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Reconceptualizing Home in Mohsin Hamid's *Exit West*

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Abstract

Exit West, a 2017 novel by Mohsin Hamid, takes a contemporary look at the inevitable migration of individuals across borders and even continents as societies degenerate into anarchy and conflict. It portrays the situation of refugees in their war-torn countries. Hamid pictures this global issue in a new way that shows migration and traveling in a complete different way. The experiences of displacement, identity crisis and racism are demonstrated in the novel, the author Mohsin Hamid has pictured his own experiment with migration in his novel. Furthermore, this research explores the process of migration and its traumatic effects on Saeed and Nadia, the main characters, besides other characters in the novel whom they experience fear and threat on their journey. The applied methodological theories are Homi K.Bhabha theories of Ambivalence, Third Place, Place and Displacement. The findings of the study is to analysis the fluidity and evolving of the notions of Home. Moreover, explores the emotional and psychological impact of displacement on characters' sense of belonging and identity, and highlighting universal themes such as Migration.

Key Words: Displacement, Refugees, Global Migration, Trauma, Home.

المخلص

تتناول رواية "خروج غربا"، الصادرة عام 2017 للكاتب محسن حميد، نظرة معاصرة على الهجرة الحتمية للأفراد عبر الحدود وحتى القارات مع تدهور المجتمعات نتيجة الفوضى والصراعات. يصور الكاتب وضع اللاجئين في البلدان التي مزقتها الحرب. كما يصور هذه القضية العالمية بطريقة جديدة تظهر الهجرة والسفر بطريقة مختلفة تماما. تتجلى تجارب النزوح وأزمة الهوية والعنصرية في الرواية، وقد صور المؤلف محسن حميد تجربته الخاصة مع الهجرة في روايته. علاوة على ذلك، يستكشف هذا البحث عملية الهجرة وآثارها المؤلمة على سعيد ونادية، الشخصيات الرئيسية، إلى جانب الشخصيات الأخرى في الرواية الذين تعرضوا للخوف والتهديد في رحلتهم. النظريات المنهجية التطبيقية هي نظريات هومي بهابها عن الازدواجية والبعد الثالث والنزوح. بالإضافة إلى تنوع التفاعل مع كلمة الوطن للأشخاص الذين عانوا من الاغتراب. نتائج الدراسة هي تحليل التعريف الجديد الذي قدمه المؤلف لعملية الهجرة. علاوة على ذلك، لتصوير الصدمات النفسية للشخصيات وكفاحهم للعثور على منزل.

الكلمات المفتاحية: النزوح، اللاجئين، الهجرة العالمية، الصدمة، الوطن

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General Introduction

By 2020, the world registered 281 million international migrants, which mean that 3.6% of the world's population are living outside their homeland (Natarajan et al, Key facts about recent trends in global migration). Migration has become a more important worldwide phenomenon, which made it a trending topic discussed in terms of social and political issues by the new generation of writers. Migration literature in addition, captures the reality of a globalized world and considers the difficulties of surviving in multicultural situations.

Mohsin Hamid published 'Exit west' in 2017, it is the story of Saeed and Nadia who experience mixed feelings of love, loss and uncertainty. The novel shows the idea of Home differently, it also raises issues about what it means to belong to a certain place. However, the story shows the experience of migration, displacement and traveling through the eyes of two different people who see home from complete different angle and how this concept 'Home' can have endless types of definitions to each individual. Nadia and Saeed meet together and fall in love but they could not find peace and comfort in their city because of war and conflicts so they both decide to leave to better places. Mohsin Hamid, a transnational author, has been obsessed with pressing global themes like racism, mass migration, and identity crises. His novels are not only current, but he also exhibits future apprehension in them.

The novel create a sense of solidarity. It also examines a wide range of different refugee experiences, such as the struggles of migrant workers, who left their family and children at the border. Hamid tries to picture a world without borders, where individuals can travel around the world without any fear or struggle.

The most important focus of the novel is the relationship between Nadia and Saeed. Mohsin Hamid is interested in reflecting how relationships bridge gaps in time, culture, and geography. Hamid purposefully draws the reader's attention to the relationship between Nadia and Saeed,

which change as the world around them fall apart. The personalities of Saeed and Nadia are more opposed than complimentary, like two different stories of the same refugee experience. Hamid investigates how refugees define themselves in connection to particular locations, faiths, or identities.

The research aims to highlight a serious case, which is migration, and how the author Mohsin Hamid portrays the situation of refugees in different places of the world and how they deal with inequality, racism and violence but at time find comfort, peace, respect and friendship. In addition, the dissertation is conducted within a qualitative explanation research framework. The dissertation objectives is to discuss migration, the traumatic feelings of non-belonging, and the concept of home and nationality, through the novel *Exit West* by showing Saeed and Nadia experiment, and how it effect their psyche.

In the end of the study, we would reveal how the concept of home and the question of identity and migration influence humans' lives. In addition, how they deal with traveling and place changing. Thus, it will use the theories of displacement and in-betweenness. People who are exposed to different cultural ideas may feel disconnected with the new home or devoted to the origin place. This kind of feelings cause a trauma that affect their lives and decisions.

The work is divided into three main chapters. The first chapter provides a contextual background of Pakistani literature in English, and discusses how Pakistani writers, among other postcolonial writers, took the challenge to redefine their own ideologies after years of colonial oppression. Moreover, to give a voice to their own ideas and make it heard by the world. Pakistani English literature is mainly linked to the literature that was written in diaspora, which was also associated with the experience of migration, and produced internal, moral struggle and significant psychological crises because it involves not only a physical shift in location but also one in culture, history, and ideas.

Homi K. Bhabha one of the famous postcolonial writers has reflects the idea of home and belonging. According to him being "unhomely" does not only relies on the idea of not having home, or having it, it is rather the recognition that the line between the world and the home is breaking down (Bhabha's "*The World and the Home*"). *The Location of Culture* by Bhabha lights the issue of hybridity unhomeliness and displacement. According to Bhabha, diverse forms of colonization result in cultural collisions and exchanges, which give rise to hybridity, he also highlights what he terms culture's "in-between," such as the spaces between people and cultures that do not keep a fixed position but instead develop identities over time. The second chapter tackles Homi K. Bhabha theories of ambivalence and third space, place and displacement. This chapter also paves the way for a critical analysis of *Exit West* Mohsin Hamid's novel.

The last chapter relies on the analysis of the novel *Exit West*. It represents the themes of migration and refugees, love and loss. As Saeed and Nadia, life in their hometown became untenable since they lacked independence, privacy, and economic chances. Which encourage them to leave for better life and opportunities. Focusing on the identity crisis issues. Moreover, how different characters interact to these types of transitions.

Chapter One:
Pakistani Literature in English, the Representation of Immigration
and Diaspora Space.

1.1 Introduction

This chapter is devoted to contextual framework. It discusses how Pakistani literature in English has evolved by the Pakistani diaspora. It also highlights the issues of immigration and displacement, which is a main concern to Pakistani English writers. They tried to explore international political issues and migrant situations around the world. The themes of identity shifting, partition and ambivalence are present in the works of Pakistani authors. The chapter sheds the light on the representation of displacement, unhomey and immigration beside partition and internal conflicts in Pakistani society by Pakistani English writers.

1.2 Pakistani Literature

Pakistani literature came to define the Pakistani society. After they gained their independence, Pakistani writers wrote in many languages like Urdu, English, Punjabi, Sindhi, Seraiki and Pashto, trying to bring new literary traditions, which show the distinctiveness of their country, and to create a new Pakistani legacy after years of colonization (Hashemi 45). The new generation of Pakistani writers who adopted the new western literary genre, they could reveal the complexities of a Pakistani diverse society.. The idea was reinforced by Hashmi who said, "Delhi, [...] *Ocean of Night*, dealing with life between the two Worlds Wars, published in 1964. It explores the possibility of the modern spirit within a feudal structure." (Hashemi 45).

By discussing civilization, religious, cultural, and socio-political issues, Mohsin Hamid tried to answer fundamental questions that most Pakistani people were asking as the political system, identity shifting and internal conflicts. Pakistani writers tried to create a unique literature using the western style of expression and language. The writings in English language

were a literary trend in the early years of independence and helped gradually in forming a tradition and a large number of younger generation writers who chose to write in English language (New World of Modern Pakistani English).

The article continues by saying that by the 21st century, Pakistani English literature has attracted a huge attention. Themes like identity, gender, politics, migration, terrorism are amongst the many issues that writers dealt with to reflect the Pakistani reality and concerns. Even women writers flourished in post-independence years due to the increase of literacy among women, leading to increased interest in literary activity (Zia, Brave New World).

Women writers tried to represent their personal experiences in India, the abuse against women and how life can be hard for poor people. In a novel *Ice Candy Man*, the writer shows the political and social rebellion that engendered by independence and the suffering of the working class in Pakistan, representing the novel by a poor character Lenny. The novel *Ice-Candy Man* focuses on the theme of partition that reflects the reality of that world that was filled with love and hate, sex and violence, revenge and sacrifice (Rahman 131, 134). Another novel *The Crow Easters, American Brat, water and The Bride* highlights the issues of migration, social idiosyncrasies, and geographical displacement. Migration was a trending topic in Mohsin Hamid's writings and other writers' as well. Pakistani writers, in fact, have started to explore the themes of migration and its impact on individuals lives (Rahman 129)

Among the fiction writers of Pakistan, Mohsin Hamad's *Exit West* debates on migration. It reflects the waiting and the reterritorialization of refugees. He weaves a complex tale of Nadia and Saied while supporting it on the pillars of magic doors that the reader is further distanced along with the characters used by him (Daily Times, Migration in the 21st century). However, writers portray characters' lives who experience cultural complexities and try to run away for better opportunities.

1.2.1 Urdu Literature

Urdu was mostly spoken by Northern Indians and Pakistani Muslims. It reflects the position of Islam in South Asia. It is the official language in Pakistan and was carried by Pakistani diaspora to many places in the world. Urdu literature tends to be dominated by poetry, it was the very first and most popular literary genre used by Urdu writers and speakers such as Ghazal, Masnavi, Qassidah, and Marasiah.

