand each other (as there is no complete understanding for Derrida), but rather that we are only postponing in the speech act.

The ultimate meaning of whatever is communicated can never be grasped in a speech act, but the effect of postponement is what allows us to communicate. This is the force that drives us to communicate and listen to one another, even when "we don't completely understand each other." Derrida deconstructs Saussure's concept of signification at this point by referring to postponement. Deconstruction was the process by which the term "difference" was liberated from any binary opposition. Writing and speech act were two distinct domains for Derrida to postpone meaning and facilitate communication with each difference.

## **NEGOTIATIONS/RECOGNITIONS**

It was the point at which Bhabha moved beyond his initial reaction to Said by into the well-known concept of "in-between." Because the concept itself is proving to have enormous influence, I'd like to engage with it, especially since it offers a broad examination of Derrida's notion of difference. Bhabha introduces the concept of "in-between," which has been described in a variety of ways in postcolonial contexts. It is a space in which their effects are constantly negotiated and recognized, side by side in juxtaposition. These effects are also the result of a process in which cultural elements interact with one another. Therefore, it can be assumed that it is the idea that unsettles cultural homogeneous assumptions and linearity, and brings them together to negotiate and recognize each difference.

According to Bhabha, in-between is an ontological relationship that unites difference and presence in a relationship based on juxtaposition. To some extent, Derrida's distinction between presence and difference corresponds to Bhabha's reflection on the effects of identity. The most of the time presence is formed by the effects of its own punctuality in time or space. When presence rises to reveal itself, the concept of difference emerges. According to Derrida's distinction, it is possible to observe the unsettling moment on which they rely at the time their effects of

presence are formed. The moment presence is demonstrated, a difference occurs. As a result, even if the concept of the other does not exist, the presence itself produces other.

It advocates a position or effect in-between existing recognitions by modeling Derridean "difference". Bhabha's use of the term "interstices" refers to his response to Derrida's account of difference as spatial differentiation. Culture difference is defined here as "in-between spaces" (Bhabha, 1994: 1, 2, 38) that intersect and may overlap with domains of difference, in an "interstitial passage between fixed identification." In this presence and difference division, they do the same for Bhabha as they do for Derrida.

Derrida proposes an appropriate form of presence; in space it appears as an identity, and in the moment, it appears, it brings the discourse of privileging one side as a binary, aiming to affect the other. That is where Derrida leaves us in uncertain. As a result, presence in this context may be interpreted as being present solely for the purpose of dominating other differences. These inconsistencies are also present in Bhabha's account. Where he rejects the concept of identity in favor of emphasizing differences. When an identity is described in this manner, it is possible that differences are what allow for recognition.

## **INVITATIONS**

At this point, invitation is a necessary act. In fact, Bhabha invites us to try to live with these differences in a state of pure hybridity, liberated of stereotypes and blame, in the "interstices." We are told to hold firmly to the concept of community "from the interstitial perspective" (Bhabha, 1994: 2) and to invite each other to inhabit with unconditional affiliations. That is to say, 'I invite you to intervene in my space without hesitation. I invite you without regard for the circumstances.' It

is the encounter with one another that initiates the experience of unconditional invitation.

This varies from invitations, which are what initiate gathering, engagement, negotiations, and affiliations between "you and me." The sad old man in dirty clothes sitting on the corner of the street represents the need to inhabit an interstitial space. What we conclude here is that it negotiates and affords the distinction between others, not just as others, not as bigots, not as someone who is closed along with the fear of the other. The negotiation that works when these two almost opposite effects invite each other, hold each other, and accept that "there are differences, but we can live with these differences, by sharing this common sphere that is not other than the common Earth." (Bhabha, 1994)

## **HOSPITALITY**

It is an invitation that invokes gatherings, engagements, recognition, and continual negotiations with others. It is at here, where our neighborliness, friendships, and hospitality become possible at the very beginning of our relationship. Derrida's two lectures in Paris in 1998, "Foreign Question" and "Step of Hospitality," were ground-breaking works in the field of "hospitality." The definition of hospitality is "the act of being friendly," and it refers to "friendliness to guests" in Latin. A host is defined as "the person who receives guests, hostesses, or visitors who are also bound by hospitality ties" (OED, 2017).

The visitor here could also be a stranger or foreigner who is unknown to the host. The person about whom no information is currently available. Hence, hospitality also refers to the host who greets the visitor and allows him to enter his home. However, the term "hospitality" can contain some inconsistencies. Derrida writes about hospitality by interpreting Kantian hospitality law. The hospitality mentioned

here is governed by the law, which protects the owner of the house and the master against any unknown or strange visitor.

It prevents the host from being interrupted by the self to the other, thereby threatening his sovereignty and resulting in a hostage situation. With such conditioned hospitality, there is a border and a binary between the host and the guest. "When hospitality becomes an arranged welcome, whether to a home, a nation-state, or a sovereign subject, they close themselves off to otherness because the interaction with the other occurs only as a result of the invitation, not as a guest." (Yeğenoğlu, 2016: 16).

Consequently, conditional hospitality is governed by law and right. This understanding accepts the incoming foreigner by imposing a condition. Derrida's work on hospitality focuses primarily on the rights of foreigners in Athens, citing Socrates as an example and claiming that the concept of conditional hospitality dates back to Ancient Greece. (2000'a: 15-21). Several laws and social restrictions governed hospitality in ancient Greece. In Athens, foreigners have certain hospitality rights. A foreigner who has these rights is granted foreigner status. In other words, a foreigner is a foreigner about whom information is familiar and known.

As Jacques Derrida put it, if Socrates had been a foreigner, he would have been tolerated because he spoke in his idioms and in his language (Derrida, (2000) [1998]: 21). As a result, Socrates should be recognized as a "foreigner" in court and allowed to speak in his native tongue. As seen in the example, a foreigner is a stranger not only in terms of geography, but also in terms of language, culture, and ideas. Xenos, according to Derrida, is more than just an absolute other, a barbarian, or a completely excluded savage.

The term "foreigner" comes from the Greek words Xen-, which means "strange, foreign," and Xenos, which means "guest, stranger, foreigner, refugee, those entitled to hospitality." According to Derrida, a foreigner is a foreigner with an

agreement or condition, rather than someone about whom information is known. Prior to acquiring foreigner status, the foreigner was not a foreigner. Before the agreement, there were no Xenos. In the most basic sense, the immigrant is asked about his name and nationality. It is the first point at which the foreign and absolute other are separated. There is a distinction to be made between the two. According to Derrida, the reason for this discrepancy is that the absolute other does not have a name or surname (Derrida, (2000) [1998]:25).

The foreigner should introduce himself in exchange for the host's hospitality. In other words, someone who hosts a stranger in his or her home has obligations, responsibilities, and privileges. A foreigner's family name, as well as a sense of place, are required for this type of hospitality. This hospitality right can also be exercised by the family of the foreigner whose surname is known. Hospitality is also possible at the family and intergenerational levels. A lineage, ethnic community, and family are all entitled to hospitality, according to Derrida (Derrida, (2000) [1998]: 23). In other words, the foreigner's family gains the right to hospitality as well. However, it does not have such a constraint. As a result, a law of hospitality is established between the host and the guest. Incoming foreigners are now considered legal entities.

The host wants to ensure that the guest will not violate the host's house, place, or dormitory boundaries. As it is said in hospitality, this situation generates a condition. In this case, the host tries to get to know the guest by asking questions and extending hospitality. What's your name? How should I address you? " (Derrida, (2000) [1998]: 27). After learning more about the visitor, the host welcomes him inside. The host instructs him to act as if he is at home. The sentence "Behave as if you were in your own home" is missing the phrase "But within the laws of my home, imposed by me!" (Direk, 2013: 213). The owner has his own rules within his property. Therefore, the guest will be able to receive hospitality as long as they act as the host demands.

Kant believes that a person's acceptance to other lands is due to right rather than philanthropy. According to Derrida, Kant's intention is to emphasize that the right to hospitality is not related to human love in the sense of emotional impulse by emphasizing that it is the law, not benevolence, and that this right is not related to human love in the sense of emotional impulse (Derrida, 1999a: 9). When a foreigner arrives, he is welcomed and accepted as long as he does not disrupt the peace of his host country. The right to visit, on the other hand, is only temporary. Even though the institutional character of this hospitality is based on a natural rule, namely "shared ownership of the earth," Kant maintains that being a "human" is not enough to be entitled to hospitality; being a "citizen of a state" is also required (Direk, 2013: 194).

According to Kant, the earth is a sphere that cannot be distributed indefinitely. As a result, "boundaries and conditions must exist in order for us to eventually abide by living on each other's slopes" (Direk, 2013: 194). In the Kantian understanding of hospitality, the sovereignty, property, and borders of nation-states are inviolable because when a guest enters the territory of another sovereign nation, he is granted only one visitation right, implying that the right in question is granted based on a specific condition (Yeğenoğlu, 2016: 11). Boundaries and conditions must be established in order to avoid becoming antagonistic to the host or jeopardizing the host's sovereignty. Only under these conditions can eternal peace be attained. According to Kant's hospitality theory, the law of the host's house. This hospitality legislation ensures the host's sovereignty and authority within his boundaries.

So much so, according to Derrida, that the word "hospitality" includes its contradiction. "The Latin term that carries hostility as an uninvited guest as a parasite, which it hosts as a contradiction of itself" (Derrida, 1999a: 8). The etymological connection between host and hostility encourages the concept of hospitality, which invariably labels the visitor as the Other. This otherness can always be the adversary who causes harm to the host" (Stocker, 2018: 337).

As a result, Derrida's ideas about conditional hospitality are interpreted through the lens of Kantian hospitality. The Kantian concept of hospitality, which is subject to and conditioned by the law, protects the master, the owner of the house, against the other. It keeps the host from interrupting the other, which would jeopardize his sovereignty and lead to a hostage situation. Between the host and the guest, a border, or threshold, forms. When hospitality becomes an arranged welcome, the house, the nation-state, or the sovereign subject closes to otherness, because the relationship with the other is formed only as a result of the invitation (Yeğenoğlu, 2016: 16).

## **COMING SIDE BY SIDE AT THE AGE OF AMIDST DIASPORA THAT IS**

What Derrida notices at this point is the emergence of an effort to shift this particular idea of hospitality, which was conditioned by law, to unconditional hospitality, which can intervene through constant negotiation and recognition of the foreigner. It is the ongoing negotiation that allows any incoming guest to enter without conditions. In contrast to Kant's hospitality, which restricts rights by imposing conditions, Derrida emphasizes unconditional hospitality as an ethical responsibility. For Derrida, unconditional hospitality is an ethical act.

According to Derrida, ethics requires the affirmation of friendship and hospitality based on the notion that I always have something outside of myself; self-affirmation is conditional on the affirmation of others. Ethics requires respect for the other person's right to be independent and distinct from me (Stocker, 2018: 343). Derrida develops his understanding of unconditional hospitality within the framework of this ethical notion.

On this point, according to Derrida, the guest should not be invited, and the host should not be prepared for the guest's arrival. The unexpected and unpredictable must be absolute in unconditional hospitality. So much so that this visit will occur at a time when I will be totally unprepared for what will occur (Derrida, 2007: 451). It is preferable if the visitor arrives unexpectedly. If there is hospitality, it should be visible to those who are not my guests (Derrida, 2002: 363).

At the same time, the host should not ask any questions so that the hospitality is unconditional. What is your name? "What is your country?" So, I went to the border and inquired. Such inquiries should be avoided (Derrida, 2007: 451). Even if they have no idea who they are, they should invite them in. The host should not anticipate a response from the guest while doing so. The unexpected, unannounced appearance of the guest epitomizes genuine hospitality. After all, if hospitality is truly equitable, everyone else who visits the visitors is undecided, or rather, none of these people can be evaluated – and thus deserves to be welcomed (Kearney, 2012: 93).

According to Derrida, absolute hospitality must be beyond duty or law; it should not be portrayed as a duty or payment of a debt. Grace should be used to welcome guests. The host should not reveal himself to the guest as if he were capable of performing the task, to use Kant's phrase (due to homework). If hospitality law exists, it should be enforced rather than made mandatory or obligatory. In other words, it should be "lawless law." If I present this as an obligation, it will no longer be "absolute hospitality" (Derrida, (1998) [2000]: 83).

As Kant's logic of duty demonstrates, there is a moral rule; there is a pattern of behavior as a result of the law. As Derrida stated at the outset, the condition of absolute hospitality is that the host does not regard hospitality as a law or a duty. Even if there is an imposition and a limitation, there is nothing absolute about hospitality. We consider hospitality in terms of its limitations. Absolute hospitality can exist only if it is limitless and not restricted by laws (Westmoreland, 2008: 1-10)

There is an agreement that if there is complete hospitality, the other person may come whenever they want, even without my knowledge. This, according to Derrida, also applies to Jesus Christ. The owner of the house waits nervously at the front door for the stranger who will grant him his freedom. When he sees him approaching, the house owner will say, "Enter quickly because I am afraid of my happiness" (Derrida, (2000) [1998]: 123). The arrival of the stranger, a foreigner who is the savior here, gives the owner his independence. The Savior releases him from his power grip.

This host is always a captive who is set free when his savior arrives. After being released from captivity, the host is transformed into a guest. So, this is the guest's host; he transforms the guest into the host. As a result of these substitutes, everyone becomes a slave to everyone else. These are the rules of unconditional hospitality (Derrida, (2000) [1998]: 123-125). So, it doesn't matter who comes or who is expected. According to Derrida, the host has no idea who will be arriving. The person who enters the house as a savior is crossing the threshold. The host does not pause to wait. He patiently awaits the Messiah and will feed him at his table (Derrida, 1999a: 21).

Derrida refers to Levinas' ethics when discussing these ideas about the ethics of unconditional hospitality. Levinas speaks of the "I" being deconstructed in the change in status between host and guest. The condition for a person to say "I," according to Levinas' view of responsibility, must be sought in the responsibility he feels for others. Responsibility, according to Levinas, is defined as "giving and surrendering oneself to the other" (Rakman, 2012: 408–409), rather than "presenting one's reasoning to someone else." Responsibility for the other replaces the ego as a hostage, resulting in a different kind of liberation (Levinas, 2003: 161).

