In an attempt to bridge the current gap in Iranian diaspora literature scholarship, I propose a close analysis of the often marginalized Iranian-European literature. I will thus focus on The House of the Mosque, a well-received Iranian-Dutch novel by Kader Abdolah who has a prominent status in contemporary Dutch literature. I will draw on the insights of postcolonial and migration theory in particular on Edward Said’s concepts of Orientalism and the post-colonial lens, as well as on Stuart Hall’s notion of historicisation to see how Abdolah pictures Iran for his Western readers. Through exploring different themes and techniques in the novel, I present an analysis of Abdolah’s Orientalist outlook and his entanglement with history. The ultimate aim is to propose and initiate a literary research framework for further investigations on Iranian-European literature. Positioning himself as an informant messenger of the Orient for the average Western reader, Abdolah leans on his Iranian background to present a picture of Iran that is both distant and divers. I further discuss how such Orientalist representation of Iran is embedded within Abdolah’s entanglement with contemporary history of Iran. The novel shows how the fate of the family and the fate of the nation are inextricably connected. Tapping into history, and representing images of the homeland grants the diasporic authors an authoritative stance in their host countries. The case of Kader Abdolah is a fitting example of such process. Abdolah’s Iranian background forms an integral part of his position in Netherland. A close analysis of his well-received novel, The House of the Mosque, reveals that he relies heavily on his role as an informant, authentic messenger, but that his representation of Iran and its history is far less authentic than might seem to be the case. Abdolah’s writing back on the Iranian history is a form of resistance that in addition to the orientalist position, armours him with an ultimate diplomatic tool to represent a picture of his less known home land to the Western audience.