Moreover, Ghazal was more famous in Urdu poetry at that time. Ghazal's traditional poetry expressed love and romance in different forms such as joy, pain, loss and passion in relationships. Ghazal's fame spread in India and Pakistan via the rising of the new Islamic sultanates. Ghazal's poetry was also related with religious themes and describes human's relationship with God. Poetry flourished from the 16th century and was mostly in form of histories, religious and romance expressions. Dagh Dihlavi was so famous with his poetry in India. His couplet shows the popularity of Urdu and Urdu Ghazal (Encyclopedia).

There is also Nazm, which is equivalent to poetry. It was first used by M. Husain Azad with major fuller they established Anjuman-e-Punjab in Lahor. Nazm is a type of poem that often talks about the human existence and written in the Urdu language, which is used not only in Pakistan but also in Northern India. All these poetic genres relied on metaphors and imaginations that were influenced by the colonial power, which gave birth to new generations with a western style (Pritchett, *Afterward: The First Urdu Best-Seller*).

Urdu literature developed and extended into other styles like novels and short stories. The first novel in Urdu literature *Mirat-Ul-Uroos 'The Bride's mirror'* that was about females' education in Muslim and Indian societies. This novel gave birth to an entire genre of fictional works and after the huge success of his novel. New wave of novelists and storywriters came to the picture, who chose to write in their national language to keep the Urdu literature's legacy alive and to prove their nationality and identity to the colonizer's country (Pritchett).

Urdu was the language of Muslims' expression and unique identifier. Modern Urdu novels mainly reflect the life of Muslims' history and their contribution. In other words, the Urdu novel defines the cultural, religious and historical lives of Muslims. Whatever, after the British colonization and the freedom movements, many Urdu writers wrote in support of those movements against the colonizer. In addition, poets, journalists, and fiction writers were also part of the freedom movements (Urdu Language Literature and Poetry).

After independence, divergent socio-cultural stands produced a diverse range of literature. Writers were exposed to modern literary tendencies, which added a new dimension to their experiences and expressions. At that time, Urdu literature continued to evolve and it was open to absorbing influences from other literary traditions, sharing the same environment with people from different socio-cultural intellectual backgrounds encouraged Urdu writers to bring out the best of them (Urdu Language Literature and Poetry).

The profound sense of cultural loss brought on by the political developments, which inspired several writers of the later nineteenth century to create new creative responses. The influence of English genres and techniques on modern Urdu narrative prose was less ambiguous; the short story has proven to be the most successful. As a trending topic, Urdu authors discussed migration as an important theme, in which they portray the deep sense of displacement that the migrant people were engaged with (Urdu Language Literature and Poetry).

Urdu Literature discusses themes of exile after the wars and conflicts, also how people had to deal psychologically and practically with migration. Urdu writers mentioned the theme of exile in their writings. His novels involve in the human misery and conflicts in diaspora and how that effect human's mind and lives and the agonies of migrants.

1.2.2 Pakistani Literature in English

English literature is considered mainly the product of British colonizer; however, British colonization has left a mark in every colonized country in their lifestyles, mindset, and literature. Colonial project brought many things to the colonized countries, like the literary genre the novel. In Pakistan, English is a co-official language besides Urdu that is used as a second language. The history of English literature in Pakistan and India goes back to the British colonial period, at that time English was introduced in India and Pakistan by the British government (Rahman 89).

The colonial attitude of the British people spread largely inside the Pakistani society and was clear on their educational, social, and cultural state. The early period of English Pakistani literature started from 1947. At first, English was not accepted as a language of writing, but then they accepted it as a new experience and tool to express their thoughts and to create their own literature.

In 1967, *The Murder of Aziz Khan* novel was published, which is considered the first modern English novel written by a Pakistani writer. However, English remained the language of the elite class and did not get much acceptance at first. Ghose was one of the significant writers in the history of Pakistani literature in English (Rahman 89).

Alienation and deracination are two major themes that Ghose focused on. Furthermore, his own experience of exile was obvious in his writings. The situation of being cut off, alienated from society is presented in *Crump's Terms*, which is Ghose's trenchant criticism of western society (Rahman 95). The novel shows the emptiness of life and the selfishness of humans in relationships, also the loss of faith and questioning tradition beside all what is clear and real in life.

In 1978, *The Crow Easters* was published. Women Pakistani writers discussed issues such as partition, the suppression of women, and the poor treatment of religious minorities.

Moreover, they discussed displacement, migration and women's issues in a novel *Black Wings* that was published in the US in 2019. The author discussed motherhood and pointed on the relationship between trauma and immigration (Pakistani Writers in English: A Question of Identity). She sets up a confrontation between a mother and her daughter who are struggling to connect with each other.

Another significant Pakistani English woman writer is Sonia Kamel, one of the famous novelists and essayist who writes in English. She is also an advocate of immigration, post colonialism and the American dream. Year after year, the number of Pakistani English writers grew rapidly. In addition, English literature has influenced Hindi and Pakistani Literatures directly and indirectly; they started experiencing Western culture after the partition of subcontinent and the creation of independent Pakistan and India. Writers tried to write novels in different languages of subcontinent (Pakistani Writers in English: A Question of Identity).

Twilight in Delhi (1940) gave an international recognition to literary endeavor of Indian and Pakistani English novels. After the partition of 1947, his novel got much critical attention (Rahman 46). Also, Mohsin Hamid published his first novel *Moth Smoke* in 2000. The novel mainly represents the changes in Pakistani society throughout the first decades of new millennium. Mohsin's recent novel *Exit West* pictured migration in our world, and how people deal with it mentally and geographically (46).

English Pakistani Literature is about the literature that was developed in Pakistan by a member of Pakistani diaspora who used the English language to discuss their own experience of migration in their works. He was one of the pioneering poets in Pakistan along other poets like Mirza Ghalib, Momin and Mohammad Iqbal. They all succeeded to create a new modern generation of Pakistani poetry in English following the traditional set up of Pakistani Urdu poetry (Hashemi 151). The western society's influence has given their works a distinctive

color, highlighted the Pakistani history, traditions and culture to the Western world. Moreover, gave a place for Pakistani literature in the Postcolonial literature mainly after the Progressive Writers Movement in modernist Pakistani English literature. The movement was led by a strong group of cohesive groups whom they evolved an appropriate setting to the type of literature they created (149).

The principal themes of English literature in Pakistan are closely related to the immigrant experience. Immigration that involves a displacement of culture, history, and ideas rather than a physical movement, which causes deep psychological crisis and internal, moral conflict (Hajiyeva 134). We can say that Pakistani English novel nowadays mainly explores the experience of homelessness and diaspora who attempt to find a new.

The term ‘migrant literature’ reflect the issues of migration and displacement. It also represent the migrant experience and the challenges of adapting new ideas (105).In addition, Pakistani English literature has developed and evolved by the writers who are living beyond the Pakistani borders. The dilemma of identity is the most famous topic for diaspora writers and the concept of belonging is linked to the idea of nationhood. For Pakistani people, dilemma of identity started by the claim of an independent nation, which led to form kind of self-assertion of national belonging. People who emigrated from Pakistan to other countries changed their geographical positions and, in this way, changed their national identity, but their cultural identity remained unaltered and continue to develop under the new conditions. Writers showed the conflicts of homeland and the new society that people are part of, the questioning of identity and inner conflicts to finally find the balance and peace in a new home.

1.3 The Literary Realm of Mohsin Hamid

Mohsin Hamid was born in Lahore, Pakistan 1971. His father was a professor at Stanford University and Hamid spent most of his childhood in the United States. He continued his studies in Princeton University and graduated in 1993. Afterword, he went to Harvard Law

School to graduate in 1997. He was first working as a management consultant at Mckinsey Company in New York City. Hamid moved to London in 2001 and lived there for eight years. He joined the brand consultancy Wolff Olin. Later on, he was appointed the Firm's first chief story telling officer (Mohsin Hamid Writing Style and Short Biography).

Mohsin Hamid published *Moth Smoke* his first novel in 2000. Besides novels, he had written in politics, travelling, and artistic essays for "The New York Times", "The Washington Post" and "The International Herald Tribune". He worked in Lahore his homeland as a free-lance journalist, spending his life between Pakistan and outside Lahore to London, New York, Italy and Greece. He described himself as a "Mongrel" because of he experienced geographical displacements, and he said, "Really we're all migrants, we just need to recognize it in ourselves and then see what kind of different conversations become possible". Hamid felt himself a "hybridized western-eastern creature" (Mohsin Hamid: Is the Travel Writing Dead).

Mohsin Hamid states about his writing style that "he, in general, composes stories in realism [...]"For him, the possibility of an apparently pragmatist story inside a hyper genuine edge makes a ton of fervor (short biography). Hamid's novels are told by first person narrative. He mainly represents his own life experiences in his works. Hamid's novels are told by first person narrative.

Hamid's first novel *Moth Smoke* was published after two years of Pakistan and India's first successful nuclear test. His writings really took off in post 9/11 era, when the world once again became obsessed with the Middle East and the static idea of "Islamic civilization". More than that, a deep need to understand "The Muslim" and the potential threats he might developed as a result of this obsession, which was a combination of fascination and horror. We can say that shifts in historical and political ideology have a significant impact on how literature interprets reality (Mian, Mohsin Hamid Represents Pakistani Literature to Many, but Gives No Real Sense of Muslim Existence).

Mohsin Hamid gained a world wide fame not only in Pakistan. In addition, religion plays an important role in Hamid's novels. He views that religion is not pivotal in the tensions between the United States and the Muslims world. "Islamic extremists are not koranic robots," he says. Rather, "there is a sense of being humiliated and then threatened, that's what makes it in, sufferable" (Is travel Writing Dead).