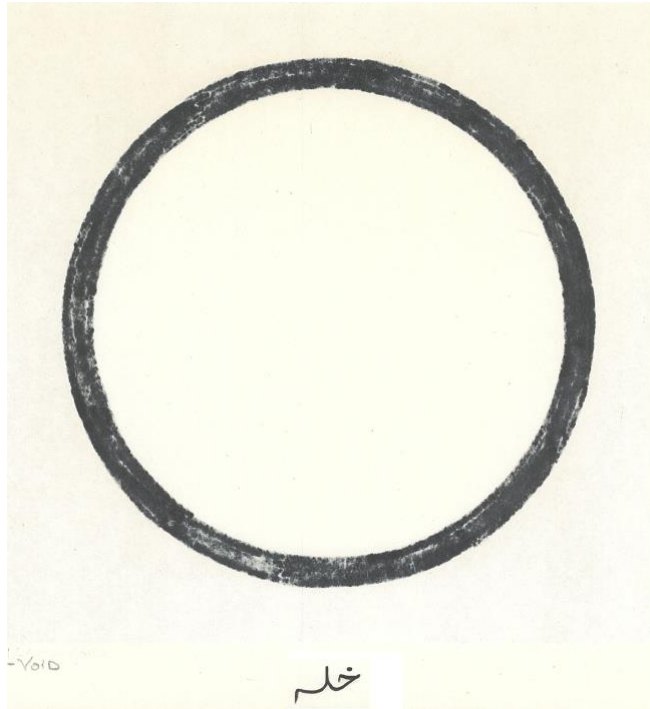
As previously stated, the roles of host and guest are reversed in this case. The visitor takes on the role of host. If hospitality is based on exposure, on an unconditional opening to the other before any knowledge or acquaintance, we will never know whether the person we welcome into our home or country is a friend or foe, whether

they will benefit or harm us, help or bring destruction. "We shouldn't be concerned" (Naas, 2018: 246). I'm not sure if the person who comes to my house, country, or city is a good person. "In the coming of the one who comes, what falls to me is the total other" (Derrida, 2007: 451). In such a case, I won't have a choice but to take the risk. This is, in fact, a "radical experience" (Direk, 2013: 215).

I should approach someone I've never met before. The host's sovereignty must be terminated in order to provide absolute hospitality. It is here that the guest doubles as the host, demonstrating that the house has become welcoming to all, including the host. This condition also suggests that the owner of the house has vanished. Because the host does not own the house, his sovereignty is also lost in the event of absolute hospitality. The host's sovereignty in his own home is lost, and he surrenders to the other without regard for rules or regulations, as was the case in Kantian junctures. As a result, conditional hospitality involves a law that is conditioned by "invitation," whereas unconditional hospitality, as discussed further above, requires nothing more than an open door. It's a precise "open door" that brings any sort of coming side-by-sideness to form the relationship of friendship in a vulnerable time when each of us is distanced.

### 3. AN ATTEMPT OF RETURN TO AUTOBIOGRAPHY: FROM THE FARAWAY NEARBY

The migrating bird has become engulfed in the sky, striving to settle from one tree to another, lodging itself to make the dreams of living in its constant movement all around. The same migratory bird has fallen into the traveling tree once again, but this time it is looking for connections—to each tree, companionship, and friendship—because this is the only thing that makes it's wondering feel at home. To live means to settle, or better yet, to settle down. I remember a prayer, often heard when I was a child, which recommended to God in the evening, which was a sign for the travelers to return back or to rest in their home. I assumed that living meant finding the same rosebush a little greener again in the morning, the neighbors slightly aged, the immobile space around one deepened, stable as a tree, participating in the slow transformations of the immediate environment.



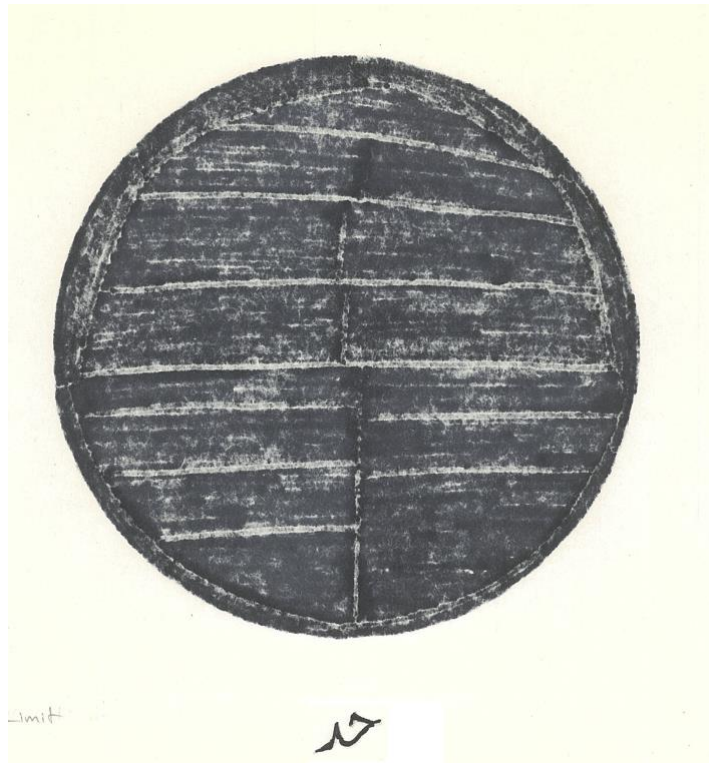
**Figure 4** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverb *Khala* (خالی)-Void, cover plate in black Ink on Arches Cover, white paper print, Dimension 16 x 16 cm.

Leaving is equivalent to disappearing, both for the one who leaves and for those who see him leave. It is as old as the occupation of the land; the cruel separation between sedentary people and nomads; the difference between plowing and grazing. It was thought that one had a natural right to live in the country where he was imbued with. This has never stopped: the earth, under the feet, rises in the middle of the calves by a powerful rooting and moves one to the space where he is a wanderer. If the space constantly moves and changes, homesickness begins to hurt like seasickness. No doubt I am only nobody, like all the travelers whose shadow has worn itself out on the roughness of the world so much that there is not even a memory of it. There you have the dimensionless point absorbed, drowned, and devoured by homogeneous space.



**Figure 5** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverb *Muddat* (مذت)-Await, cover plate printed in black Ink on Arches Cover, white paper, Dimension 16 x 16 cm.

Let's imagine this is the hour of departure: we must then sort out what we leave from what we keep. First, we take too much baggage; heavy and cumbersome, it hinders walking. And then, the things that are useful here quickly turn out to be useless because they too have their place and their habitat, so they, too, do not adapt. So, as time passes, we take fewer packages. When the hour strikes, and it will strike, for one, if not today, perhaps tomorrow morning, it is better to throw everything you own into the fire, including your shoes. Take only the lightest with you, always leave the heaviest. If leaving means dying, what will we take with us when that day of wrath strikes? Here, then, is the true, profound, literally sublime question: it concerns the burdens, the weight, the heaviness; where to find something very handy, something so light that you will have no trouble carrying it? Look for what, on the highways, no one can ever steal from you.



**Figure 6** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverb *Hud* (حد)- Limit, cover plate printed in black Ink on Arches Cover, white paper print, Dimension 16 x 16 cm.

Here is the precept in response again: do not take anything that differs from the body, naked. Therefore, it keeps only his body, his own strength, his flexibility, his abilities, his adaptive awakening, his language, his culture, his science: none of this weigh or is seen; go with the lightest, that is to say, what you can or what you know; it's enough, therefore, learning to quit or learning to leave. The only authentic fortune resides in learning, in the instruction and education that allow one to leave; conversely, leaving obliges one to learn. And to learn is always to leave. The lightest piece of luggage does not count. It can no longer be seen, weighed, or stolen because it has been assimilated by the body.

The sailor setting sail relies only on his awakening: he sleeps with one ear open. Nothing else helps. How to guess if one wanders by incapacity to live or if one cannot remain by habituation of wandering? Displaced, the subject retreats or flees, asymptotically, disappearing into the body or the intimate soul of a ragged identity, to a lost or tiny point, without any density, which is surprised and no longer surprised, in short, remains indifferent to what the man is and does, and whom custom wants me to call. In a civilization where exchanges are multiplying, where everyone will be in the very movement of travel, and sometimes in the air. To live has its root and origin in the verb to have: he who travels has nothing left; it is therefore quite forced to exist.

**Undelivered Letters**

**The *Home* has shrunk.  
that is a four by six inches,**

now I hold half inches of **my**  
**memory,**  
in my hand,

**this is the *Home*,**  
and this is the closest one,  
I'll be ever at ***Home*,**

**my memory is broken into the incomplete words,**  
out of focus, uncanny, it is almost fading,

with the black and white,

**still undeveloped**

Source: Waseem Siddiqui, in dialogue with John Cage's (Notation) "*Undelivered letters*", 2021, Istanbul.



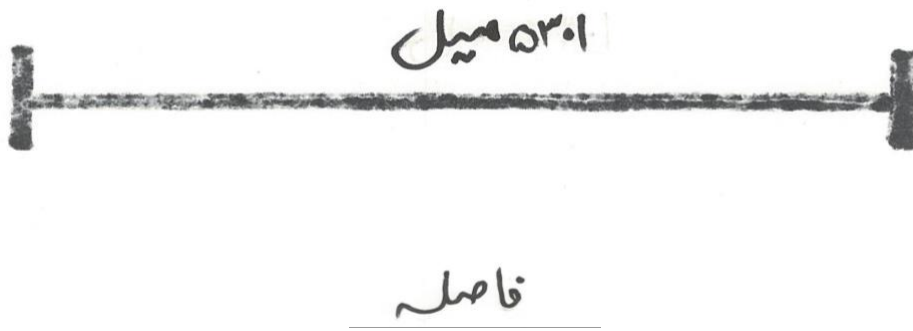
Of Lost Memory

**I am five thousand miles away,**

**from *Home*,**

I close my eyes, it doesn't allow, the summer of *Lahore* breaks into the room,

**even memory is a stranger now,**



**Figure 8** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverb *Fâasla* (فاصلے)-Distance, cover plate in black Ink on Arches Cover, white paper print, 16x16 cm.

**...When will you come *Home*?**

**my mother asks, .....then asks again.**

**When will you come?**

you continue hearing, **it repeats as echoes in my ears,**

parents are slept in the dark, they slept like children,  
when moon rises the night here turns into silver hug,

**with the sunlight, somehow Lahore is fading,**

**eyes are mourning, her eyes, mother's eyes**

The eyes are feelings desperate, what happened you asked, **he's gone,**

**your father has gone,**

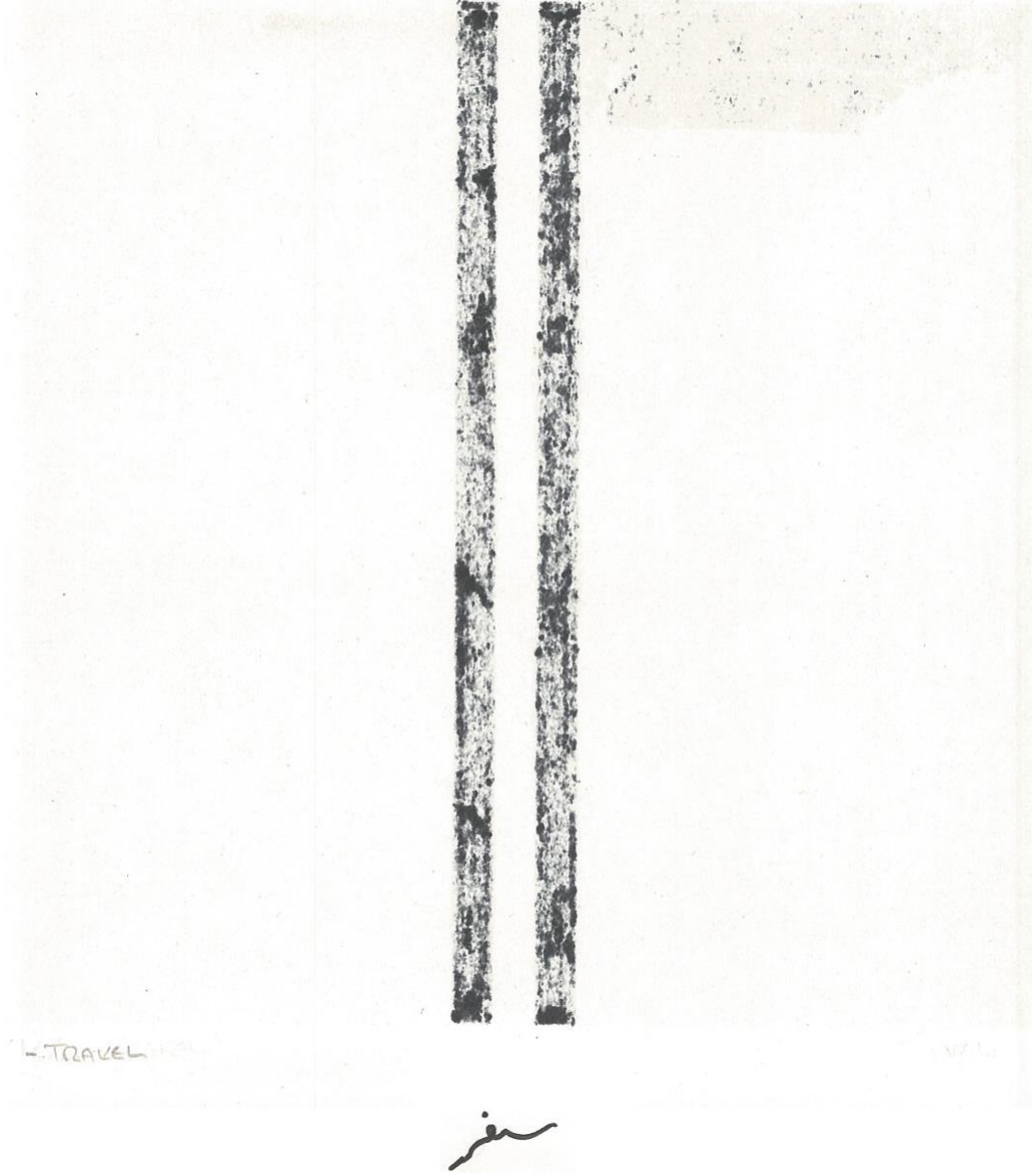
**Once broken day, *he is gone*, the nurse says, *he is gone*,**

the nurse words and again in the line **(he is gone)**

**The heart unable to empty itself, what night has fallen,**

**The *house* next to us is buried,**

Source: Waseem Siddiqui, in dialogue with John Cage's (Notation) "*of lost memory*", 2022, Istanbul.



