

**T.C.**

**İSTANBUL YENİ YÜZYIL UNIVERSITY**

**INSTITUTE OF SOCIAL SCIENCES**

**ENGLISH LANGUAGE AND LITERATURE PROGRAMME**



**HOMI BHABHA'S THEORIES OF HYBRIDITY AND UNHOMELINESS IN  
MOHSIN HAMID'S THE RELUCTANT FUNDAMENTALIST (2007) AND EXIT  
WEST (2017)**

**MA THESIS**

**Ammar Khudhair Saleh TURFAH**

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**İSTANBUL, SEPTEMBER 2022**

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**Ammar Khudhair Saleh TURFAH**

**SUPERVISOR**

**Assoc. Prof. Dr. Saman HASHEMPOUR**

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THESIS APPROVAL PAGE

İngiliz Dili ve Edebiyatı programı, 19131306939 numaralı Yüksek Lisans öğrencisi Ammar Khudhair Saleh Turfah'ın "HOMİ BHABHA'S THEORIES OF HYBRİDİTY AND UNHOMELİNESS İN MOHSİN HAMİD'S THE RELUCTANT FUNDAMENTALİST (2007) AND EXİT WEST(2017) " adlı tez çalışması, Enstitü Yönetim Kurulunun 25.08.2022 tarih ve 2022/06 sayılı kararıyla oluşturulan jüri tarafından oy birliği/ oy çokluğu ile Yüksek Lisans Tezi olarak kabul edilmiştir.

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Öğretim Üyesi Unvanı, Adı ve Soyadı		İmzası
1.	Doç. Dr. Saman Hashemipour	
2.	Doç. Dr. Esra Çöker	
3.	Dr. Öğr. Üyesi Sevilay Yavuz Çeşmeci	

## **PREFACE**

First and foremost, I would like to thank my God for facilitating my work in completing this thesis. My special thank to my prolific supervisor Assoc. Prof. Saman HASHEMIPOUR, who supports and helps me to write this thesis and overcome all difficulties that I have faced. Also, I want to thank my parents (God bless them) who are with me in every step in my life, and I want to dedicate my thesis to them. My special thank to wife who supports and sustains me during these last years.

İSTANBUL, 2022

Ammar Khudhair TURFAH

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## ÖZET

### MOHSIN HAMID'S THE RELUCTANT FUNDAMENTALIST (2007) VE EXIT WEST'TE (2017) HOMI BHABHA'NIN HİBRİTLİK VE ULUSUZLUK TEORİLERİ

Homi Bhabha'nın teorileri, ilk ortaya çıktıklarından beri postkolonyal edebiyat çalışmalarında kullanılmıştır. Göçmenlerin karmaşık kimliği ve kültürel krizi konusundaki deneyimi ve keskin gözlemi, ona bu konularda büyük bir içgörü kazandırdı. Bhabha'nın postkolonyal teoriye ana katkısı Melezlik ve Evsizliktir. Melezlik, benlik ve öteki olarak kabul edilenler arasında net bir ayrım olmadığı gerçeğine odaklanır. Sömürgeleştirilen öznenin kimliği, sömürgecinin inanç ve düşüncelerinden etkilenir ve bunun tersi de mümkündür. Bu, Bhabha'nın postkolonyal kimliğin melez kimlik olduğunu söylemesine yol açtı. Evsizlik kavramı, melezlik kavramıyla oldukça ilişkilidir. Bir bireyin kimliği farklı kültürlerden oluşuyorsa ve farklı dış güçlerden etkileniyorsa, bu bireyin kendisini "evsiz" hissetmesi muhtemeldir. Evsizlik, insanların tamamen ait olabilecekleri belirli yerleri işgal etmelerinin muhtemel olmadığı anlamına gelir. Melez kimlik ancak en iyi şekilde "arada" olarak tanımlanan bir yeri işgal edebilir. Bu tez, Hamid'in *The Reluctant Fundamentalist* (2007) ve *Exit West* (2017) eserlerinde bu kavramları incelemektedir. İngiliz-Pakistanlı bir romancı ve teorisyen olan Hamid, bahsi geçen iki romanında pek çok meseleyi ele almış, tartışıklarının başında melezlik ve evsizlik yer almıştır. Çalışma, yukarıda belirtilenleri varsaymaktadır.