Hamid engages with themes that deal with the partition of India and Pakistan in his novels *Moth Smoke* and *The Reluctant Fundamentalist*. He represents the modern reality of his country and gives a resistance to the issue of terrorism with Pakistan. He also provides a comprehensive assessment to the conflicts between India and Pakistan. In addition, the representation of Islam and Muslims society has increased a huge attention especially after the events of 9/11. Writers like Mohsin Hamid dealt with what they call "War on Terror" that effect on the lives of Muslims and became a trending topic during the last two decades (Shymchyshyn 123)

Hamid's second novel *The Reluctant Fundamentalist* was like a Muslim's critic of the American values and politics. The novel's protagonist Change is Pakistani Muslim, who comes to the United States to continue his studies and achieve his dreams. The novel explores Change's life before and during the 9/11 attack and his own experience at that time. The identity shifts before and after and his own perspectives of American country. Martin Randal states that Hamid's story is one of the first attempts to reframe the events through the eyes of a non-Western person, whose ideas and feelings regarding 9/11 are remarkably unclear and ultimately ambivalent (Nicolai 6)

Changez's life was going amazing before the attack, with joining the Prestigious Social Rankings of New York and starts a new job, having a romantic relationship, the new perfect life he built in a new completely different land was soon destroyed after the attack (Nicolai 6).

Changez was racially profited by the Transportation Security Administration for being Pakistani Muslim with a beard. According to Nicolai, the idea of hyper reality is an important concept of postmodernism that was used by Mohsin Hamid's first and second novels. The term 'Hyper reality' is defined by Jean Baudrillard as "The fantastical creations of media, film and computer technologies have come to be more real for us, and to interact more fundamentally with our experiences and desires. Than the hitherto predominant realities of nature or spiritual life", he also stated, "We have lost our ability to make sense of the distinction between nature and artifice" (6- 7- 8). Hamid discusses the interconnectedness between virtual reality and the reality of "decolization" that emanated by the media after 9/11 and respond to the misguiding of social media.

Exit West, the fourth novel by Mohsin Hamid, is a great example of hyper reality. Hamid's novel addressed the subject of globalization. The two main characters Nadia and Saeed leave their hometown because of war and attacks moving around the world to find the peaceful new place they can call home through magical doors and travel in different places. These doors are not real and never exit they are hyperreal that represent migration and refugee issues in our world (Chaudhary and Amara117). In another word, the novel discusses the problem of migration and displacement, which is a serious issue that the world is facing since the last century. The magical doors give a fictional charm to the novel. Magical realism shows the combination of reality and fiction, by discussing the rehearsal of migrants and refugees' issue in postmodern world. Mohsin Hamid's *Moth Smoke* is also about the decline of values, the struggle of morality and ideas between the one's soul and self, and the identity shifting of human beings (118).

Hamid's writings have a great sense of reality, his own experiences with displacement and ambivalence is present in his novels. He also tends to represent the issues and realities of Pakistani people, discussing globalization (Chaudhary and Zahid 118). His novels and short

stories bring the reality of Pakistani people from all sides of life in a globalizing world from hard working classes to people who are struggling with identities shifting and psychological displacements in diaspora, and focused upon the individuals whose identities and fates are affected by the phenomenon of migration. Also, the novels dealt with the political and cultural aspects of Pakistani society from the perspectives of a diasporic Pakistani writers who are toughly globalized and lived abroad between UK, US and Pakistan (118).

Hamid, unlike his characters, said that he is a “hybridized person” and he does not need to pick a side (Mohsin Hamid Author interview). Hamid works have been translated into 30 languages. He succeeded to bring a new tradition to Pakistani English literature and influences a new generation with his optimistic view for the future of Pakistani literature and for the concept of migration. Living and witnessing a multicultural life gave him the ability to interpret both western and eastern material realities and cultural thoughts in his works. He declares that we should be hopeful and try to explore better places because it is in our nature as a species to move forward and where we are born does not determine our future (Mohsin Hamid Author Interview).

Migration is the main theme in Pakistani English literature, because as humans our minds tend to seek for better and more comfort situations. Hamid discusses this universal truth. His novel *Exit West* is also about the experience of emotional turmoil in love, loss in war, fear and finally the sense of belonging and freedom. He maintains the ambivalence of diaspora space in his novels (Chaudhary and Amarah 118).

1.4 The Works of Mohsin Hamid

The Pakistani writer Mohsin Hamid is known for his prizewinning novel *The Reluctant Fundamentalist* that was later adopted on cinema and translated into 16 languages. His first novel *Moth Smoke* won a Belly Trask Award for the best first novel in the UK. It was a runner up for The PENL Hemingway Award and a New York Times notable book. He published in

over 30 languages. His literary works have received a huge commendation for their political global relevance. Hamid's hybridization makes his writings diverse and distinguishable.

Moth Smoke was published after Pakistan and India's first nuclear test. It tells the story of Daru Shezard, a junior banker, who is insecure and reject his conditions. His childhood friend's return from the US makes him extremely nervous because Ozi has everything. He is wealthy, has a good job, married and well educated unlike Daru. The novel divides the society into two main classes: the air-conditioned and the non-air-conditioned. *Moth Smoke* reflects the greed and insecurity of Pakistan's rich, and their devastating effect on their poorer neighbors (Preston and Mohsin Hamid).

The desire of power, greed, lust and temptations are what the characters seeking in the novel. The novel that is set in Lahore reflects the reality of the lives of the contemporary elite class in Pakistan. The jealousy that Daru's feels towards Ozi makes his want everything his friend Ozi have even his wife. The novel takes more distanced approach through the third person perspectives (Preston and Mohsin Hamid Interview).

Hamid's second novel was published few years after the events of 9/11. The novel tells the story of Changez, a young Pakistani man who moved to America for better chances. At the beginning of the novel, he had a job and a regular life, he has a new relationship and lives the American dream. Changez's adoration after 9/11 was dispelled by his American cooperative employment and exclusive New York network. Immediately after the attack, he was racially profiled by the TSA at the airport.

The main character "Changez" is somehow similar to the writer Mohsin Hamid who lived in different places. He pictured some of his own experiences in the character. In an interview, Mohsin said that he have done much of what Changez done: he have worked in NY and Lahore, and he have spent time in Chile and in the Philippines. His story is not Mohsin' story, but it certainly has inhabited the geography of his world." (Mohsin Hamid Author

Interview). In the novel, Hamid tried to show both love and anger of a Muslim person to the American society, to allow the readers to feel what that man felt. In another interview, in order to demonstrate that the characters in his book are multidimensional, and capable of taking on many various identities as the individuals in our world, Mohsin Hamid stated that his book is like a mirror to the reader. (Mohsin Hamid Author Interview).

The question of identity and having multiple homes is an important subject in the novel. As an immigrant in a foreign land Changez was confused about his identity and faced a sense of not belonging and a shame of his accent and origin made him feel like an alien in a new world. The feeling of being forced to choose between two sides, and then get arrested because of his religion and ethnic background. That was just after he adopts an American personality just to feel more accepted by his new friends and girlfriend. That is what mainly most of the immigrants' people are facing. Certain societies required people to abandon their moral, religious, and cultural backgrounds to be accepted by this society. Like when "Erica", Changez's girlfriend asks him to give up on his own identity to adopt Christianity. This reflects the idea

Hamid's novel *How to Get Filthy Rich in Rising Asia*, that was published in 2013, is told by the second person point of view and tells the story of unnamed narrator in unknown city. Hamid intends to let the reader imagine themselves as the narrators and live the character. He wrote the novel as a self-help book of how to succeed in business. The book has twelve chapters, each chapter laying out a guideline for success in Modern Asia. One of the titles include *Get an education, Do not fall in love, Avoid Idealists, work for yourself*" and similar others (Iftikhar et al 130).

Hamid addressed the protagonist as "You" because he is talking directly to the reader. Each chapter provides some life guiding and teaching in how to become better. In Hamid's novel, the first step to become rich is to move from your hometown to the city because as he

mention there is no future in hometowns (Hamid, Mohsin. *How to Get Filthy Rich in Rising Asia*). He writes, “As you and your parents and your sibling dismount, you embody one of the great changes of your time” (Hamid 6). In the city, “You” got educated and started a business. The writer Mohsin Hamid shows the darks and lights of success in a world of social instability.

Exit west, the latest novel of Mohsin Hamid, discussed global refugee and migrants’ crises. It was published in 2017 just after the world’s population of migrant’s people reached 708 million. Migration, displacement, home and the concept of belonging are the main themes that Hamid mentioned in his novel (1118). The two main characters of Saeed and Nadia travel through magical doors from their homeland to new places. Their previous experiences and thoughts make them interact with the idea of “Home” differently. The displacement of people from their homeland, and the psychological and geographical conflicts they face were always a subject matter in the world (Javid et al 1118).

The novel also shared the stories of love, humanity, self-contradicting, non-belonging feeling and the misfortune between two couple. “Mohsin writes at the heart and center of the 21st century: he tackles war and migration. *Exit West*, in essence, is a story of migration told through a kaleidoscope of angles; a story that reads like a fabulist’s “prolegomenon” for this century” the book, she said, “is not about Pakistan, but about the universal experience of loss, and the meaning of “home”. Mohsin's novel was multi-dimensional. It explores how we never cease to conjure new identities for the express and urgent matter of survival” (Preston and Mohsin Hamid, Author Interview).

The novel discusses migrants’ issues as an outsider in the countries they travel to, Hamid pictured a world where migration is accessible to some people easily through magical doors that allow them to cross all the boarders freely. The characters in the novel experience identity changes through the time, which reflect that the concept of “Home” is changeable for migrants because time reshape the idea of home (Javid et al 1121). Saeed relies on memories of his

childhood home and nostalgia to create the image of home he desires. For Nadia her feelings about “Home” were much linked to the feeling of safety, she hated her hometown because of war and conflicts.