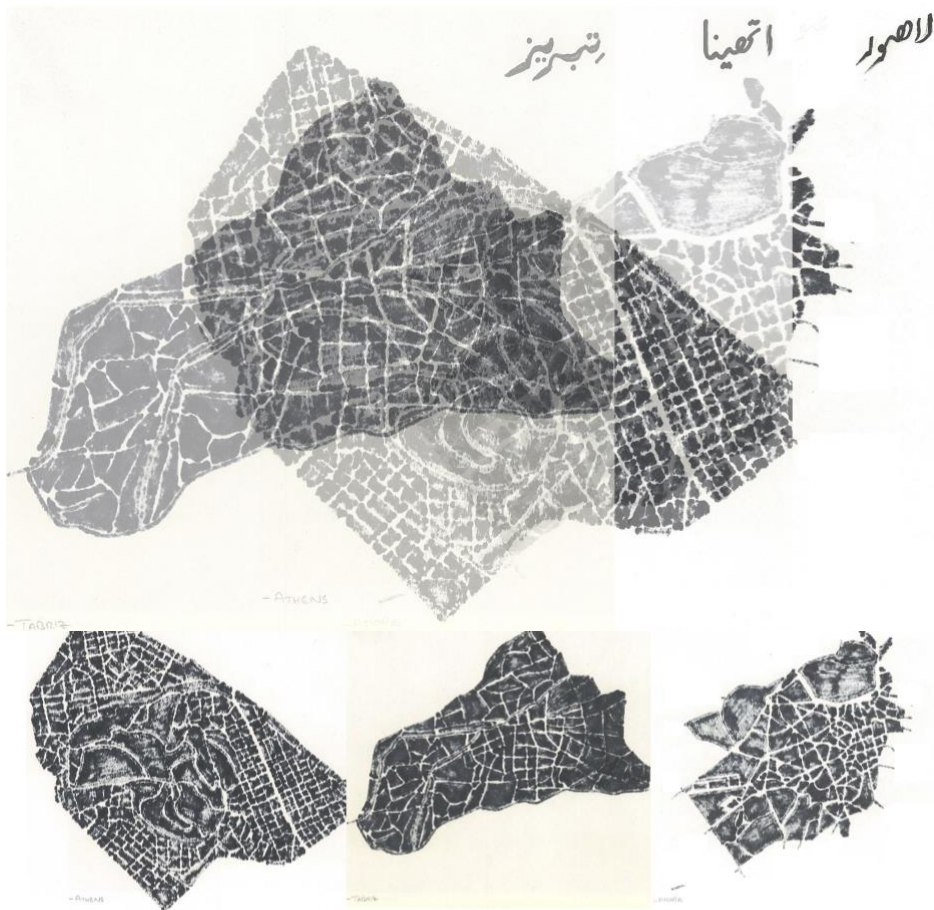
**Figure 9** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverb *Safar* (سفر)-Travel, cover plate in black Ink on Arches Cover, white paper print, Dimension 16 x 16 cm.

Above The Wondering Sky

Above the sky, I called ..... *Home*,

Lahore,  
Tabrizi,  
Athens,

Now *Home* .....



**Figure 10** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, *Cities I called Home*, One Collage and Three (Lahore, Tabriz, Athens) cover plate in black Ink on Arches Cover, white paper print, 16x16 cm.

**to Istanbul, *the Home*,**

where sun never sets,

**neither from the *East*, nor from the *West*,**



**Figure 11** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, *Cities I called Home*, Istanbul, cover plate in black Ink on Arches Cover, white paper print, Dimension, 16x16 cm.



- DARK SEA

**Figure 12** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, *Dark Sea*, cover plate in black Ink on Arches Cover, white paper print, Dimension, 16x16 cm.

**travelers cross over oceans,**

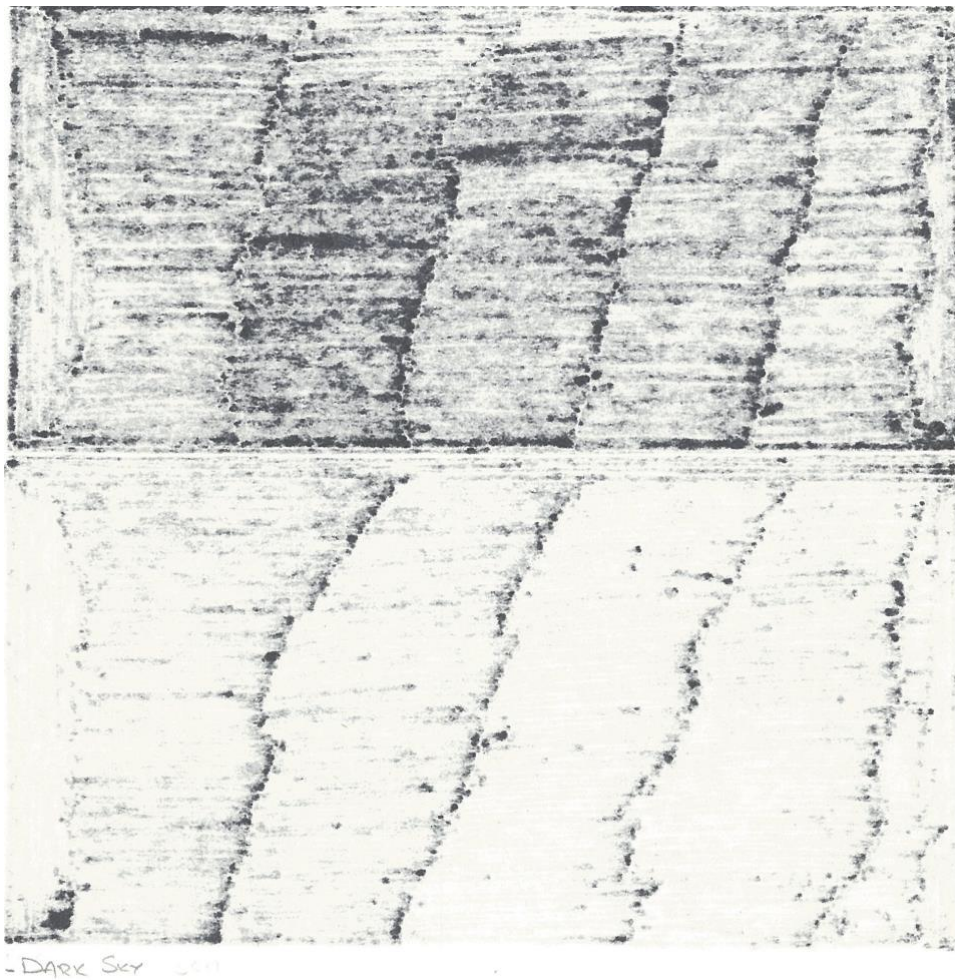
*in-between,*

*the ship* is hanged into the dizzy waves

travelers fly over sky,

*in-between*

*the plane* is in darkness plunged to sunrise,



**Figure 13** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, *Dark Sky*, cover plate in black Ink on Arches Cover, white paper print, Dimension, 16x16 cm.

**the city which has left behind is *Lahore*,**

**that city refuges air was open to the voices of stones**



**Figure 14** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, *Cities I called Home*, Lahore, cover plate in black Ink on Arches Cover, white paper print, Dimension, 16x16 cm.

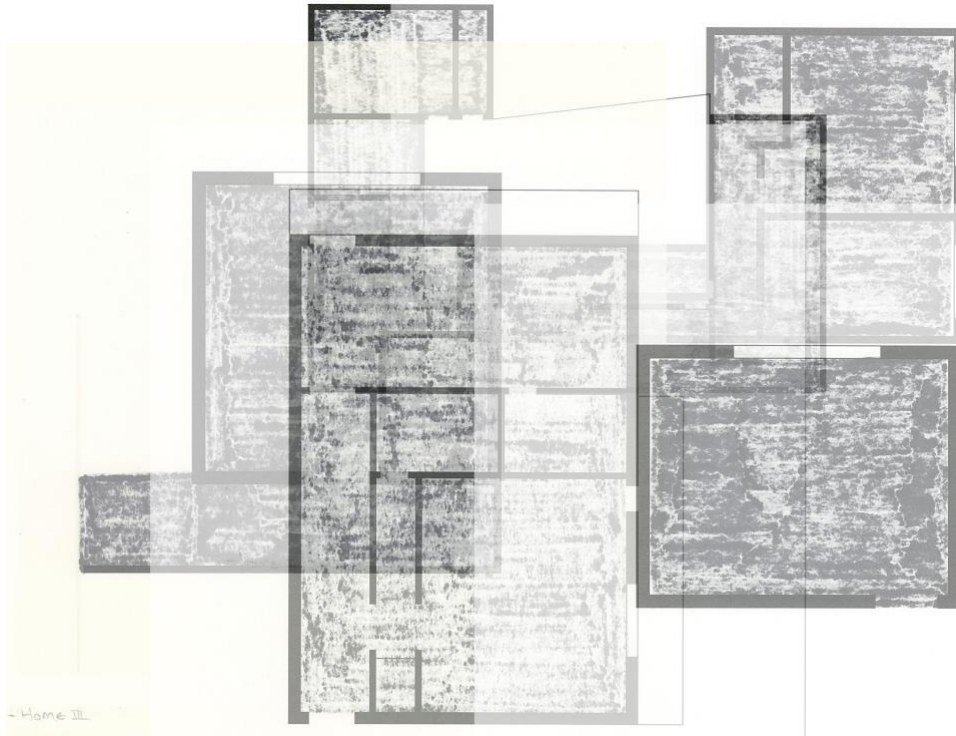
**As always, they witness it, with the sweaty hands,**

**in the trees they were hanged,**

with the sorrow of

*broken time,*

though *you were* .....*away from Home,*



**Figure 15** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, *Home I made with six lines*, collage and cover plate in black Ink on Arches Cover, White paper print, Dimension, 16x16 cm.

the *Home* always **spoke** to you,

**wherever you were,**

Lahore, Tabriz, Istanbul or Athens,

*you were at Home,*

**Now from *Istanbul*, twenty years after,**

**You are finally writing on Home,**

**That is, after the Istanbul because you waited**

by the rebel of the *hope*,

Source: Waseem Siddiqui, in dialogue with John Cage's (Notation) "Above the wondering sky", 2022, Istanbul.

## And Prayer



**Figure 16** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, *Prayers*, cover plate printed in black Ink on Arches Cover, white paper print, Dimension 16 x 16 cm.

**These intervals between the day,**

that **five times a day,**

My mother in the *Home*, tailoring the **red bride,**

humming her favorite *Ghazal*,<sup>21</sup>

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<sup>21</sup> Ghazal is a music and literature from the Middle East and India) a lyric poetry having a specified number of verses and a repeated rhyme, usually about love and usually set to music.

repeats it, *five times a day*, like        *a prayer*

but then .....*the minaret calls to pray*,

*mother insist* on repeating *Ghazal*,  
with the *red bride*,

but then again, *the sunset call to pray*,

but she doesn't end,

**she repeats it again and again,**

Source: Waseem Siddiqui, in dialogue with John Cage's (Notation) "*and prayers*", 2022, Istanbul.

There again is Memory Floating

**I am not born yet,**  
it is 1960's,

**There on the bicycle, my father looks younger than I**

**At *Krishna Nagar*, when he gets off,**

he passes through the *River Ravi*,

**My mother is a recent bride,** her long dress 'sari',

**looks queen as *Anarkali***

I go into them, always **faded in photographs**, of black and white,  
***family album*,**

**On her arms** there were *bangles*, like **shining half-moon,**

As after her *prayers* she went down to room,

**I hear steps like water drops,**

Dropping on the staircase, dropping even years later, into the summer,

**as my mother step out, as my father step out,**

**window smashing into the room,**

Source: Waseem Siddiqui, in dialogue with John Cage's (Notation) "*there again is memory*", 2022, Istanbul.