Ammar Khudhair TURFAH, 2022

**Anahtar Kelimeler:** *The Reluctant Fundamentalist*, *Exit West*, Homi Bhabha, Melezlik, Evsizlik.

## ABSTRACT

### HOMI BHABHA'S THEORIES OF HYBRIDITY AND UNHOMELINESS IN MOHSIN HAMID'S THE RELUCTANT FUNDAMENTALIST (2007) AND EXIT WEST (2017)

Homi Bhabha's theories have been utilized in the study of postcolonial literature since they first came out. His experience and sharp observation of the immigrant's complicated identity and cultural crisis brought him great insight concerning these issues. Bhabha's main contribution to the postcolonial theory involves Hybridity and Unhomeliness. Hybridity focuses on the fact that there is no clear cut between what is considered as self and other. The identity of the colonized subject gets affected by the colonizer's beliefs and thoughts, and the other way around is also possible. This led Bhabha to state that the postcolonial identity is a hybrid identity. The concept of unhomeliness is quite related to that of hybridity. If an individual's identity is made up of different cultures and affected by different external forces, this individual is likely to feel "unhomely." Unhomeliness implies that people are not likely to occupy any specific places to which they can fully belong. The hybrid identity can only occupy a place best described as 'in-between.' This thesis examines these concepts Hamid's *The Reluctant Fundamentalist* (2007) and *Exit West* (2017). Hamid, a British-Pakistani novelist and theorist, tackled a lot of issues in his two mentioned novels, with hybridity and unhomeliness being at the top of what he discusses. The study hypothesize what has been mentioned above.

Ammar Khudhair TURFAH, 2022

**Keywords:** *The Reluctant Fundamentalist*, *Exit West*, Homi Bhabha, Hybridity, Unhomeliness.

## INTRODUCTION

In essence, the term 'Hybridity' is the core to the postcolonial discourse. Ankie M. M. Hoogvelt (1997) defines the concept as "a kind of superior cultural intelligence owing to the advantage of in-betweenness, the straddling of two cultures and the consequent ability to negotiate the difference." (p. 158). This is especially evident in Bhabha's discussion of cultural Hybridity. Bhabha derives his concept of Hybridity from literary theorists to explain the development of culture and heritage in the context of colonial enmity and unfairness. According to him, 'Hybridity' is the method whereby the colonizers' authority attempts to translate the identity of the colonized people (the 'Other') inside a single universal foundation that keeps failing. This results in something different and innovative. The merging of aspects of the coloniser and colonised creates a new hybrid identity and a new subject-position. This challenges the significance and truthfulness of any cultural identity. Bhabha is well aware of the risks of identity determinism and fetishism within binary colonial thoughts, saying that "all forms of culture are continually in a process of hybridity" (Rutherford, 1990, p. 211).

Bhabha defines 'home' as a location of stable process. 'Home' is associated with a positive view of history in oppressed cultures and nations. It denotes a life prior to persecution. In other words, 'home' is linked to liberty. Bhabha expands the concept of 'unhomely' by relating to a certain works of postcolonialism that promote the concept of the genuine and steady 'home.' He highlights the insecurity of 'home' and the 'past' under the ruling of the coloniser. He explains that the place created between the 'heimlich' (homely) and 'unheimlich' (unhomely) is a postcolonial place. Thus, the 'unhomely' is a place where the individual suffers from the mixture of different identity aspects. For Bhabha, culture has a paired identity, in that it is homely or realistic, emphasizing its consistency and cohesiveness. Yet, in other side, the colonising process creates the unhomely which is continually evolving. Migrants, he states, are the prime illustration of the dual essence of culture; they are always

sited in connection to both their native culture and their new location (Bhabha, 2004, p. 35).

In the essay, “Bhabha’s Notion of Unhomeliness in J. M. Coetzee’s *Foe*: A Postcolonial Reading” poses two basic concerns: Can Bhabha’s idea of unhomeliness be found in *Foe*, and what does unhomeliness tell us about the protagonists’ respective identities in *Foe*? To find answers to these concerns, the scholars observe *Foe* closely while contemplating Bhabha’s concept of unhomeliness. In other words, the incarnation of the notion is examined in *Foe* by tracking it via the primary characters’ thoughts, acts, attitudes, and relationships, Susan, Crusoe and Friday (Ranjbar, 2016, pp. 1-3). Then, in Fazel Asadi Amjad and Sarmad Albusali's paper, *Hybridity and Unhomeliness in Fadia Faqir’s Willow Trees Don’t Weep: Analytical Study in Postcolonial Discourse* (2020), add that there is a link to Bhabha’s hybridity and unhomeliness, this is an effort to throw light on Fadia Faqir’s book. It draws upon the analytical interpretation of the novel, the heroine, Najwa, agrees to embrace hybridity and unhomeliness. Najwa is locked in a condition of hybridity and unhomeliness while Faqir’s other figures urge her toward their preferred form of identity. The heavy duality that exists between the Western and Islamic cultures irritates her. It can be said that Najwa’s father’s decision of Jihad, as well as her mother’s liberal beliefs and ideals, contributed significantly to Najwa’s fractured condition of existence. The Jordanian patriarchal community encourages Najwa to embark on the voyage, and along the journey, Najwa encounters cultural hybridity and an uneasy sense (Amjad and Albusalih, 2020, pp. 3-5).