1.5 Conclusion

In this chapter, we discussed the emergence and the development of Pakistani literature in English. A literature that is mostly written by the Pakistani diaspora, and linked to the experience of immigration. Mohsin Hamid, one of the Pakistani famous novelists, who had discussed the major themes of the Pakistani society and the world in general, from different angles. This chapter also highlighted the shift of Pakistani English writers to global issues such as violence, migration, and displacement. Furthermore, the struggle of diaspora and displaced people in different sides of the world outside of Pakistan. *Exit West* a novel by Mohsin Hamid highlight the issues of migration and displacement traumas. The following chapter would tackle the theories of ambivalence and displacement to be used in the analysis of the novel.

Chapter Two:

Theoretical Background of *Exit West*

2.1 Introduction

This chapter is devoted to the theoretical background. It asserts displacement, third place and ambivalence as central themes of the postcolonial literature. In turn, migration is a trending topic in the world, which is the influx of migrants from their countries to more developed nations for better opportunities. This chapter furthermore tackle an overview of the following theories: ambivalence, hybridity and displacement. Homi K.Bhabha one of the key figures in modern postcolonial studies and is responsible for many neologisms and important ideas like mimicry, displacement, and hybridity. The study focus on these theories to be used on the analysis of *Exit West*.

2.2 Homi K.Bhabha's Theory

Homi K. Bhabha was born in 1949 from a Parsi family. He is a prominent-postcolonial cultural and an Indian English scholar and critical theorists. Although he is easily recognized as a proponent of postcolonial theory, it may be more accurate to describe his work as a translational cosmopolitanism given the breadth of his interests. Bhabha, received his education and began teaching in British universities before transferring to the University of Chicago and eventually Harvard, where he now teaches in the English department and serves as the center's director. He also served on the humanities jury for the Infosys Prize for three years. In the study of colonial, postcolonial, and globalized cultures, Bhabha has been a deeply creative voice, building on the work of post-structuralism philosophy. His articles introduced important concepts and words like hybridity, ambivalence, and mimicry, which had a lasting impact on many fields (Milostivaya et all 181 182).

Postcolonial literature is the literature that is written in the colonized countries, which deals with the colonized people's experiences of colonization, inferiority and the cruel reality

they are living. That literature comes to indicate the identity of the oppressed people to reclaim their rights and prove their nationhood. It may also touch on how literature from colonizing nations affect colonized countries setting, language, traditions and way of thinking.

Bhabha offered an interesting analysis of novelists like Gordiner, Conrad, Morrison and many others. In addition to documents and plays analysis from the third world literature and cinema. By showing how colonialism's histories and cultures continue to intrude on the present, Bhabha challenges us to reconsider colonialism as an outdated. However, Bhabha contend that colonialism derives from a series of assumptions in his book *The Location of Culture* he writes,

It seeks authorization for its strategies by the production of knowledges of colonizer and colonized which are stereotypical but antithetically evaluated. The objective of colonial discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction.’(70)

Bhabha said that the colonizer tend to picture the colonized countries and people as degraded nations in order to justify the act of colonization. In addition, colonial writing is important for demonstrating how that global system may represent the degradation of colonized nations by the colonial power that tend to represent these nations as a degenerate or barbarian states. Postcolonial writers took the challenge of representing their societies and cultures, and postcolonial literature critically examines the colonial relationship. Postcolonial writers aimed to undermine the discourses that promoted colonization, the categorization of races, and the images of subordination both thematically and formally in order to represent the experience of being colonized (Mondal, Postcolonial Theory: Bhabha and Fanon).

The idea of ambivalence in postcolonial era and mimicry is significantly represented by H.K. Bhabha in a chapter titled *Of Mimicry and Man*. According to Bhabha, ambivalence

theory holds that cultures are made of different and opposing dimensions, perspectives and thoughts. This ambivalence contributes to the explanation of colonial power's distinguishes. The colonial presence is still unclear as a result. It switches between articulating itself as a repetition and presenting itself as distinct and knowledgeable. He also examines how colonized people create hybrid cultural identities during their interactions with other cultures dominance by colonizers and inequity in a political discourse of in-betweenness and third space (Bhabha 66).

2.2.1 Ambivalence

Ambivalence was a term that first coined in psychoanalysis field. Ambivalence reflects the contradiction between two opposing things that are wanted. It refers to the feelings of lost between two opposite things, from repulsion and attraction to different people, action and things. The term repulsion and attraction between colonizers and colonized in the colonial discourse studies was introduced by Bhabha who uses the term "ambivalence," which he draws from psychoanalysis. Moreover, the term "ambivalence" was used to describe a constant swing between wanting one thing and its opposite as well as the "simultaneous attraction toward and repulsion from an object, person, or action" (Young 153). Additionally, the relationship between the colonizer and colonized was never clear because the colonized subject never express direct and unambiguous hostility to the colonizer. Ambivalence argues that this relationship is list based on complicity and resistance.

For Bhabha, ambivalence is unwelcomed by the colonizer's perspective because colonial discourse seeks to create obedient people who 'mimic' the colonizer by adopting their beliefs, behaviors and values. Colonial mimicry is hence the need for a recognized, distinct other as the focus of a difference that is very similar but not quite. Bhabha claimed that ambivalence serves as the foundation for the discourse surrounding mimicry. It must consistently produce its excess, shifts, and difference in order to be effective. (Bhabha 86).

According to Bill Ashcroft et al, the problem with the colonial discourse is that it seeks to create submissive subjects that mimic the colonizer's beliefs, and habits, instead it produces ambiguous people whose mimicry is not really different from mocking. Ambivalence describes this fluctuating relationship between mimicry and mockery, an ambivalence that is fundamentally unsettling to colonial dominance (10). Bhabha debates by saying that

It is this area between mimicry and mockery, where the reforming, civilizing mission is threatened by the displacing gaze of its disciplinary double, that my instances of colonial imitation come. What they all share is a discursive process by which the excess or slippage produced by the ambivalence of mimicry almost the same, but not quite does not merely 'rupture' the discourse, but becomes transformed into an uncertainty which fixes the colonial subject as a 'partial' presence'"(86).

He also asserted that this ambivalent relationship will lead to the colonizer own destruction. The threat of mimicry is that it has a double perspective, exposing the ambivalence of colonial discourse while simultaneously undermining its authority. And because of what Bhabha called the partial representation or awareness of the colonial object, there is a double vision as a result. (Bhabha 88). He cites Charles Grant as an example, who wanted to convert Indians to Christianity, but was concerned that doing so may cause them to become "turbulent for independence." Grant's approach was to combine dividing caste traditions with Christian doctrines in order to create a "partial reform" that would encourage a hollow imitation of English manners (87).

For Bhabha the, colonized people appear to be reflected in the colonizer. They believed that if they imitated the colonizers, their lives would be better, but instead, the colonial other loses their social standing in this way and the colonizer loses their social character and personality. Additionally, the idea of ambivalence is quite connected to 'hybridity'; it can be perceived in a variety of ways, ranging from a subtle hybrid to a severe case of cultural conflict.

The term "hybrid" is frequently used in postcolonial studies to describe the development of new trans-cultural forms inside the contact zone established by colonization. The word also has other dimensions, and is related to the development of postcolonial discourse and its critique of cultural imperialism (Young 21).

Bhabha asserts that the governing bodies (colonizers) interpret the identity of the colonized (the other) in concert with stereotyped views. Because the colonial stereotype is based on ambivalence, it is repeatable in shifting historical and discursive conjectures, informs its individuation and marginalization strategies, and produces that effect of probabilistic truth and predictability that, for the stereotype, must always be greater than what can be empirically demonstrated or logically constructed. (Bhabha 66). Bhabha explains that ambivalence is what gives colonial stereotypes their currency, he also states that ambivalence is one of the most significant discursive and psychological strategies of discriminatory power-whether racist or sexist, peripheral or metropolitan (67 68).

2.2.2 Third Space

Third space is a postcolonial and sociolinguistic concept, which explains that people are hybrids by their own special identity factors. However, between the discourse or position of the governing subject and the discourse or position of the subaltern subject, there is a creative gap. This, according to the term's originator Homi Bhabha, is imprinted inside the context of communication itself. He argues that there is always a chasm between the statement and its expression, therefore this is never self-sufficient. (Third Space, Oxford references).

Bhabha (1994) presented the third space as the in-between space of the cultural obverse between colonizers and colonized. This space breaks down the binary between one self and another. Bhabha states that it is the space of uncertainty and ambiguity (Bhabha 36-37).

The rejection of colonial authority refers to the interstices between colliding cultures,

‘A liminal space “which gives the rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation”. In this “in-between” space new cultural identities are formed, reformed and constantly in a state of becoming (Mead Art Museum the Third Space, Amherst College).

Bhabha conceptualizes the term “Third space” in a political discourse of hybridity. His idea about third space and hybridity is contributed to the idea of an evolving identity. According to Bhabha, all cultural claims and systems are created in what he refers to as the third space. He wrote:

It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance [...] that the theoretical recognition of the split-space of enunciation may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture’s hybridity. (Bhabha 38)

However, hybridity in postcolonial discourse was frequently used to refer to a cross-cultural exchange. Bhabha asserts that both colonialism and globalization have sustained cross-cultural negotiation creating a hybrid Third Space. Negotiation therefore is fundamental to understanding cultural transactions. Bhabha (1994) examines how colonized people create hybrid cultural identities during their interactions with other cultures dominated by the colonizers. He also states that

Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the 'pure' and original identity of authority) (Bhabha 112).

According to Bhabha's argument, the phrase "shifting forces and fixities" refers to an intentional process of moving the indigenous identity while fixing the culture and identity of

the colonizer, and secure the pure and original identity of authority by forcibly changing indigenous identity while simultaneously fixing colonists' culture and language (Al Areqi).

Bhabha argued that the new form of cultural identity is an inventive act of cultural conversion that combines the past and the present.

Such act does not merely recall the past as social cause or aesthetic precedent: it renews the past, refiguring it as contingent 'in-between' space, that innovates and interrupts the performance of the present. The 'past-present' becomes part of necessity, not the nostalgia of living. (Bhabha 07).