**On Broken Maps**

I want to tell them **I am there *son*,**  
much older than them **nOW,**

I went on each ***broken map*,** I kept **knocking,**

**Till, *they hear me,***

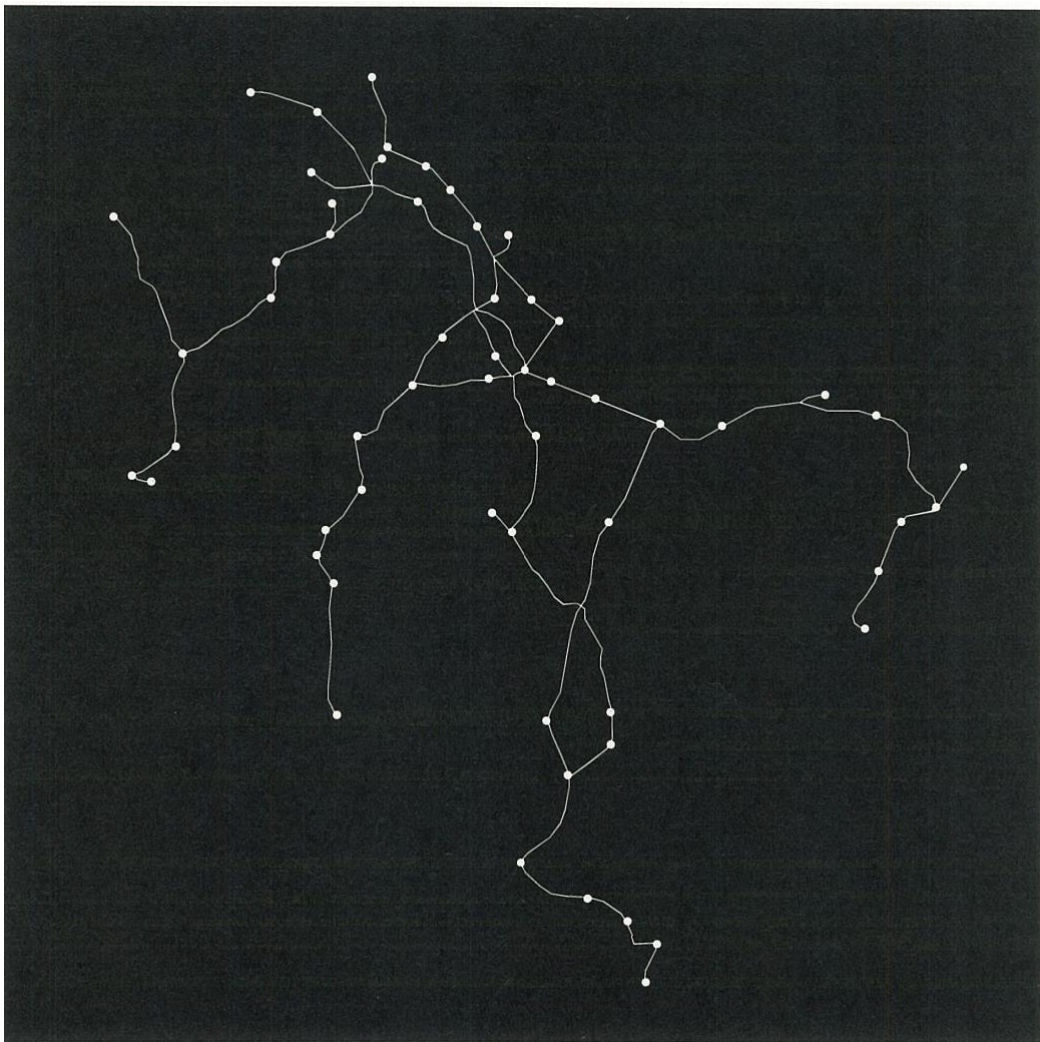
**hear me** I said,            they won't hear,

I kept knocking, kept knocking, **kept knocking,**

**My *knocking*** stayed there,

like **drowning** of *night stars,*

Source: Waseem Siddiqui, in dialogue with John Cage's (Notation) "*broken maps*",  
2022, Istanbul.



BROKEN MAP II

**Figure 17** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, *Broken Maps*, cover plate printed in black Ink on Arches Cover, white paper print, Dimension 16 x 16 cm

## History Travels on Footnotes

I think of my *Dadda Abu*<sup>22</sup> *Rahmatullah Khan*, who travelled as a civil servant to Lahore during partition between Pakistan and India. He was born in Sherkot, in the north-east state of Bihar. Following India's partition in 1947, they and their families travelled almost a thousand kilometers from Delhi to Lahore on the Grand Trunk Road.<sup>23</sup> My grandfather's last journey as a refugee was in 1947, when India was partitioned. On both sides, Pakistan and India, it was on its way to become an 'national state.' It was the dividing line that divided not only the state but also their sense of belonging. Those who traveled 900 miles away from their villages in India to resettle in Pakistan as part of the Muslim exodus in the name of the so-called independent nation state. It was based on the idea of nationalism.

To the large extent, in the end of British colonialism, there were new class of peoples on their way and colonies who were finally willing to consider independence. However, colonialism created a 'special class' whose nationalism was in the form of what Edward Said would name "orientalists" as a result of this liberal agenda. Therefore, in discovering an idea, one discovers an orientalist idea. Independence was an orientalist idea, and it was this notion that enabled Pakistan and India apart. And this had to lose a part of it in order to be independent.

This was the particular time when, *Nationalism* was used in a different way in the case of Indo-Pak independence. It was an attempted sign to construct an identity, a collective identity, on the basis of history. It was the time, where nationalism was actually on its way to distort the other's history. That is, by glorifying its own history and underlining the silver linings where he is concerned and by darkening the history as best one can where the other is concerned. It's a double distortion. One distorts by glorifying its own history, and one is distorted by darkening others'

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<sup>22</sup> *Dadda Abu* is used in Urdu for (Grandfather.)

<sup>23</sup> It is one of the longest roads built by Sher Shah Suri also known as *Sarak-e-Azam*, which linked Indian Subcontinent to South Asia.

histories. Therefore, whether it is colonialism or nationalism, both are hard to define because they are nothing but ideologies based on identity and identity, which constantly change.

The subcontinent is still beset by the battle between Hindu and Muslim nationalism. "The white man came here claiming ... he was going to carry the burden of brown men."<sup>24</sup> There was a present, deep notion that the white man was different from the brown man. The brown man, in his reaction, developed his own nationalism, that the brown man is different from the white man, and he is as good as, if not better. So, sometimes they would say, they are better because they have a longer civilization. That means that they have been going back for 4,000 years. While they were creating their great epics, an Englishman was sitting in a cave, and so on and so forth. All sorts of historical truths and untruths are mixed together, and one organizes collective emotions on the basis of difference.

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<sup>24</sup> Kipling's Hymn to US Imperialism, "The White Man's Burden" Rudyard Kipling, a British novelist and poet, wrote a poem titled "The White Man's Burden: The United States and the Philippine Islands" in February 1899. In this poem, Kipling pushed the United States to shoulder the "weight" of empire, as Britain and other European nations had done previously. The poem was published in the February 1899 issue of McClure's Magazine, coinciding with the start of the Philippine-American War and the United States' entry into the war.



**Figure 18** In front of Red Fort, *Delhi*, Negative black-and-white.

**Source:** Waseem Siddiqui. (1940), Family Archive, *Dada* (دادا) Rahmatullah Khan.

“Our story begins in Delhi, the Raj's initial capital. Delhi was glory for us, our presence, and our future. This place, practically every inch of it, held numerous memories on me. I was standing in front of the mausoleum of Sher Shah Suri, the Grand Trunk Road's architect. I used to live across the street in a really ancient and historic house that has since vanished and been demolished. Delhi was the epicenter of anti-British dissent. It was a heaven for anarchists and poets, many of whom had ironically received their education in Britain. It was also the focus of another rivalry. We were on a country road that led to my ancestral village. I remember my final visit to the village. These brilliant green rice fields are very vivid in my mind. Despite the vast changes in this country and in my life, one image of childhood remains unchanged and ageless” (Rahmatullah Khan, 2022)



**Figure 19** Shalimar Street, gathered in someone's occasion in our House *Negative* black-and-white.

**Source:** Waseem Siddiqui. (1953), Family Archive, *Dada* (دادا) Rahmatullah Khan

"Since the day I said farewell to my mother in 1947, I haven't seen my birth village. I was thirteen years old then. When the Muslims returned from Eid prayers, our Hindu friends used to wait until the end of the prayer to embrace each other. We lived here side by side and this was basically entirely accurate. There is now a mud Wall and there used to be a small kitchen in the family house, which we used as the Hindu kitchen. They now have access to electricity. Back then, there was no power electricity. It's changed in ways that are difficult for me to recognize. There was a decent-sized courtyard right there, as well as a lovely well from which we collected water. Here, the majority of rural women worked." (Rahmatullah Khan, 2022)



**Figure 20** *Delhi Home*, Negative black-and-white.

**Source:** Waseem Siddiqui. (1940), Family Archive, *Mamo* (ماموں) Abubakar.

“This was my home fifty years ago, and this is the spot that used to be open courtyard. This is where my father was killed in 1937. I was three and a half years old. I was sleeping with him at that time. He protected me, so I survived, but he didn’t. It was a combination of nationalist politics and the question of land. Later, i cried out, probably and called out to people. We along with the family made the annual trek there. The people here are very friendly and clearly remember my family, yet it’s a terrible encounter because it was here that I first experienced the barbarism that nationalism can bring. In response to colonialism, nationalism arose, particularly in our region of the world. That is what was going to promote extremes and hatred. Indian nationalism has been harsh on its people, as well as Pakistan and Bangladesh. Hindu extremists assassinated Gandhi, India’s founding father. Mrs. Gandhi was also assassinated by exacting vengeance on the stake” (Rahmatullah Khan, 2022)



**Figure 21** *House Veranda, Delhi, Negative black-and-white.*

**Source:** Waseem Siddiqui. (1940), Family Archive, *Dadi* (دادی) with her sisters.

“I was one of the boys, but my older brother, with whom I shared a home, was a supporter of the Muslim League. My mother refused to move when they planned to go to Pakistan. Like my grandfather, her mother was also a Republican Party supporter. Religious riots erupted in Bihar in 1946. To represent unity in our shared humanity, Mahatma Gandhi toured the riot's own villages, accompanied by Muslim and Hindu children. We successfully arrived in Delhi after traveling down the Grand Trunk Road and going through Allahabad. In our own country, we were refugees all of a sudden. I was one of the children who had been forced to flee the country. The new Delhi fort served as a place of refuge for Muslims fleeing the violence that erupted during the 1947 partition of India. Sher Shah Suri, the builder of the Grand Trunk Road, was also involved in the construction of this fort” (Rahmatullah Khan, 2022)



**Figure 22** *River Ravi Lahore*, Negative black-and-white.

**Source:** Waseem Siddiqui. (1971), Family Archive, Family.

“The conditions were quite difficult, but children, you know, manage to play. I was separated from the rest of my family in Delhi and had to slog through a crowd of strangers. I don't recall being concerned about my family. They were on the road, twice raided, and plagued by disease, starvation, dread, and exhaustion. Pandit Nehru visited the refugees twice and spoke with them, but the most enduring recollection is of his visit to the refugees. They gathered at various Delhi sites on the day of our fateful march to Pakistan. The Mughals also constructed the Red Fort. There was a Lahore Gate, which was surrounded by a caravan of migrants. This was the appearance of the border. On both sides of the Grand Trunk, there were crowds of people; some were heading to Lahore, while others were heading to Delhi. On both sides, there was a tremendous exodus. When the migrants crossed the border, many children died, and men and women collapsed to the ground. There was a great deal of pain, and they neglected to celebrate the birth of a new nation state for a little period of time. I'm sure the same could be said for the refugees.” (Rahmatullah Khan, 2022)



**Figure 23** *Home-Lahore*, Negative black-and-white.

**Source:** Waseem Siddiqui. (1950), Family Archive, Dada (دادا) *Rahmatullah* with his *Khala*.

“I crossed the *Wagah border*.<sup>25</sup> The border line which was drawn on India and Pakistan. It was the point at which the Grand Trunk Road was split in two. We were now in Lahore. It's a fantastic sensation that, on the one hand, the continent has been split, but oddly, one thing that seems to bring it all together is the approval of the Grand Trunk Road. People are migrating from the rural to the city, and they have lost their former identities right in the center of the city. They're emigrating before the land can no longer support the inhabitants. I was dramatically disappointed after a few months of my coming to Pakistan, perhaps the mistake was in my hopes, in my naive belief that Pakistan would provide us not just political independence from the British, but also a magnificent application of that freedom in the alteration of our lives. Mohammad Ali Jinnah took the oath of office as Pakistan's first Prime Minister before King George.” (Rahmatullah Khan, 2022)

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<sup>25</sup> The border crossing is named after Wahga village, where the Radcliffe Line, the demarcation line that divided India and Pakistan after the partition of British India, was drawn.

“When I see Lahore gate in Delhi Fort, it reminds me of my mother and when I was arrived at Lahore and saw Delhi gate, she died long ago. The Fascist element appears to be that the basic argument in each of these ideologies of religious nationalism is that the majority of people who identify with a particular religion, whether it is Hinduism, Islam, Buddhism, or whatever, constitute the majority in a democratic sense, and thus have the right to determine what society does and how they should behave. It appears to be fascist nationalism. That scenario has evolved dramatically in the last ten years. Three important monuments have been desecrated, either by official action or by religious zealots.<sup>26</sup> People tend to declare that all they can think of are alternatives, especially now that political parties have entered the picture. We've seen the birth and growth, the steady development of these movements today, at the end of the twentieth century. Every country in South Asia is afflicted by what I've dubbed "not just religious nationalism, but also fascist components.” (Rahmatullah Khan, 2022)

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<sup>26</sup> The Babri Mosque in Ayodha was demolished in 1990. Destruction of the Charar—Sharif Shrine in Kashmir, 1995, Amristsar, 1984, The Golden Temple.