In addition, he acknowledges the diversity of voices and identities in which he calls 'The In-Between Hybrid Space'. He asserts that the "third space" is crucial because it allows other positions to develop. Bhabha wrote, "Here the transformational value of change (hybridity and third space) lies in the reticulation, or translation, of elements that are neither the One (unitary working class) nor the Other (the politics of gender) but something else besides, which contests the terms and territories of both" (28). Even when it shares some similarities with the two spaces, the third space is entirely new and different one. It briefly deviates from accepted ideals and norms and allows them to be examined from different angles.

The colonizer's complete and total power is challenged by the cultural negotiation-taking place in the third space. There is a discrepancy between what the colonizer anticipates and what the colonized actually do when they are expected to submit completely to the colonial authority. Bhabha argues that the Third Space provides a kind of resistance in post colonialism. Third Spaces is deemed as

[...] the 'inter' - the cutting edge of translation and negotiation, the in-between space- that carries the burden of the meaning of culture. It makes it possible to begin envisaging national, anti-nationalist histories of the 'people'. And by exploring this

Third Space, we may elude the politics of polarity and emerge as the others of our selves” (38-39).

In addition, the decolonization of the mind and the discursive subversion of colonial power in the third space may serve in the psychological and spiritual liberation, but it does not automatically result in the material and physical liberty. Likewise, it does not discuss the issues of labor exploitation and the use of the government's resources for personal gain. Instead, it focuses on how colonized subjectivities develop in the interstitial zone of the colonized and colonizer cultural encounter.

2.3 Place versus Displacement

According to Griffiths and Tiffin, Displacement is an important concept in postcolonial theory that can describe all migrants’ circumstances and experiences whether it is physical or mental alienation. Displacement is the feeling of being psychologically, culturally and socially alienated. It is then, the special post-colonial crisis of identity that comes into being; the concern with the development or recovery of an effective identifying relationship between self and place (8).

Homi K.Bhabha, who makes connections between migration and more general concerns of cultural and national identities, also developed the topic of cultural displacement. He observes a conflict between the performative that characterizes people as subjects executing their own narratives in their own everyday acts of existence, and the pedagogical that sets the people as objects with historical origins (Bhabha 146-147-148).Bhabha states that

The tension between the pedagogical and the performative that I have identified in the narrative address of the nation, turns the reference to a 'people' - from whatever political or cultural position it is made - into a problem of knowledge that haunts the symbolic formation of modern social authority. (146)

In addition, Bhabha highlights that people are placed at the dividing line between the opposing forces of diverse interests and identities, and the domination powers of the social as unified. The experience of moving from one place to another and being exposed to different cultures and ideologies would currently create a culturally hybrid individuals (07).

Furthermore, Memories and experiences are interconnected, and the latter help in forming a person's identity. Displacement is also, "A valid and active sense of self may have been eroded by dislocation, resulting from migration, the experience of enslavement, transportation, or 'voluntary' removal for indentured labor (Griffiths and Tiffin 9).

This alienation may also be seen in how colonized people behave following colonization, as they accept certain colonizer-established patterns. One enduring and widespread characteristic of post-colonial texts is the gap that appears between the experience of a place and the words available to describe it. This gap exists for individuals whose language seems insufficient to define a new location, for those whose language is deliberately destroyed through slavery, and for those whose language has been devalued by the encroachment of a colonizing power's language. (09).

The broad array of effects that displacement has on the humans psyche and culture makes it a lively topic in postcolonial literature. Displacement happens in two stages physically and psychologically. Postcolonial writers tried to portray how displaced people suffer by focusing on both phases. People who are compelled to move to a foreign country, which causes psychological alienation or displacement not in term of moving from one place to another, which suggests a journey that ends, but rather in terms of transitional displacement, it becomes a temporal space where identities are in metonymic relation to one another (Katrina 301).

The colonized person's psyche becomes psychologically dislocated, alienated, and lonely. The divided subjectivity gives rise to the hybrid person. A hybrid being, according to Bhabha, transforms into "otherness". Significantly, in order to critically assess European

colonialism, he looks at the psychological connection between the colonizer and the colonized as well as the colonial endeavor's ultimate result. However, his theory can be used to observe the postcolonial environment and at the same time the hybrid postcolonial person that experiences both physical and psychological dislocation. (ASA University Review).

Displaced people have traumatic feelings of non-belonging to the new place, because of cultural differences and crisis. This act of moving bodies leads to conceptualizing a hybrid identity. Bhabha argues that displaced people become culturally hybrid creators and end up in a place he called "The Beyond". He wrote

‘ Beyond’ signifies spatial distance, marks progress, and promises the future, but our intimations of exceeding the barrier or boundary the very act of going beyond are unknowable, unrepresentable, without a return to the ‘present’ which in the process of repetition, becomes disjunct and displaced (Bhabha 04).

2.4 Home

The place of our origins is the traditional definition of home and belonging because this definition focused on the past rather than the present. Home is a fixed location, and it is a relatively passive and static concept. In our lives, the idea of "home" frequently serves a crucial purpose. By helping us understand where we fit within the larger picture, home can serve as an important orientation tool. It reveals our origins and our sense of belonging. According to Bhabha, ‘home’ is perceived to be a place of stable identity where one has been and is understood. In nation and cultures that are experiencing oppression, home is linked to positive version of the past .It means a life before oppression. In other words, ‘home’ is tied to freedom (Parvaneh, The Notion of Unhomeliness in the Pickup: Homi Bhabha Revisited).

According to Brah (1996), the term "Diaspora" refers to a dispersion from a core or "home" that involves displacement and dislocation and conjures up images of numerous journeys (Brah 443). For her diaspora is "the phenomenon of the extraordinary and

accelerating movement of peoples throughout the world" that require "settling down" or establishing roots "elsewhere." She views binaries in this context as a socially manufactured term because, in her words, all Diasporas are "differentiated, heterogeneous". Furthermore, Brah challenges the idea of "home," which in her words is a "lived experience of locality." As it considers the origin and displacement narratives simultaneously, it deals with both inclusive and excluding practices (443,444, 445).

Bhabha declares that

The negation activity is indeed the intervention of the 'beyond' that establishes a boundary a bridge, where 'presencing' begins because it captures something of the estranging sense of the relocation of the home and the world- the unhomeliness- that is the condition of extra territorial and cross-cultural initiations. (Bhabha 9)

According to Bhabha, the area between the homely and the unhomely is a post-colonial area where one may observe how a person's identity is a fusion of what is strange or foreign, and what is familiar. He argues that the feeling of alienation an individual experiment in the 'unhomely' situation may be a chance to review one's identity. He discusses his own origin and does not assert a constant and set identity. He wrote

I have lived that moment of the scattering of the people that in other times and other places, in the nations of others, becomes a time of gathering. Gatherings of exiles and emigres and refugees; gathering on the edge of 'foreign' cultures; gathering at the frontiers; gatherings in the ghettos or cafes of city centers; [...] gathering the memories of underdevelopment, of other worlds lived retroactively; gathering the past in a ritual of revival; gathering the present. (139)

Bhabha asserts that culture has two identities, realistic or homely in that, it asserts its consistency and stability, but it is also unhomely in that, it is constantly changing and dependent on the meaning that other people assign to it. For him, the very term of "Home" has

two aspects of it, just as a concept. One thing to do with the normalized, the naturalized, the inevitable, the original. It is there – the “thereness” of your existence, even more than the “hereness” of your existence (Homi K.Bhabha and Klaus Stiersrorfer, auther interview). Migrants often experience a kind of injustices in the new place they moved to, the thing that make them feel unsafe and unwelcome.

2.5 Conclusion

The second chapter has analyzed Homi K.Bhabha postcolonial theory. Since displacement and the idea of home are central to postcolonial literature, postcolonial theorists like Bhabha attempted to highlight these difficulties in a contemporary setting when people are both physically and mentally alienated from their original location. Individuals exposed to various forms of rejection and disconnection during the process do become committed to their native country. Furthermore, the chapter highlights Bhabha theories of displacement, ambivalence and third space. *Exit West* by Mohsin Hamid is an example of how migrants experience borderlands and the agony of feeling out of place in unfamiliar surroundings. The study would reveal the difficulties and traumas displaced people face in alienation. The next chapter is devoted to the analysis of *Exit West*.

Chapter Three:

The Representation of Home and Identity in *Exit West*.

3.1 Introduction

The third chapter is devoted to the analysis of the novel *Exit West*. In characterization, four characters would be analyzed, which are the two protagonists Saeed and Nadia beside Saeed's both parents. We will emphasize on how Hamid's *Exit West* (2017) symbolizes the absence of the single concept of "home". In addition, the characters experiments of displacement will be pictured through the novel. This chapter demonstrates how *Exit West* portrays the predicament of refugees in their war-torn nations, also portray the traumatic feelings of nonbelonging in alienation. Therefore, this study digs in the issues of social identity, belonging and homeliness. The characters in the novel experience the feelings of loss and confusion in alienation, so the themes of displacement, trauma, and nationalism would be highlighted.

3.2 Characterization

Saeed is one of the two main characters in the novel. He is a young man who lives in an unnamed nation that is going through an ongoing but dangerous shift as violent religious battle. Saeed shares a home with his parents in a neighborhood that fell victim to the same violence that causes damage on the rest of the city. He spends his days working at a company that distributes outdoor advertisements, and spends his evenings enrolling in a business course, where he meets Nadia and asks her for coffee.

Saeed is like a philosophical and romantic person, who must balance his new existence distant from the city in which he grew up. Through the beginning of the novel, we can see that Saeed is so loving and supporting to his family, so he lived with them to take care of them. (Hamid 1, 2, 4). Hamid wrote describing Saeed

Saeed is picking up fresh bread for dinner and heading home. He is an independent-minded, unmarried grown man, with decent posts and good educations; he lived with his parents (4).

Saeed's father continues to be a professor at university, though at a reduced salary because he is near to be retired while Saeed's mother is a schoolteacher. In a society that would end up treating its respectable professionals quite poorly, Saeed's parents both picked honorable careers more than a lifetime ago (4).

Saeed is a quiet, committed, sensitive, and devoted person. He falls in love with Nadia and asks her to marry him or, at the very least, to move in with him and live with his family, since he admires her wild spirit and appreciates her rebellious side. The death of his mother affects him so deep, that he starts to search for a way out of his community through one of the black doors. However, he tries to convince his father to travel with him, but he refuses to leave his home. Saeed begins to concentrate less on the journey ahead and more on what he left behind as soon as he sets out, he felt horrible leaving his father behind (study guide).

Saeed keeps making his way through the black doors while attempting to keep Nadia safe and creates a life for them wherever they go. He tries to pick up fishing on the eastern Greek island of Mykonos, while also arranging for them to travel to Sweden with the help of an old friend. Saeed is drawn to the company of people from his native country in London, and he finds comfort in his religious practice, which starts to distance him from Nadia. That shows how devoted is Saeed to his community and people; he seeks comfort from his origin. Saeed continues to drift more away from Nadia in Marin, California, and he starts to develop feelings for the preacher's daughter. She gives Saeed a sense of belonging to his native country, a loving family that resembles his own, and a commitment to religion and helping others that he appreciates and admires. (Hamid 56, 57, 75, 76).

When it comes to Nadia, she is a young strong woman, who maintains an unusual life in her community. She has a career and lives independently after severing relations with her family. When it makes sense, she conforms to tradition, wearing a black robe to appear traditional and claiming to be a widow to be able to rent an apartment. Nadia is a wild and open person; she has chosen to live independently because she wants to be free with no restrictions. She likes art and drawing, and enjoys living by herself and practices whatever makes her comfortable (Hamid 10-11).

Nadia meets Saeed in a business class and falls deeply in love with him. She even decides to break up with her musician boyfriend in order to be with Saeed, but she is hesitant to give him her undivided attention. Even though it would be safer for her to move and live with Saeed family, but not accepting his marriage proposal. When Nadia passes through the black doors, she constantly looks for different and better surroundings. She also refuses Saeed's idea to move and live into a house with people from their country because she is relieved to be free of the social constraints that her Muslim community had imposed to her.

As her sexuality develops throughout her adventures, Nadia finds herself attracted to women, yet she stays Saeed's faithful companion until the moment they are both ready to split ways. Nadia sets out on her own in Marin, California, where she starts a relationship with the head cook at the food cooperative. Nadia still wears her black robe, despite how much she alters and deviates from the traditions of her native nation. (Hamid 16, 36, 37, 101, 103).

Although Nadia looks for independence and freedom, she retains a connection to the customs of her native country, as evidenced by her sympathy for Saeed's distraught father and her sorrow upon his passing. The long black dress she wears, even when it is not necessary to do so, represents both her independence and her adherence to tradition. Together, Nadia and Saeed explore various cultures at the same time they learn so much about each other, and we see through the novel how displacement affects their relationship deeply. Their differences, as

well as their personalities, are accentuated by the unusual proximity and intimacy of their living arrangements. As they get used to their new surroundings and each other, they also start to feel more like themselves. Hamid wrote

Every time a couple moves they begin, if their attention is still drawn to one another, to see each other differently, for personalities are not a single immutable color, like white or blue, but rather illuminated screens, and the shades we reflect depend much on what is around us. So, it was with Saeed and Nadia, who found themselves changed in each other's eyes in this new place (94).

Saeed's mother is a compassionate and generous woman who sets the tone for her close-knit family. At the movie theater, she runs into Saeed's father and manages to catch his eye without making a move. Saeed's mother is taken aback by the pregnancy because she had given up on having children and Saeed was a late arrival. Saeed's mother works as a schoolteacher in the interim. She is a funny person with a young spirit, even after Saeed reaches maturity; she still largely exhibits the traits of her juvenile nature. Even as Saeed becomes older. She still has a lot of Saeed's youthful nature. Moreover, she frequently makes jokes with Saeed's father (4-6)

Saeed's mother is alarmed by the violence in her city. She prays more frequently and is obviously more concerned for Saeed. We can see that she is so overjoyed to see him when he returns home one morning after failing to let his parents know where he had been all night, that she finds herself "wanting to smack him for causing her so much stress". The novel depicts a moment of the complexities in love, which fosters connection, vulnerability, joy and personal suffering, and how it may trigger both protective and violent inclinations. Eventually, while sitting in the family's car and looking for a lost earring, Saeed's mother is shot in the head and dies (Lit charts, Characters analysis).

Saeed's father is a kind and compassionate man, who frequently care about his wife. They have a wonderful marriage. Saeed's father works as a university professor, who occasionally questions whether he ought to have chosen a more profitable line of work. Although Saeed's father spent many years as a professor at a reputable college, he could not fully retire due to financial issues and now works for "reduced wages" as a visiting professor at less prestigious universities (Hamid 4-6).

Saeed's father is happy with his life and the people he loves most, his family. Saeed's father was shocked to learn that his wife is expecting Saeed so late in their reproductive years. After the death of his wife he is so devastated, in his grief Saeed's father largely relies on Saeed, Nadia, as well as his relatives and siblings to hold on and keep strong. His kindness shows when he accepts Nadia after she moves to live with them, and treats her like a daughter. Saeed's father finds comfort in remaining near to where his wife's memory is present, thus he declines to accompany Saeed and Nadia when they flee through the black door. Because he could not leave behind his wife's grave and home, for him origin and relatives are important. Saeed's father asks Nadia to watch over his son as they depart, all he wants is that she stays with him until he is safe. A few years later, Saeed's father passed away of pneumonia when Saeed and Nadia were in London (37 39 40 43 47 48, 87).

Saeed's father is attached to his origin, which reflects that for some people linked to the memories and experiences they accumulate in a place, attachment through destruction or loss is dependent on that location. However, the impact of losing this location may create numerous reactions, such as the nostalgic developing feelings of loss, sadness, loneliness, estrangement, and depression for locations that only exist as memories (Low and Altman 151).

3.3. Migration or New Home?

The word 'Home' has many different meanings, for some people, it represents the family they belong to and for others it represent their home origin. Postcolonial theorists have

analyzed the concept of Home and Belonging in several contexts. In addition, the state of "homelessness" or "unhomely" feelings currently, among immigrants, ethnic, refugees, and minority groups, made it necessary to approach the concept of home, and how it changes from different angles. The concept of Home is built based on the intervention of the inclusion and exclusions (George 2). Which means that colonization or internal conflicts, may affect the colonized people interacting with the concept of Home, by physical and psychological oppression such as religious instruction, ideologies and exploitation. They become an outsider in their own country.

Homi K.Bhabha has defined home, as a place of stable identification where a person can feel understood. Home is associated with a peaceful version of the past, which for him it demands a life without oppression (Bhabha 9-10).

Hamid's novel *Exit West* is related to the experiences of being displaced. The Novel is about deportation from people we love and our current place where we feel safe. Eventually, the writer brings out the refugees reaction towards the new home. He created a world of refugees through magical doors, where migrants would feel free to move wherever they want. However, reality continues to unfold in reverse. They are headed towards unfamiliar area where bank of justice is bankrupted and humanity is deserted. *Exit West* is seen as an actual refugee crisis, Hamid has a unique perspective on refugees and others because he is a migrant himself (Sharma).

Thus, Saeed and Nadia, the two main characters in the novel, have two different reactions toward the new situation of being forced to live in complete different situations, not like the one they were familiar with in their city. In times of political conflicts, 'home' becomes contested territory, whether on the level of power struggles on a common national stage or at the level of interpersonal family relationships (George 18). Hamid wrote in his novel

Saeed has a more nostalgic temperament and uses his early years as a template for his ideal future. Nadia is more focused on the future; she does not want to look back. These two tendencies are present in each of us to differing degrees and in different phases of our lives. Of fact, Saeed and Nadia have both tendencies; neither is totally either. (Brice, *'Exit West'* author Mohsin Hamid)

When Saeed and Nadia relocate into a refugee camp on the Greek island of Mykonos, where they quickly meet individuals from their home country. Hamid underlines the value of maintaining ties to one's home even when it has become uninhabitable. Everyone was foreign in the refugee camp and people come from different places and cultures, but they all share the same dream, which is searching for better opportunities, far away from home. Hamid says, "In this group, everyone was foreign, and so, in a sense, no one was" (52).

In London, Nadia and Saeed reside in a house, which is mostly inhabited by individuals from various nations. Nadia seizes the chance to strike up conversations with total strangers, and at their shared mansion, which reflect her opening up to new identities and cultures. However, Saeed tries to make friends with a group of men from his nation who reside in a nearby estate. When Saeed recommends that they move into this other mansion, Nadia declines to go with him because doing so would mean that they would have to sleep apart in separate rooms, to respect their religious background because these people share the same culture (76-77).

That distinction reveals how people react to alienation. Saeed and Nadia relationship is affected by their displacement and their romance continued to fall apart as time passes. Furthermore, their feelings change as their home changes. For Saeed, life was more comfortable around people from his culture, which represent his deep connection with his culture and homeland, and maybe his grief for leaving his house and father behind. Hamid wrote that

Around a band, on Vicarage Gate, was a house known to be a house of people from his country. Saeed began to spend more time there, drawn by the familiar languages and accents and the familiar smell of the cooking (76).