**Figure 24** House Roof, *Delhi*, Negative black-and-white.

**Source:** Waseem Siddiqui. (1930), Family Archive, *Dadi* (دادی) with her sisters,

**Through Dividing Lines**

These *dividing lines* are *bridging* both sides,  
In this line, near *Wahga Border*,<sup>27</sup>

I step into the *Lahore*,

Here I think of *Faiz Ahmed Faiz*,

being led through this street,

by *British soldiers* his chains in his feet,

“unfortunately,”

**Faiz has spent half of his life in hope,**

**And another half waiting,**

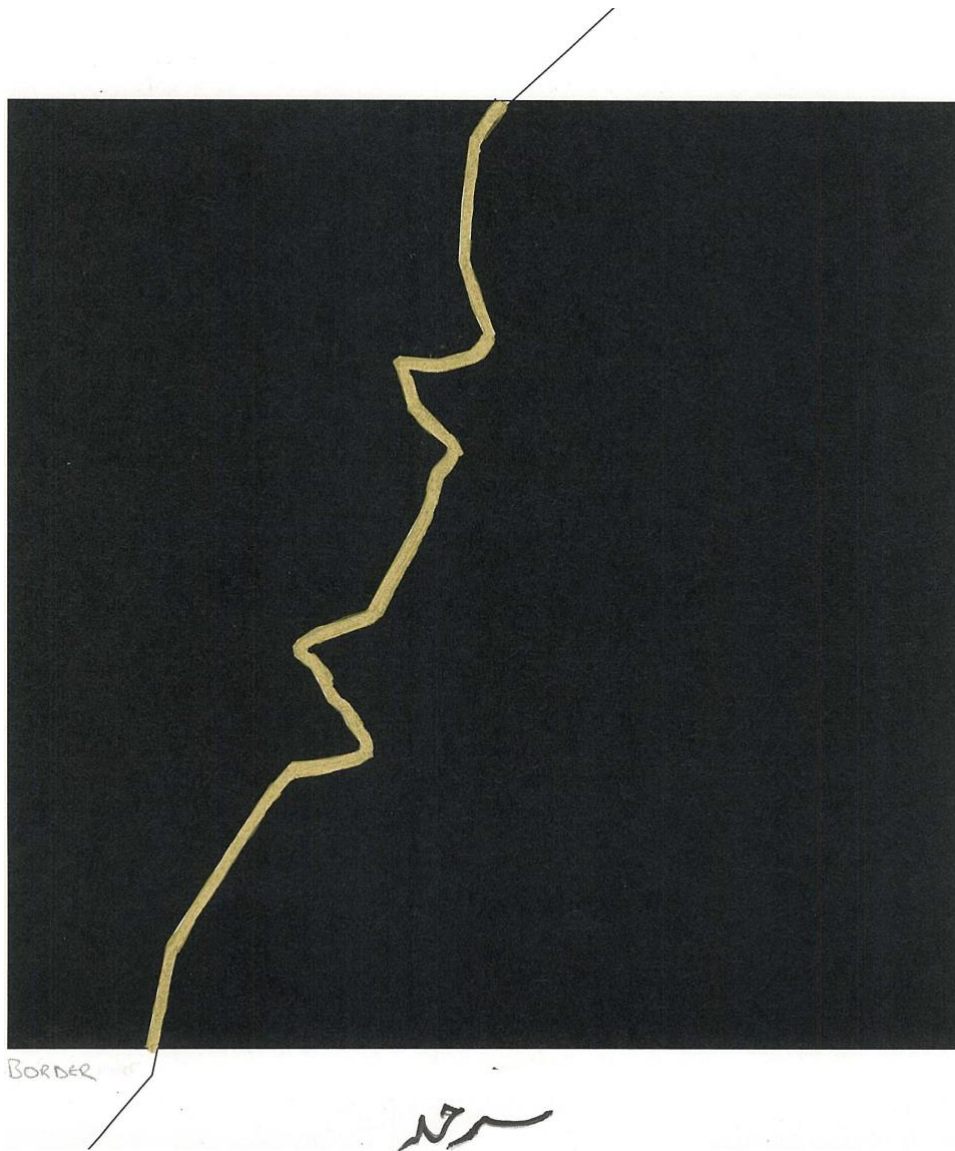
He begs two yards for burial.

Faiz was *exiled to Beirut buried in Lahore*.

Source: Waseem Siddiqui, in dialogue with John Cage’s (Notation) “*on dividing lines*”, 2022, Istanbul.

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<sup>27</sup> The border crossing is named after Wahga village, which was close where the Radcliffe Line, the demarcation line that divided India and Pakistan after the partition of British India.



**Figure 25** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverb, *Sarhad* (سرحد) -Border, cover plate printed in black Ink on Arches Cover, black paper print, Dimension 16 x 16 cm.

**I Dream It's Afternoon When I Return**



**Figure 26** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, *Light*, cover plate printed in black Ink on Arches Cover, white paper print, Dimension 16 x 16 cm.

From the opening lines, that announces *heartbreak*,

a preface that says, **“we shall meet again”**

**I dream**, it is afternoon, **when *I return***,

but there was a **listening fear**,

**“We shall meet again,”** I want to **promise Mother**,

but **such a promise**,

**wakes me up with several voids**,

It is uncanny, it's unholdable,

*the memories are fading into voids,*

These **voids** are like fragments which are almost fragile,

with the broken distortions,

that hardly follows,



**Figure 27** Siddiqui. (2022), Istanbul, *Untitled*, cover plate printed in black Ink on Arches Cover, white paper print, Dimension 16 x 16 cm.

**The swirl of dead leaves fallen from the trees,**

along with the wind in the heat waves of the day,

***remind me of Lahore,***

**a city which I have not visited for a long.**

**Let me cry out in that void, *say it* as I can, I write on  
that *void*,**

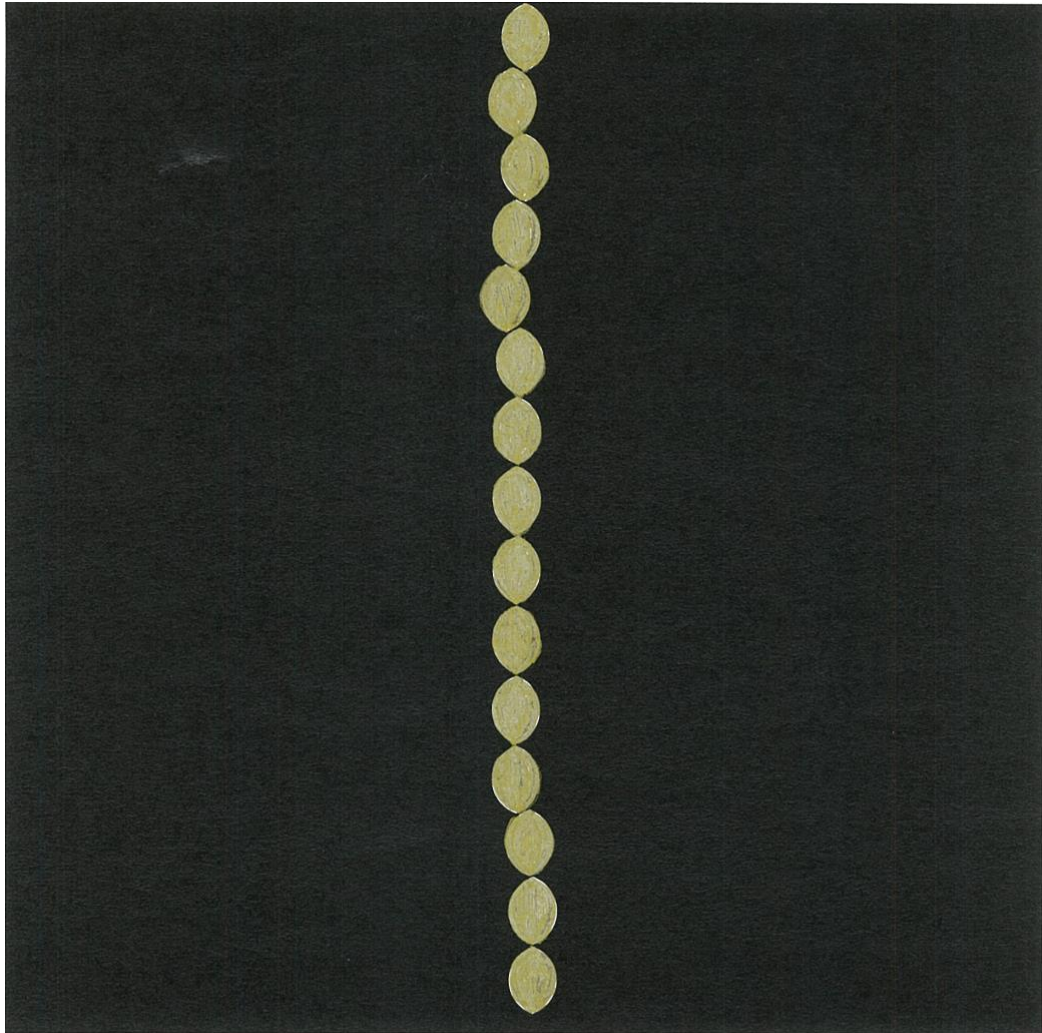
I made *Home*, an imaginary *homeland*,

*shutting it,*

*closing it,*

*filling myself in it.*

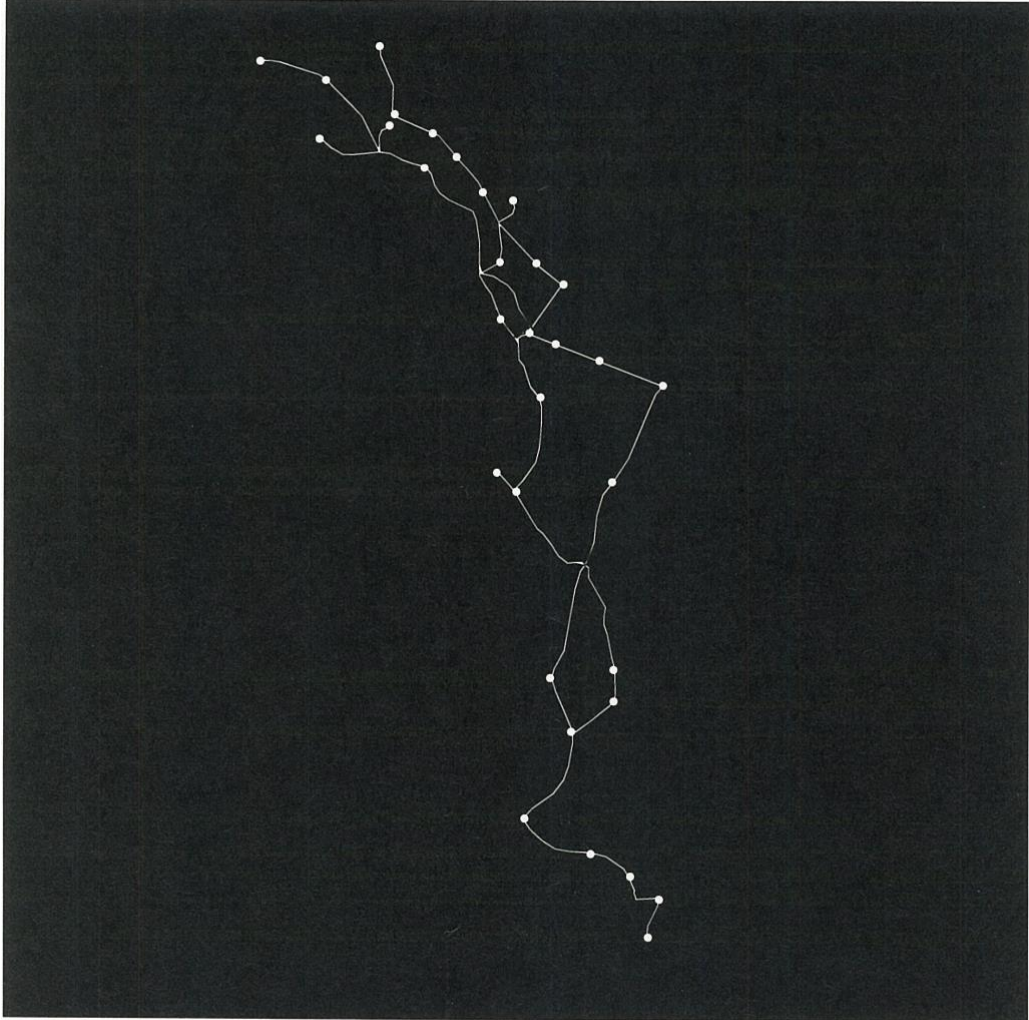
Source: Waseem Siddiqui, in dialogue with John Cage's (Notation) "*I dream, it is afternoon when I return*", 2022, Istanbul.



-Eyedrops

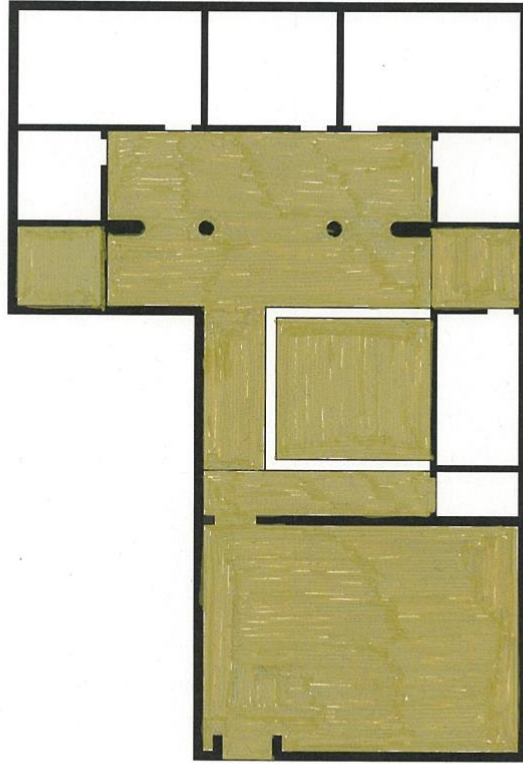
**Figure 28** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, *Eye-drops*, cover plate printed in black Ink on Arches Cover, black paper print, Dimension 16 x 16 cm.

## Home

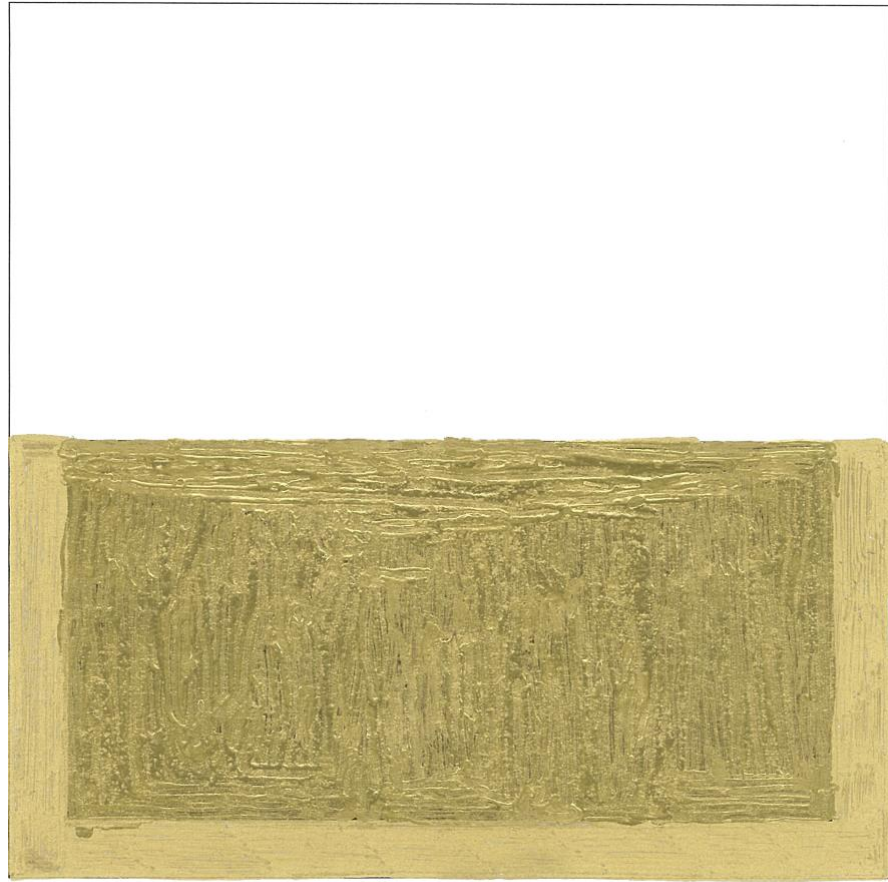


گھر کا راستہ

**Figure 29** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, *Ghar ka Rasta* (گھر کی سمت)- Direction to Home, cover plate printed in black Ink on Arches Cover, white paper print, Dimension 16 x 16 cm.