Although Saeed left his country, he still wants the comfort that comes from being around others who share his culture. Moreover, being in place where people do not speak the same language or do not share the same culture with him make him terrified. For Saeed, staying in such a place was “jarring”, representing the horror of experiencing places not familiar with which is the rough side of being refugees or migrants. Hamid states that

For Saeed, existence in the house was more jarring. On Mykonos, he had preferred the outskirts of the migrant camps, and he had grown accustomed to a degree of independence from their fellow refugees. He was suspicious, especially of the other men around, of whom there were many, and he found it stressful to be packed in so tightly with people who spoke in tongues he did not understand. (66)

Instead, Saeed felt horrible about their situation and the other residents, living in a house that was not their own, as well as the damage they had caused to the property (66). Hamid highlights the reality that many people seek out security and peace from those who share their same cultural and religious aspects, by demonstrating how migrants, like Saeed, align themselves by nationality even when they are distant from their home country. As Volkan explained that in order to maintain connections with the past while adjusting to their new environment, many immigrants develop linking objects or linking occurrences. The emotion that comes along with linking things and phenomena together is the feeling of nostalgia to the past. He wrote

A linking phenomenon refers to a song, a smell, a gesture, an action, or an affect that functions as a linking object. For example, it was raining on the day a young woman attended her father's funeral. The song “Raindrops keep falling on my head” came to

her mind. Later, she utilized this song as a linking phenomenon whenever she felt internal pressure to complete her mourning (Volkan, 173).

Which mean that migrants and refugee tend to link their present with what they once had in the past connecting can help people accept their losses and move on with their lives.

For Nadia, it is easier to merge with people from different backgrounds. She tries to adapt the style of life and gets along with the new culture and environment that she was obliged to live in:

In London, Nadia attends meetings for Nigerians, and although she is the only “non-Nigerian who attended” (Hamid 74), Nadia finds solace in the group. The group members speak different languages and come from different regions in Nigeria, however Nadia is accepted into the group by an old woman that she helps many times. (74-75). Here Nadia represents the side of acceptance of change and adopting new cultural ties and seeks to involve herself in many differences for one reason is to find Home.

However, Nadia becomes a hybrid person as she accepts the cross-cultural new exchanges. The term "hybridity" itself is quite problematic in this context; it is used to indicate or imply situations of cultural fusion and multiplication, or amalgamation and doubleness, in the topic of migration literature. As Young argues that hybridity itself is an example of hybridity, of a doubleness that both brings together, fuses, but also maintains separation' (Young, 22). He wrote

At this point, hybridity begins to become the form of cultural difference itself, the jarrings of a differentiated culture whose ‘hybrid counter-energies - , challenge the centred, dominant cultural norms with their unsettling perplexities generated out of their ‘disjunctive, liminal space (22).

Nadia tries to build friendships and social connections to coexist as a human being who considers Home as the intimacy built between one and another. However, that does not stop

her from embracing her identity and changing who she is, which is symbolized in her way of dressing the ROBE. Saeed is different from Nadia because he only interacts with people from his homeland and speaks with those who speak his mother tongue.

Because of their diverse personalities, Saeed and Nadia respond to their migration in different ways. Even while people can perform the same behaviors, their responses will differ. In addition, how both of Nadia and Saeed react to their move is influenced by their respective pasts. Nadia had grown more receptive to the notion of traveling and living somewhere else, because she had left her family willingly and moved in independently. Saeed, on the other hand, lived with his parents up until the moment they entered the magical doors. Later, in London, their various conceptions of home are on display. Saeed feels at ease around individuals from his nation, while Nadia feels at home among Nigerians. Nadia is more adaptable to new things and experiments while Said is devoted to his origin (75- 76).

Hamid tried to portray in his novel that migration might refer to more than only the idea of a world in which everyone can move anywhere, regardless of their identity or status. This generalization may instead be alluding to the idea that everyone is passing through a global transformation at the same moment in the same place. In reality, none of us has a choice except to be subjected to the changing of time. People move through experiences and time even when they are not physically migrating to new places. As Hamid said in an interview, that he think that we are all migrants. If we lived in the same town our whole life and never moved and we are 80 years old, that town has changed completely. We migrate through time” (Brown and Hamid Interview, 00:03:44 00:03:50). Which demonstrate that the political and social changes that take place in our communities may also be seen as a movement through time.

3.4. Borders as Magical doors

The literary device known as the "magical door" has been utilized to symbolize instantaneous travel to new locations. *Exit West* uses the idea of magical doors as pathways to

take people to different locations rather than depicting individuals crossing borders by navigating physical walls. The magical doors in postcolonial literature reflect the magical realism way to portray borders. Nadia and Saeed discover that these doors can take them to new locations without notice and appear at random locations, which only occasionally are monitored by individuals in positions of authority. The magical door serves as a representation of the current worldwide migration dilemma. One-step away from taking them to a different country, Hamid portrays migration as a quick fluid process, in contrast to the life-threatening situations that most people face when trying to cross borders (Dietrich 7).

Hamid states, that in our world, distance really is collapsing. People are getting pushed together in new ways. And the doors are a slightly magical way of capturing that (Brown and Hamid Interview 00:01:45). Despite extensive efforts, it is more or less difficult to completely protect or regulate the doors in *Exit West*. They are similar, at least in this regard, to the boats that so many refugees have attempted to travel on to reach Europe throughout the time of the story. Nadia and Saeed search for the potential of securing passage through the doors in their hometown. Hamid says in the novel that

The doors from poorer places were mostly left unsecured, perhaps in the hope that people would go back to where they came from – although almost no one ever did – or perhaps because there were simply too many doors from too many poorer places to guard them all. (Hamid 52)

Like many other characters in the novel, Nadia and Saeed do not actually know where the doors will lead them. As mentioned above, when they go to the refugee camp, several of their fellow citizens have to tell them that they are in Mykonos. Bhabha states in his book *The Location of culture* that “the borderline work of culture demands an encounter with ‘newness’”. Which for him creates a sense of the new as an insurgent act of social transformation because it is not a part of the continuum of past and present (Bhabha 7).

It is evident that the doors are a commentary on the current refugee situation because “the doors existed, and indeed were being discussed by world leaders as a major global crisis” (Hamid 43). These doorways make it easier for Nadia and Saeed to travel to places that are safer or more appealing from their city. After the militants took control of the city in chapter five in the novel, they hired an agent to secure them a door. In chapter six, they walked through it, and arrived on the Greek island of Mykonos. Although the idea of using a door is straightforward, Hamid describes the process of going through one of these doors as

It was said in those days that the passage was both like dying and like being born, and indeed Nadia experienced a kind of extinguishing as she entered the blackness and a gasping struggle as she fought to exit it, and she felt cold and bruised and damp as she lay on the floor of the room at the other side, trembling and too spent at first to stand, and she thought, while she strained to fill her lungs, that this dampness must be her own sweat. (51)

Since it was unsafe for Saeed and Nadia to stay in their hometown, they would technically have qualified as "refugees" under the terms of this use of the door. According to Dietrich Modern, readers may feel forced to distance themselves from the refugees represented in the book or also in real-world situations (8). Doors represent the sites of entry and exit between locations. In the actual world, one enters a different location through a doorway, either moving from one room to another within a home or from inside to outside of a building (9). They are also represented by Bhabha as the ‘beyond’ that promises the future, but our indications of passing beyond the borders or barrier, the mere act of going beyond, are unknown and impossible to describe without a return to the present, which, through repetition, becomes ‘disjunct and displaced’ (Bhabha 6). The doors in the novel teleport people all over the world. People can go to various locations with new time zones, natural vistas, and cultural standards by passing through a magic door. By depicting people travelling from one location

to another using a door rather than border fences, Hamid eliminates the uncertainty of applying for asylum and negotiating with authorities in order to reach a new location.

The magical doors are doors of deliverance, conduits that are “both like dying and like being born.” Birth and death do not work backward, not even in Hamid’s traumatized fantasia. Nadia and Saeed escape knowing they will not return. Refugees are pilgrims in reverse and home becomes a haunt in the recurrent murk of dreams.

The doors in the book provide rapid access to locales around the world. Even while the story depicts ongoing problems, such as the fact that obtaining a visa is practically impossible for those without sufficient funds and that police officers occasionally monitor the doors, going through a door is a rather straightforward action. Hamid imagines a world where people have all the right to travel around the world by their own choice. For him “to make people comfortable, with what he thinks is the inevitable reality of a world where billions of people are going to move in the next couple of hundred years, climate will change, sea levels will rise, and people will move” (Brown and Hamid Interview, 00:05:35).

However, the door does not represent the psychological impact that migration takes on the lives of those who are fleeing for safety. As Hamid raises awareness to the fact that this is a common reality for many people and promotes a redesigned world where the process of migration can occur easily, the door is instead a metaphor for the activity of movement (Dietrich 10).

The doors also represent the opportunity to leave lives that would otherwise seem unlivable, as was the case for the British accountant in Chapter 7 even for people from stable countries. Due to the ease of mobility they allow, these doors mirror the disintegration of the borders that keep people inside and outside of nation-states, raising the issue of what precisely qualifies as a nation-state.

Hamid wisely chooses the connection between doors and borders because it conveys many metaphorical repercussions. To understand their semantic similarity, the one need to do is to consider the phrase "open door." An open border may also represent an open door, providing those seeking a better life with a chance to start anew. However, like reality, these doors cannot be opened for everyone, but only for those who deserve to travel through them. *Exit West* portrays this aspect of the analogy very well, as not any door can be taken at any time, and each door will only ever lead to one specific place. Some of the doors are blocked and closed by the governments or militant groups, just as it is the case with some borders (Brauer 300).

To find them a way out of their nation, Nadia and Saeed must pay someone. They resemble migrants who are forced to entrust people traffickers with their fate when it comes to unauthorized border crossings in this way. In addition, the evolution sparked by the doors leads to the erasure of regional boundaries in the novel

The news in those days was full of war and migrants and nativists, and it was full of fracturing too, of regions pulling away from nations, and cities pulling away from hinterlands, and it seemed that as everyone was coming together everyone was also moving apart. Without borders nations appeared to be becoming somewhat illusory and people were questioning what role they had to play. (79)

The magical doors of *Exit West* do not only shorten the distances between nations, but they also change migration in a number of other ways. Firstly, they speed up the process considerably by cutting down on travel time. Secondly, the doors make migration simpler because they are less hazardous and taxing than the "traditional" methods (Brauer 303). There is some risk associated with not knowing what the destination is. However, none of the

characters in the novel is wounded as a result, and as the story goes on and the characters grow accustomed to it, it loses its danger.