**Figure 30** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverb *Ghar* (گھر)-My House, 2008, cover plate printed in black on Arches Cover white paper, Dimension 16 x 16 cm.



-Forsenson

صبح

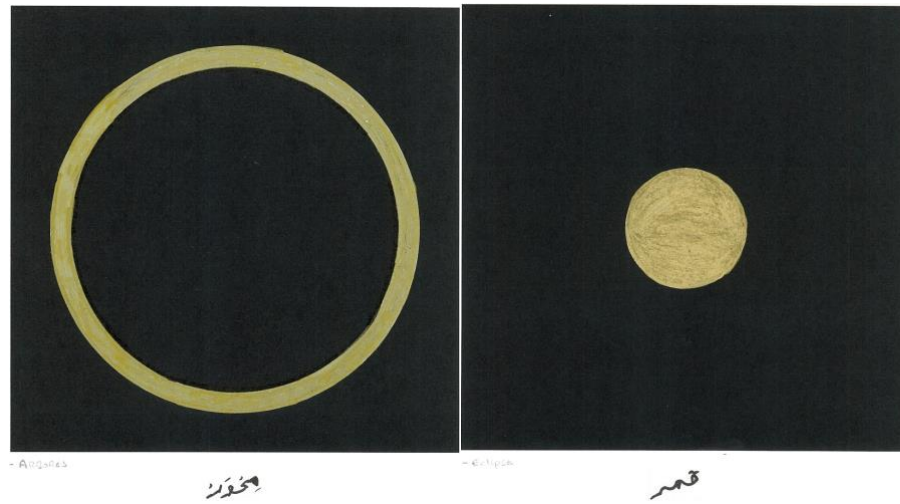
**Figure 31** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverb *Subah* (صبح) -Morning, cover plate printed in black on Arches Cover white paper, Dimension 16 x 16 cm.



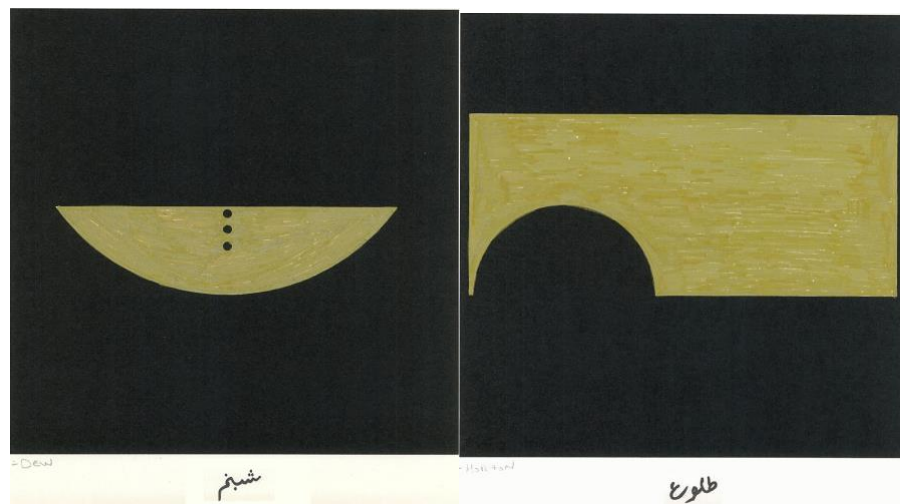
**Figure 32** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverbs *Asman-Zameen* (آسمان زمین) -Sky-Earth, cover plate printed in black on Arches Cover white paper, Dimension 16 x 16 cm.



**Figure 33** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverbs *Suraj-Chand* (سورج چاند) Sun-Moon, cover plate printed in black on Arches Cover white paper, Dimension 16 x 16 cm.



**Figure 34** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverbs *Mehvar-Qamar* (قمر محور) -Axis- Full Moon”, cover plate printed in black on Arches Cover white paper, Dimension 16 x 16 cm.



**Figure 35** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverbs *Shabnam-Taluu* (آفتاب شبنم) -Dew-Sunset, cover plate printed in black on Arches Cover white paper, Dimension 16 x 16 cm.

## My Mother 's Letter Awaits



**Figure 36** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverbs *Saayee* (سایہ)-Shadow, cover plate printed in black on Arches Cover white paper, Dimension 16 x 16 cm.

**I am writing you far from the country.** Far even from those who lives here. Where you no longer are. The houses are broken into pieces. This letter *Insh'Allah* will reach you. Tomorrow your brother will post this letter. I have given him the last money. I am sharing this letter to you, I hope it's the letter you were longing for. Things here are as usual, we always talked about you. When will you return? Return soon! Waiting for you is like waiting for the next spring. If God wills, those days will return, when we were all together, when we were all under one roof and the rains were in our hands.

Your mother

**At Doorstep**

**The letters** await, *at doorsteps*,  
these .....**undelivered letters,**

they are the **travelers,**  
crossing between **oceans** and **skies**

wondering *love,*

wondering *friendship,*

wondering *companionship,*

**but on their way the black ink is dead,**

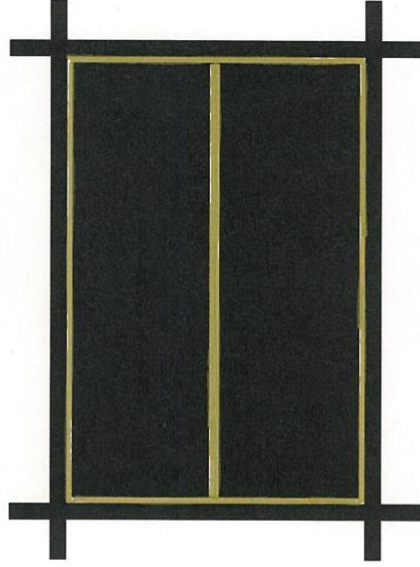
it is drowned into the ocean,

the incomplete words are drowned,

**the letters are in the half way drowned,**

drowned *at doorstep,*

Source: Waseem Siddiqui, in dialogue with John Cage's (Notation) "*at doorstep*", 2022, Istanbul.



-Door

دروازہ

**Figure 37** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverb *Darwaaza* (درواز) -Door, cover plate printed in black on Arches Cover white paper, Dimension 16 x 16 cm.

## The Fragrance of My Mother's Garden

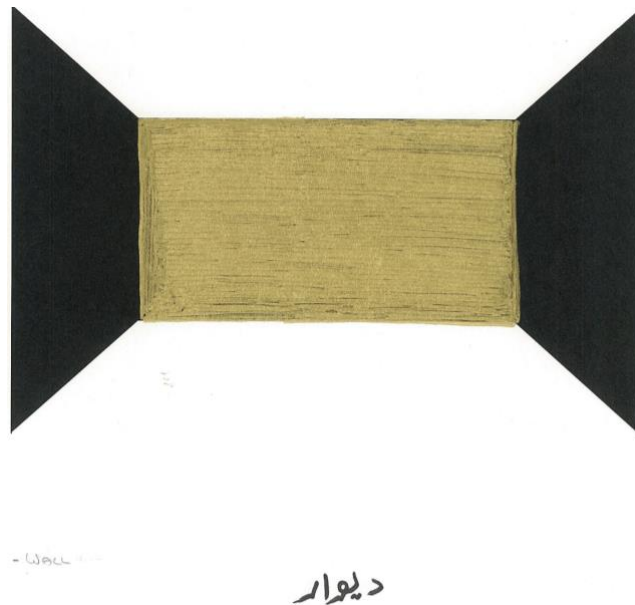


**Figure 38** Siddiqui. (2022), Istanbul. *Flower*, cover plate printed in black on Arches Cover white paper, Dimension 16 x 16 cm.

The fragrance of my mother's garden. Lahore unfolds itself as a city of gardens. I grew up in a very traditional way. In the main portion of our house, we had a garden. It was a fairly large garden with all sorts of fruits and vegetables. The plants that my mother ordered were the seeds from local catalogues. She tried to grow them in the arid, dry climate of northern Lahore.

My mother stayed with her conditional garden, and her choice was always those plants that had a fragrance in them. The gardening was taken very seriously. Even the water that was used for irrigation had to be purified and sometimes sandalwood and other instances were included. When you come to gardens and when it comes to selecting flowers, some people would go as far as soaking the seeds in honey and milk before planting.

There were also medicinal trees. I am not an expert on public gardens, but I do know a few things about the women's garden in Lahore and also the relationship with flowers in Southeast Asia because I have spent my childhood with my mother and the memory is still alive somewhere in my mind. My mother's garden was enclosed within the boundary of the "four walls of the house." She would visit public gardens, but more often she would spend her time tending to her own garden. She chose the flowers for their fragrance, and she was quite knowledgeable and sophisticated about the flowers and knew her taste.

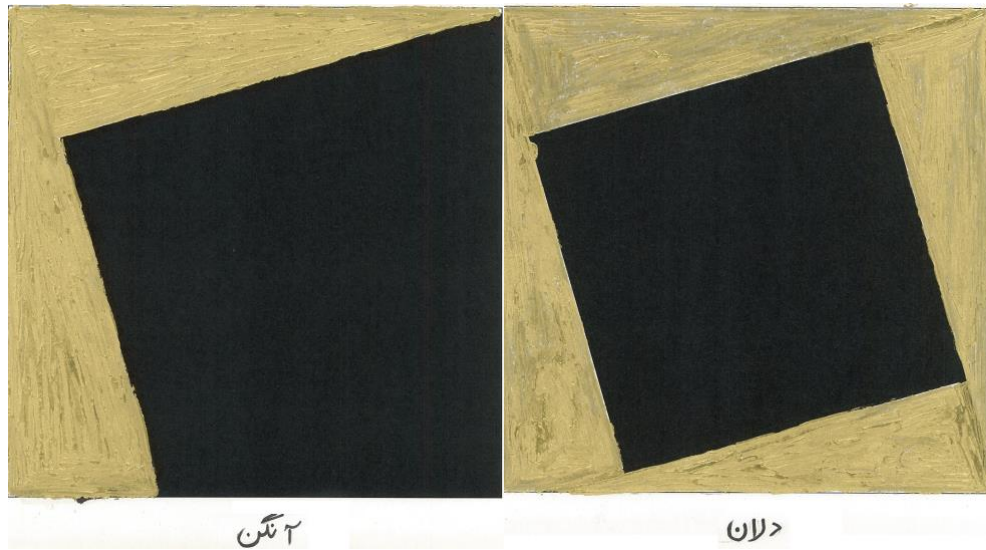


**Figure 39** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverb *Deewar* (دیوار)-Wall, cover plate printed in black on Arches Cover white paper, Dimension 16 x 16 cm.

Flowerbeds ran along the inside edge of the courtyard wall, protecting the flowers from the blazing summer sun and also providing space to support creepers and bushes to blow. Sometimes the gardener will be called upon to prepare the flower beds for planting or renewing the garden as if any child was looking at things with great concentration. I still remember how the gardener would put stakes into the soil and then tie them with cotton thread to define the lines. Years later, my mother was using the same strategies for gardening, first to draw the lines. She would draw

lines on the soil and then tie them with cotton threads, using her hands to guide the hand.

The stake and the thread would be left in the soil and slowly, eventually become part of the earth. There's a whole list of flowers that my mother planted. They were essentially from the Jasmine family, and their Urdu names for their fragrances were Mogra, Bella, Motia, Chamblee, and Champa. We were told that there are certain flowers that attract snakes. So, one has to be careful. My mother's favorite, and mine too, until this day, was the Queen of Night, which blooms at night at the beginning and end of summer. It had tiny white flowers which perfumed the night air with its scent, which linguist one's inner senses until the morning breaks the spell. We had marigolds for his colors. They are a bright orange color, but they don't have any fragrance.



**Figure 40** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverb *Aangan* (آنگن) -Yard, *Dalaan* (دالان)- Salle, cover plate printed in black on Arches Cover white paper, Dimension 16 x 16 cm.

Growing up around this garden, we were also taught the etiquette of respecting the garden, and there was a whole list of things that we were supposed not to do. That is, "don't touch the flowers, don't go near the garden at night, don't step on the flower beds, etc." We waited until the evening. When we had to retreat after that,

the night is the time for spirits and ghosts to enjoy the scent of the garden. Children were advised to stay away from the garden at night because the ghost might take possession of them then and not return to their dark abodes. But one knows, if one can't go anywhere, I think they were going crazy any way. As a result, it was blamed on the ghosts' intervention. We never cut or break flowers from the garden for the house.

Married women would put flowers in their hair, twisting strings of *Bella* and *Motia* around their braids. I grew up surrounded by trees and plants, watching their cycle of growth and decay. The gardens were part of our lives, but not like my parents' gardens or their houses. There were two different sensibilities. When it came to planting roses, it always needed much more space because it needed us to enjoy each rose without the interference of other roses. The mother's wall was enclosed within the four boundary walls of the house. And as she has no access to the outside, I think she was trying to make a little paradise and these gardens were often described as patterns of color with the sparkle of scents. A flower bed ran along the inside edge of the courtyard walls. There was always an emphasis on geometry. Flower beds are planted in precise rows in different colors.

Throughout my travels, it was my mother's garden and her fragrant presence that remained most vivid in my memory. She didn't like to be inside the rooms. She enjoyed being under the sky where she could imagine other places and other worlds. I often wanted to share with her my experience of watching boats. Full of flowers floating on the river *chao praya* in front of the *River Ravi* in Lahore. And they mediated in a garden that had no flowers. The sense of being enclosed within the four walls of the courtyard was an opportunity to reflect on life. On summer nights, we slept under the stars, and one would plot the fun journey of his life. The last time my mother had a patch of earth to plant a garden in Lahore, I had on my windowsill, and every new blossom is still a reason to celebrates.

## At Her Courtyard

The rickety, creaky **wooden front door** opened into a porch from where you stepped into a large inner **courtyard**. A courtyard **with the large tree of Guava**, the shadows are falling into the courtyard.

**The cool air would float into the courtyard** whenever the **front door** was left open,

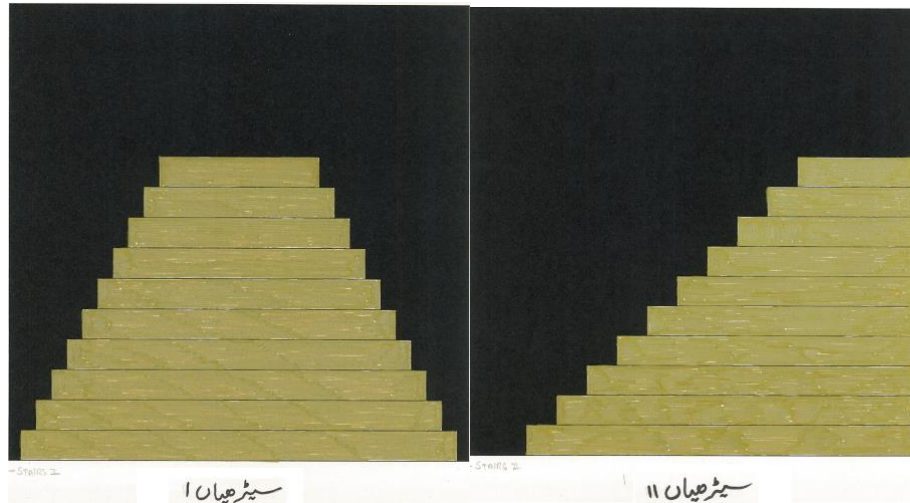


**Figure 41** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverb *Deurhi* (ڈیورھی) -Threshold, *Sehan* (صحن)-Courtyard, cover plate printed in black on Arches Cover white paper, Dimension 16 x 16 cm.

even on **the hottest summer** there was the **soft breeze**.

As a kid, I used to sit on the brick floor in the porch, half  
wet half dry,

under the guava tree



**Figure 42** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverb *Seerhiyan* (سیڑھیان)-Stairs I, *Seerhiyan* (سیڑھیان)-Stairs II, cover plate printed in black on Arches Cover white paper, Dimension 16 x 16 cm.

and watch long lines of ants following,

each other in the straight line between narrow gaps of **bricks, flaking at  
the edges.**

The dryness of the bald field,

a cluster of dead leaves drifted in from nowhere,

makes sounds in themselves and **flew away in different  
direction** from here to there.

Source: Waseem Siddiqui, in dialogue with John Cage's (Notation) "*at her courtyard*", 2022, Istanbul.

## She Made Multiple Homes



**Figure 43** Siddiqui. (2022), Istanbul, *Untitled*, cover plate printed in black on Arches Cover white paper, Dimension 16 x 16 cm.

*Homes* were never finished,  
she made **multiple *Homes***,

for the **wondering birds**,

She made **more and more**,

as if **they were going to disappear,**

**Homes were never finished,**

for these birds,

Source: Waseem Siddiqui, in dialogue with John Cage's (Notation) "*she made multiple homes*", 2022, Istanbul.

**Here we were on the Last Evening**

It's again the same summer,

here we, **were on our last evening,**

**Drowning into sunset,**

**I too am leaving,** like the sunset of mine,

there are hills of memories miles, **away of abstraction,**

I know that time cannot be twice on my side,

and I know that time .....**time has come,**

**and I will leave.**

here we were **on our last evening,**



**Figure 44** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverb *Shafaq* (شفق)-Evening-Twilight, cover plate printed in black on Arches Cover white paper, Dimension 16 x16 cm.

I'll emerge with **wings**

Source: Waseem Siddiqui, in John Cage's (Notation) "*here we were on our last evening*", 2022, Istanbul.

**Under Veranda**

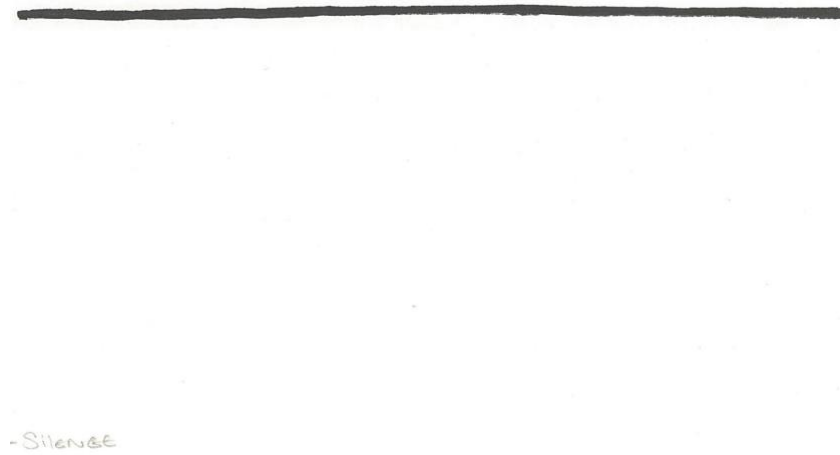
**Fly on the earth** with no maps,

but **it will have memories,**

most of it, **forgotten memories,**

Here **we were..... on our last evening,**

**I am melted,**

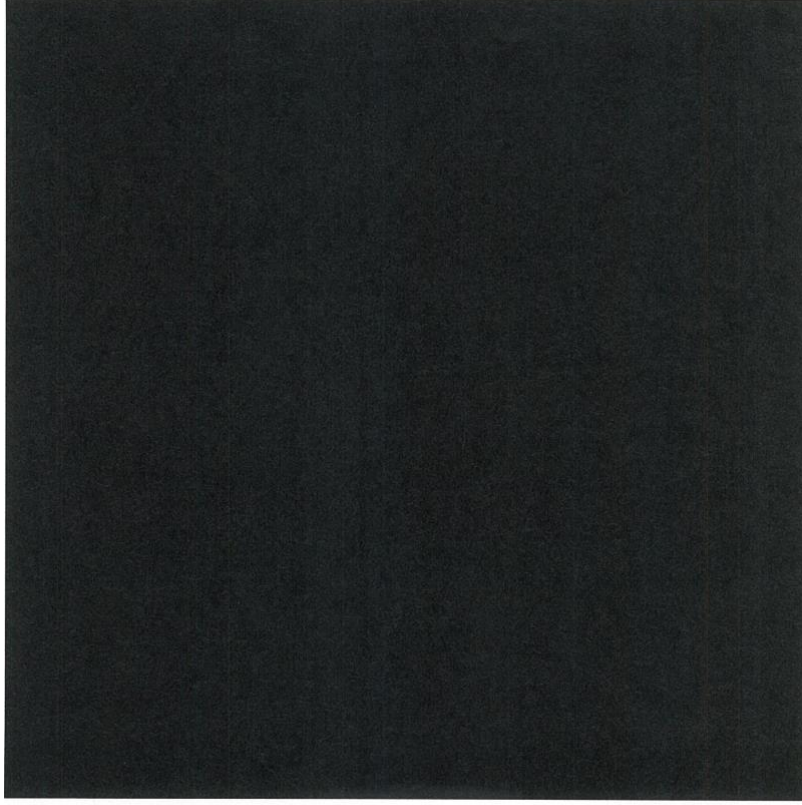


**Figure 45** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverb *Sannata* (سناتا)-Silence, cover plate printed in black on Arches Cover white paper, Dimension 16 x16 cm.

**with this memory's years after,**

Source: Waseem Siddiqui, in dialogue with John Cage's (Notation) "*under veranda*", 2022, Istanbul.

## She Swallows Down Goodbyes



- Dark

اندھیرا

**Figure 46** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Urdu proverb *Andhera* (اندھیرا)-Darkness, cover plate printed in black on Arches Cover white paper, Dimension 16 x16 cm.

Once **there were cities** with flags on every *rooftop*,  
**on each flag there was a prayer,**

**These prayers along remained with me,**

as she speaks,

I look into her **words,**

She says to me:

**I have no house only shadows,**

and whenever you need *shadows*,

**mine shadow is yours,**

Source: Waseem Siddiqui, in dialogue with John Cage's (Notation) "*she swallows down goodbyes*", 2022, Istanbul.

#### 4. CONCLUSION

When Edward Said encounters Eric Auerbach, in his introduction to "The World, The Text, and The Critic," it's not possible to ignore the expression of Auerbach's diaspora: out of place, living in Istanbul, keeping, holding what belonged to him and yet making relationships what was left behind (Said, 1984: 8). What is actually valuable, particularly in Said's Auerbach, is that being out of place not only helped Auerbach understand himself, but it also helped him understand others (Said, 1984: 16). It was the transition, which is here and now but also the memory of the past, so again it's a conflictual back and forth moment. As there is a tension between past and present there is such constant conflictual, that is also about daring, moving, changing, transforming and never standing still. So, here we don't hear Auerbach, but we hear Said talking about himself. The reflection, perhaps, coming back from the mirror, the mirror that reflects his own reflection, the reflection that is moved out and never stands still. So, is it a return to his homeland or a metaphorical homeland? It is not resolved in his work, but the tension of back and forth caught him with his own repeated reflection (Said, 1984: 13).

As such, the hope of a repeated "return" or "to return home" contributes to the thesis's main motivation; in fact, it is the return towards the possible niche that is the "autobiography" in terms of interrelationship between "self" and "other". It's a particular return (if one could say) to reconcile with the self and consistent engagement with the other. Followed by such curiosity, it's an ontological and epistemological quest, which made it necessary to travel through theoretical ground; that is, the discussion of political philosophy, sociology, and art. When applying knowledge of fields such as postcolonial research methodologies and dialogue with race/critical or feminist theories, in the formation of the thesis within a Saidian perspective, its foundation moves forward to Spivak Gayatri and Homi K. Bhabha. It is possible to say that a post-colonial ontological interest is dominant.

To summarize last problematic issue in postcolonial situation, aside from the irreconciled question of “who was the subject?” It's no coincidence that when both later Edward Said (Said, 1978: 21) and Spivak Gayatri (Gayatri, 1988: 71) come across Marx's statement in *The Eighteenth Brumaire of Louis Bonaparte*, “They cannot represent themselves; they must be represented” (Marx, 1852: 7). It marked the commencement of yet another dramatic shift in the debate over the intractable concept of representation. Although Marx's statement had its own historical context, the idea of representation seemed to be unresolved whenever its echoes were heard in the post-colonial situation.

In Said's case, for example, such a statement was rooted in concerns about the nature of the demographic base and small-holding peasantry<sup>28</sup>, as well as a problematic understanding of the Orient and Occident in terms of power-knowledge relations. Said's attribution cannot be ignored, as Orientalism is based on scholarly research on the Orient; a specific understanding that distinguishes between ontological (that is, they are irrational by nature) and epistemological understandings of the Orient (the rationality that is superior to knowledge). The discussion centered on making statements about the Orient by describing, knowing, identifying, objectifying, settling, and eventually ruling over it. “In other words, knowing the Orient required first being known, then possessing, and finally re-creating by those wiser as (scholars, judges, soldiers etc.).”

In Gayatri's case, the statement's similar dilemma was noticed more interestingly: “the small peasant proprietors... cannot represent themselves, they must be represented... their representative must appear in the role of their master” (Gayatri, 1984: 71). As Gayatri describes the dilemma of representation, she divides it into two forms: “representation as (speaking for) as in politics; and representation as

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<sup>28</sup> Louis Napoleon in Egypt and British Rule in India, the historical context of colonial rule as Said mentions in the Introduction of Orientalism.

"re-presentation" as in art or philosophy" (Gayatri, 1988: 70). These two forms, representation and re-representation, self-reveal the struggle of those who have become subjects of agents, whether artists, philosophers, or state formation of law (Gayatri, 1984: 70). Gayatri contends that the role of "speaking for" as an agent (artists, philosophers, intellectuals) must recognize that these subjects are "those who can act and struggle" (FD, 1977: 206) for themselves. Rather than Marx's suggestion that "they cannot represent themselves and must be represented," the subjects' will must be immediately handed over to themselves (Gayatri, 1988: 71-73).

For instance, Immanuel Kant's most minor and yet reckoning text, "What is Enlightenment?" was already declared "sapere aude- dare to know... have the courage to use your own understanding without another's guidance, it is the motto of the enlightenment" (Kant, 1784). Gayatri does not mention Kant's "What is Enlightenment?" text in her essay, but when she brings up the issue of "speaking for," it is reasonable to assume that it has two sides. The first are agents (artists, philosophers, intellectuals) who, by definition, are capable of speaking for subalterns, and the second are epistemological subjects (subalterns) who are not allowed, or perhaps do not have the courage, to speak for themselves. Thus, the issue of courage or dare brings to mind Kant's "sapere aude-dare to know" and, perhaps later, Foucault's "parrhesia"-dare to speak.

Although the issue of Kant's enlightenment has taken several problems in the debate of revolutionary stance which had the dramatic influence on the 18th century modern subject. That was Kant's particular motto, which later dared to speak in the form of "parrhesia" courageously to bring revolt in front of the public. The concept of parrhesia is addressed entirely in Michel Foucault's final lectures at the Collège de France: *The Government of Self and Others*, 1982-1983, and the most significant lecture was the first lecture, which was held on Kant's *What is Aufklärung?* on January 5, 1983. The significance of the original German word "aufklärung" or

“ausgang” becomes clear when Foucault refers to it as "an exit or a way out of the (minorete) minor condition" (Foucault, 1983:26).

For Foucault, “aufklärung” is simply a "way out" or "exit" by causing a minor self-change. This is a minor self-change or an escape route that leads nowhere (Foucault, 1983:26). This simply demonstrates the fact that I am no longer a child. Because it is my mind that gives me the courage to make that exit. Although Kant's “aufklärung” later became a political act, Foucault remains focused on the question of "way out of minor condition" because it is the question that will change history in various ways (Foucault, 1983:27).