3.5. Traumatic Feeling of Non-belonging

Belonging and social identity is a basic human right that links people to their origin and family. Therefore, “social identity is something that links us to the social world and provides the pivot between the individual and society” (Pitonyak 7). Immigrants are trapped in a place that Bhabha called the in-between space. People rarely experience a sense of belonging in their new environment when they relocate to a new country, and they continue to look for that sensation. Bhabha claims that the displaced subjects experience this state of being in-between where they are both a part of and not a part of two different cultures (Bhabha 148).

In addition, the absence of sense of belonging and home is illustrated in Hamid’s novel. The novel illustrates the terrible circumstances and traumas that people fall into when entering particular regions, in addition to the personal xenophobic attacks against persons using the magic doors. For instance, when Nadia and Saeed arrive in London in the middle of the book, they encounter anxiety, danger, and confusion because the city is heavily policed, and people are constantly going in and out of doors. All users of the doors are been tracked and denied their basic human rights. The main characters share a home with a door that is frequently opened. Hamid writes “There were rough people in the house, but there were rough people everywhere, and in life roughness had to be managed” (Hamid 64, 73).

At night, in the darkness, as drones and helicopters and surveillance balloons prowled intermittently overhead, fights would sometimes break out, and there were murders and rapes and assaults as well (73).

This passage from the novel illustrates how trauma happens in the absence of safety precautions or official support aimed at preventing biopsychosocial injury. Furthermore, the instant guilt for the horrific acts of violence at this time is placed on the local migrants without

taking into account other potential offenders. Despite Saeed and Nadia's fortune to find a new door that takes them to London, they faced an intense and extreme danger there (Dietrich 9-10). Hamid illustrated in his book the importance of being united as one world and wherever we go is home,

I wrote it thinking of Lahore, modelling it after the city of Lahore, where I live. And I just couldn't bring myself to fictionally ... cause to befall to Lahore the terrible events that happen to Saeed and Nadia's city. [...] But partly, I also wanted to open it up – to have people from other places imagine this as their city, so [as] to widen the (entry point into the novel, for different types of ... readers from different places. (Frostrup and Hamid Interview, 00:06:46 00:07:35)

Meanwhile, the fact that the rejection built between the refugees and the citizens is the key to understand why Saeed has that refugee trauma, not only this but also the fear of refugees' violence as they consider some Muslim refugees as terrorist. While this may be true, the social impact is never explored in depth, not many process how the environment affects the refugees and how war causes mass migration (Dietrich 13). Therefore, it causes refugee to escape and refuse to build any kind of connection with the new world, and sticks with what is left from their homeland, as Hamid illustrated in his book:

All over London houses and parks and disused lots were being peopled [...], some said by a million migrants, some said by twice that. [...] it was now said that between Westminster and Hammersmith legal residents were in a minority, and native-born ones vanishingly few, with local newspapers referring to the area as the worst of the black holes in the fabric of the nation. (Hamid 65)

Due to the devastating effects of civil conflict, migrants' identities are changing and evolving; tensions between natives and outsiders are one such example. However, the author

emphasizes on migration's natural process. In Hamid's words, "We are all migrants through time" (106).

A family with a mother, father, son, and daughter who have a "dark skin", as the writer mentioned, and speak Tamil are victims of xenophobic attacks. Two security cameras are watching the family when they arrive in Dubai, and they are being tracked by three surveillance feeds at the same time as they stroll. The family is also followed by a little quadcopter drone when they were outside. Hamid states that, "The parents held their children's hands and seemed to be at a loss as to which direction to go" (45). The family is considered a threat just because of their skin's color, origin also the language they speak, "and then the minute ended and they intercepted and led away, apparently bewildered, or overawed, for they held hands and did not resist or scatter or run"(46).

Hamid makes it apparent how immigrants are categorized as threats because of their color skin or origin, and how these innocent people have to deal with inequality and injustice. This family is being watched, but they were unaware of it. The family is dragged away by forces of authority without even having a chance to converse about their condition after already having to cope with the uncertainty of adjusting to a strange area (Hamid 46).

Other vignette shows two teenage Filipino girls who are transported to a Tokyo bar where the bartender is violent toward them, because of their race and gender and does not like that, they are in his "territory". The reason behind the hostility of the bartender is that because the two Filipino girls "seemed emotional: perhaps excited, perhaps frightened, perhaps both" (Hamid 15). The girls are not welcomed in the place; instead, the bartender polices them and act racist against them. Hamid demonstrates the susceptibility of those who easily move to a different location, but they face danger merely because they have marginalized identities. The bartender walks behind the girls "fingering the metal in his pocket as he went" (15), which suggest that he is pondering inflicting physical harm against these girls who have done nothing

wrong than just entering the place. Furthermore, that vignette informs the readers that if traveling through a magical door is quite easy and simple, there are still dangers waiting for door-users when they get at their destination (Hamid 14, 15).

There are no restrictions preventing people from even having the opportunity to migrate because of identity, even though the novel does reveal that the treatment of the individual varies dependent on identity. In the novel, we see that the only named characters are Saeed and Nadia; Hamid represents other characters as their nationalities. For instance, amid names a character from Africa as a dark man (3), two Filipina girls (14), a family including a mother, father, daughter, and son with dark skin speaking Tamil (45), a wrinkled gay man who spoke Brazilian Portuguese (89), and a maid who could not speak (113). All of these people are described as their identity, gender and the language they speak (Dietrich 13).

Given that many of the characters who use doors in the novel are from the global South, it is conceivable that Nadia and Saeed are Muslims given as they pictured by Hamid. According to this perspective, Hamid is illustrating two Muslim main characters' who experienced true human experiences of love and loss, uncertainty and displacement. The depiction challenges some of the fundamental ideas of Islamophobia that permeate the wealthy North (Dietrich 13). Instead of restricting accessibility to only those with societal privilege and power or portraying only one "version" of a migrant, Hamid offers a sampling of numerous identities who travel within the narrative.

Hamid's novel shows the difficulties and suffering of migrants in the borderlands. He wants to send a message against racism and call for equality and justice for these people all over the world. He states,

The weight of the desire for equality was strong enough. And it's strong enough, not because equality helps the disempowered (which it does, obviously), it is strong because the denial of equality fundamentally dehumanizes people who are denying

equality. Those of us who live in wealthy countries and don't want people from poor countries to live in those countries are engaged in a fundamental denial of equality" (Chandler).

Moreover, Hamid's novel portrays the trauma of nonbelonging that refugee and migrants deal with in their journey of finding a new home. In which they may face endless circle of hate and rejection in the alienation because of their identities.

3.6 Conclusion

To sum up, Hamid's novel *Exit West* has participated to depict the experiences of refugees and migrants through time and place. Therefore, it serves as a relevant mirror of the events taking place in today's society, when everyone seems to be in move. Nadia and Saeed the two main characters reflect how displacement can affects differently each individual's life, using accessible magic doors portrayed the border walls with numerous people trying to immigrate through them. However, this journey can be so hard for people from different races, due to the injustice and racism they have to deal with in alienation. The novel encourages readers to connect with the characters and ultimately, with real people in the world who leave their countries behind because everyone is a human being who deserves respect and compassion.

General Conclusion

Pakistani English literature has attracted a lot of attention in the early 21st century. Literature has the unusual ability to be understood from several points of view, and to convey a sense of living through a variety of experiences to discuss original concerns and issues to global audiences. In addition, the main problem that Pakistani writers tried to explore was migration, which not only results in a physical displacement but also a displacement of culture, history, and ideas. This experience of displacement exacerbates internal moral struggle and deep psychological crises. In these paintings, Mohsin Hamid brilliantly captures the horrible feelings of displacement in his novel *Exit West*.

Mohsin Hamid *Exit West* (2017), pictures a world where everyone can move throughout the world quite easily through magical doors. Hamid discusses the ongoing migrant problem discursively, which also brings to light the unpleasant realities associated with the state of displacement and the dark side behind alienation. It tells the story of Nadia and Saeed, who leave their violent city in order to find better place to call home. However, the couple's relationship goes through various changes as their home changes. The novel shows also the experience of migration through other characters who they share different origins and identities, and how they face racism, injustice, disrespect, violence and even serious physical harm in alienation.

In addition, the novel successfully portrays the conditions of refugees in the camps all over the world. It also sheds the light on traumas connected to wars, displacement, massacres, non-belonging, inequality, and personal tragedies. Furthermore, the novel mainly explores the changes that happen in the migrated people psyche through time, and how they deal with this kind of shifting. In other words, what gave them peace and comfort in the middle of such challenges, and how they deal with the threatening, and hate around them.

Hamid pictures the suffering of migrants through their journey. Nadia and Saeed become homeless after their city is invaded. For Saeed, no place in the world could give him a sense of belonging after he left his hometown. It is only around people from his same origin and community that makes him feel at home again. The sadness and regret he feels after leaving his home and his father made him desperate to seek comfort from people who share with him all what he left behind. Being alienated and far away from the family he lived with his whole life, gave him traumatic feelings of non-belonging that he carries through his journey.

Nadia, on the other hand, wants to be free and no longer a subject to the social constraints that her Muslim community had imposed on her. She lives in a strict conservative family that makes her refuse all what she was familiar with, and even choose to move and live independently. This rejection brings her to seek comfort from strangers and refuses to deal with people from her origin. For her, she never felt belonged to her origin home and with her own family; this feeling of rejection to her community makes her traumatically attached to strangers and places that do not remind her of her origin.

The process of migration can be hard for people, as Hamid says that migration is painful, because of the emotional violence that migrants do to their own relationships when they migrate, he feels there is a real emotional harm that has to be reckoned with. This is the price every migrant pays when they migrate, and why it is false to imagine that migrants have made no sacrifices for their new homelands.

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