Foucault elaborates, it is neither conforming to a changing world nor the time in which that world is, nor it is an event whose sign we have received and which will reveal what will happen in the future. It is not a historical philosophy waiting for humanity to improve (Foucault, 1983:28). Because, when we look at Kant's philosophy of history, there is a goal, an end to be reached. However, for Foucault, “aufklärung” is an "exit," a way out. It's a way out, leading to a new door. What is that door? It is to go out (exit) from the minor's door and reach the major. (Foucault, 1983:28).

So, enlightenment is not a future promised to us by philosophy of history; rather, it is an understanding of the present, our present time. What information do I now possess? What can I do with it? What can I hope for right now? Not tomorrow, not in the future, but right now. What can I do in light of today's events? How can I liberate myself by submitting to today's social, political, legal, other problems and conditions? And how can I make decisions without being influenced by others? It means something unique, personal, and current. We're talking about the present moment. We're talking about the present moment.

Marcel Duchamp also provides hints by using the term "inframince." It's a minor point in one's life. How does one explain a difference that can be hidden beneath

the finest points? It may or may not make sense to some. But how do I change that insignificant detail about myself? How will I transform myself by thinking and speaking my difference to myself? So that's how I get out of a minor situation. A minor perception, a minor exit. Getting out of minor in Kant is also a minor exit; it's about a minor move, a minor attitude. A minor "inframince" difference is what transitions a child from childhood to maturity.

The issue of "aufklarung" as a way out of "minorete" remains valuable, when it comes to subalterns. Although it may still be understaffed, as we have seen throughout the corpus study of subalterns, subalterns themselves did not find their way out. That is, subalterns remained fixed and homogeneous in postcolonial situations, whether in Marxist or Nationalist historiography or among those who were institutionally associated, such as Ranajit Guha's Subaltern-Study-Group (1980) themselves. It is possible to conclude that the fate of subalterns was handed over to those who were institutionally recognized, with the hope that subaltern freedom was only embodied in these institutions.

As Spivak Gayatri repeatedly emphasizes in her work, it was a turbulent problem "Be Cautious! The New Subalternists have arrived<sup>29</sup>" (Gayatri Spivak: The Trajectory of the Subaltern in My Work, 2004). It was a warning to those who were about to embark on a study of subalterns in their institutional spectrum. Gayatri describes the 'New Subaltern' as the "transformation of Subalternity into property," that is, the specific transformation of indigenous knowledge into intellectual property, indigenous knowledge into inquiry, or indigenous knowledge into data. There is an unavoidable attention that Gayatri pays to the descriptive knowledge production of social sciences by what these systems are (Gayatri, 2004).

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<sup>29</sup> Spivak Gayatri challenges Western intellectuals' claim that they are unable to mediate the historical experience of the working class and the impoverished. Gayatri Spivak: The Trajectory of the Subaltern in My Work. (2008, February 8).

Gayatri contends that it is our time's agency to "un-learn the privilege of what one has in terms of institutional mobility." That is, to unlearn the privilege of "intellectual property" and "learn to learn to work actively (outside of institutions) rather than apathetically (inside by celebrations)" (Gayatri, 2004). The un-learning is the un-learning of "studying subalterns." It is this specific un-learning that, at this point, completely closes the doors of the institutions that were created for the "subalterns" to include them in the institution's recognition (Gayatri, 2004).

As a result, the thesis's repeated echoes of un-learning privileges are another necessary and unavoidable reason to look for the possibility of returning. It is the return that begins with Gayatri's consistent warning about "unlearning intellectual property," and it is the return that arrives at the theoretical discussion of Edward Said's notions of filiation and affiliation and later tries to find its 'way out' of its own minor condition. It is the return, which is neither anarchist nor a reaction to oppression. It's not a destructive movement; it's a consistent return to negotiations and engagements.

It is an unavoidable return to the specific historical moment that one is currently witnessing. It is the return that begins with remembering the inherited location (filiation), and yet it is the return to the constant engagement of making new relationships (affiliations) side by side by coming next to each other. As such, it is also the return that attempts to remember while also engaging in opposition to the understanding of "autobiography." Autobiography that is the self-expression of one's familiarity; it is the specific self-expression that deals with narratives that travel and follow one wherever one moves.

As the problematic discussion of Spivak Gayatri and the theoretical discussion of Edward Said bring the motive of the thesis forward, it is at this point that un-learning begins by continual return to one self, one's home, or one's familiar social realities. It therefore doesn't include any binary power or representation, but rather just a minor exit or a way out to self-expression. To recall, Foucault's notion of

"aufklarung" here: it's an exit by creating a minor self-change. Thereby, it is neither a military feat nor fighting against armies. It is the courage to confront oneself with one's own self. Because such a showdown seeks courage.

As the focus narrows, the dispossessed claim possession of the land. I hear the weak and yet moving Kantian "Right to Hospitality" as the claim to common possession of the Earth. It is the endless fecality of the earth's surface as well as the long global histories of displacement and dispossession, migration and persecution, solidarity and survival that have described themselves on this small piece of land. It is the possession that is also the unconditioned, as Derridean absolute hospitality, as a claim to belonging to the very common earth that is the very common home. It is a particular home that is unconditioned by any law, and it is also a particular home that embraces any sort of side-by-sidedness or any sort of affiliations, to be or to feel at home.

#### **4.1. ASSESSMENTS AND ATTEMPTS**

The fact that absolute memory can never be reached but the echoes of repeated return to the idea of autobiography is an essential "niche" or a valuable moment in some sense that struggles to bridge these disjunctions together. The spatial journey within geographies, in terms of relationships and affiliations within the space of Lahore, Istanbul, or elsewhere, is the references and illusions that make it important in both cases of memory and autobiography.

Thereby, there are just these "*locations, drawings, and effects*" that contain varying stages of completion. Attached to them are titles, with my family photographs, plot faces of life, steps in a journey, and memories that derive the form of relationships through communication. In a way, it is an effect that brings memory to exist in the blankness of paper because the memory that is on the blank paper has to be brought

out. This blankness itself, which later is tagged with the dates and partial writings of poems, has to ease out through the drawing, through the spectator's identification with the work.

The subject of the work, therefore, is to be found neither in the functional drawing nor in the writing themselves. It flits between writing and drawing, between the space captured in the collage, family photographs, and the temporality that draws outside of the lived experience and effect in the emptiness from the conceptual pattern. According to Said, Bhabha, Derrida, and Hashmi one way to approximate something like transnational or diaspora is not through progress but through iteration, moving back and forth with the continual engagements.

"Home is the center of my universe. I make a home wherever I am or happen to be. Home is my hiding place, sometimes a home with four walls, and home is some time with four wheels." (Hashmi, 2010)

Home for Zarina was the immanent dwelling spirit of habitation. The exilic imminence of the house of four wheels, wherever I will happen to be next, brings the home of Aligarh, the town which she left at her young age, the site of burned cities, during the partition of India, which she herself experienced. Home Zarina writes is: "the border, it is not on the land, it is drawn on one heart." It is drawing, "home" is drawing. Drawing the line, drawing the border, the line itself is a border and yet a threshold of "home" or "country". It's a protective line yet isolated from one another. It's the line that produces specific security, and it is also the line that in the craft of drawing can be very easily erased.

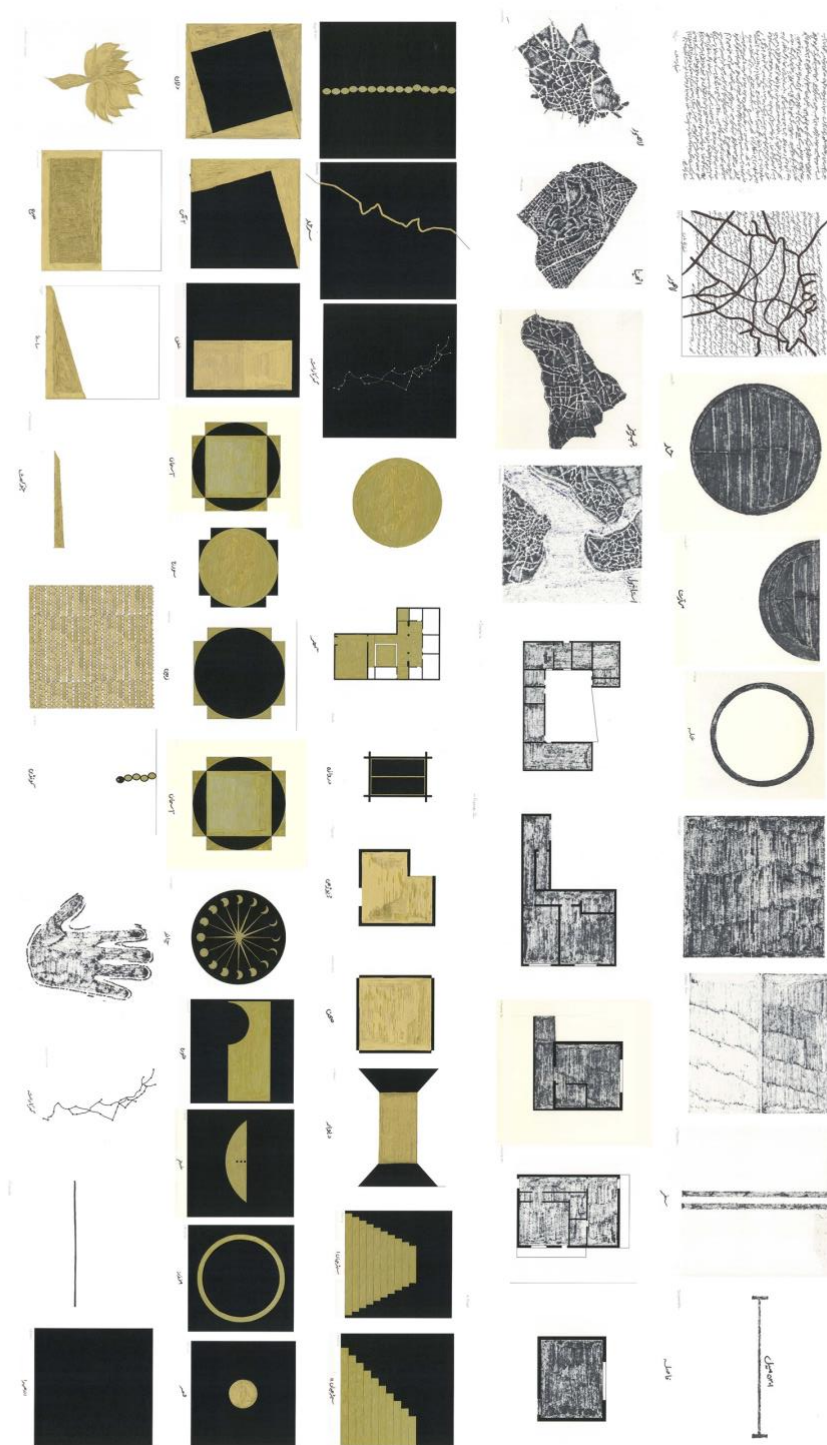
If we apply these early experiences of terror to the communities that lives in isolation, in camps, on borders displaced by the fate of a global minority. We might begin to understand, that the art of moving out of a home, or dispossession, represents nothing but the relationships of continual negotiations, recognitions and affiliations.

These are the relationships, despite the differences, as peoples at the age of displacement, are in-fact in this relationship of congruence, coming together from different places with a different view and not of consensus. That idea of coming together is significant, that is because it provides with the ability and necessity to speak. This ability and necessity that is “the very act of speaking”, the very act of turning around and speaking, the very act of insisting and yet speaking, with the differences either we may all have. Therefore, it is the speaking with unpreparedness. Such a speech act occurs when one is unprepared, but it is precisely this unpreparedness that makes it more valuable at this moment, to engage with each other in unconditioned hospitality.

It is at this point that I find myself in an ambivalent position, one moment inside the house because the only thing that comes to mind is Lahore, and the next steadfastly accompanying those who are, the community of people crossing barriers, checkpoints, and borders. In my absence, my mother made multiples of home, as if they were about to vanish. In fact, toward the end of *The Last Sky*, Edward Said talks about this particular formation of making more and more, gathering more and more, in order to create a home. The act of repetition, or affiliations, is the act of establishing something that you know will not last long.

I'd like to suggest that the idea of returning to autobiography is actually a Duchampian idea of “inframince”; that is, of small, very small, and tiny. The entire memory is created in this smallness, which one carries and moves with. It's a tragedy because one will no longer be in that home, but as long as one has these effects in that box, one will feel at home. So, these effects are significant, sensible, sensitive, and yet very insensitive because there is a contrast between half attachment and half detachment, half affiliation and half filiation, half stability and half instability to that specific home where one is or will be next.

As things get smaller then they live longer. That is why the Home which is left behind or the Home which I am in, at this moment, is difficult to forget, or difficult to leave, because they are difficult to remember and difficult to move on.



**Figure 47** Siddiqui. (2022), Istanbul. In dialogue with Zarina Hashmi, Home I made with thousand lines, cover plate printed in black on Arches Cover white paper.

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———, **“Orientalism,”** p, 42, 56, 62, 68.

———, Said recounts the achievements of **“Academic Orientalism,”** p, 96.

———, Said arrives at the notion of **“representation”** by citing Marx, **“they can't represent themselves, they must be represented”** p, 21

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———, Said encounter Auerbach’s Mimesis and his affiliation to Istanbul “this idea of place does not cover the nuances, principally of “**reassurance, fitness, belonging, association, and community, entailed in the phrase at home or in place**”. (p, 8)

———, Said mentions the idea towards the “**relationship of filiation and affiliation**”. (p, 16-30)

———, Said, writes "**affiliation that gives birth to filiative relation, affiliation becomes a form of representation ...**" (p, 21, 23)

———, Said: "**Introduction: Secular Criticism**", in: idem: The World, the Text, p. 28.

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Waseem Siddiqui, in dialogue with John Cage's (Notation) "**she swallows down goodbyes**", 2022, Istanbul.

## **Ethics Committee Evaluation Result**

Ethics Committee Approval is available in the printed version of this thesis.