Mohsin Hamid, a Pakistani writer, immerses the audience with the heart of actual events in his novels; *The Reluctant Fundamentalist* (2007) and *Exit West* (2017). The identity crisis of Pakistan is the core theme of most Pakistani authors like Hamid. Due to the success of his novels, many studies have been done by different writers and researchers. For example, Alastair Sooke says that *The Reluctant Fundamentalist* depicts the doubts between the East and the West; Trevor Lewis says that “the book stimulates the mind and quickens the pulse as it overpowers the imagination” (as cited in Rani, 2013, p. 3).

The novel uses the unusual but very clever teleportation device of black doors to transport people across different places instantly. The event of the novels reflects the migrant's encounter of the uncertain and unconventional, and both the incident as well as the encounter of migratory lead to questions about one's position in the world and one's personal home. Hamid's *The Reluctant Fundamentalist* vividly depicts America's discriminatory viewpoint against Muslims, notably Pakistanis, after the tragedy of 9/11. Following the 9/11 attacks, Asians, especially Muslims, have experienced an identity crisis in the United States. Anna Hartnell (2010) has described *The Reluctant Fundamentalist* by saying that "[...] subject[ed] the insular tendencies of the American "9/11 novel" to a postcolonial novel, and in so doing ma[de] manifest the repressed political content of the genre" (p. 336).

Hamid's latest novel, *Exit West* tells the narrative of a young couple, Saeed and Nadia. Both of them need to flee their unnamed Eastern city at war. The novel deeply tackles the refugee crisis and it has caught the scholarly interest. The article of Sercan Hamza Baglama *Co-Opting Refugees into Global Capitalism* (2019) tackles Hamid's *Exit West*. It uncovers the biology of grief, dislocation, and unbelonging that results in the mistreatment of the characters in a strange location. The writer fictionalises the migrant/refugee journey by offering a realistic portrait of the societal, artistic, economic, and political conditions in their distinct destination. Baglama's paper analytically examine the exploitation of refugee protagonists on a language level in connection with the Western view of refugees in the twenty-first century. This study examines the emergence of the primary bias towards migrants and refugees as understood through rhetorical demonization in *Exit West*. Salahudheen (2019, pp. 1-4), explains that *Exit West* addresses the present global migrant issue, as well as the internationalization of immigrants' contradiction, with a positive outlook. This essay seeks to bring out the components of enforced migration and the present refugee dilemma in Hamid's latest work, since recent migrant fiction is best viewed as a sub-genre within post-modern fiction that reflects the topic of displacement and exile.

Also, *Mohsin Hamid's The Reluctant Fundamentalist: A Critique of the Grand narrative of Globalization*, by Nitin Arvind Jarandikar (2014) clarifies that in

the banner of democratization, a new welfare community fantasy was born. As a result, universal citizenry and internationalism emerged throughout the globalisation epoch. The post-9/11 situation showed “cracks” and “fissures” in the broad globalisation storyline. It re-established the global linguistic barrier, forcing individuals to re-locate themselves within the matrix of class, language, and tradition. In this setting, postcolonial papers offer an opportunity for a distinct viewpoint on the problem of globalisation. The pendulum has switched ontologically from Euro-American storylines to non-canonical Asian, African, and Caribbean stories during the post-colonial period. *The Reluctant Fundamentalist* depicts the difficulties in the neo-avatar of colonialism between dominant powers and racial communities. This novel captures Hamid’s cultural and regional identification, as well as his uneasiness in the global setting. Despite its appearance as a mystery, the story covers bigger concerns based in colonial language. Thus, this study concentrates on the analysis of Bhabha’s concepts of ‘hybridity’ and ‘unhomeliness’ in a new critical way and reflects how these theories are mirrored in the selected novels; and therefore, this study will tackle the problem of migration from Bhabha’s point of view.

In the modern era, there appeared a wide range of theorists dealing with the concepts of ‘hybridity’ and ‘unhomeliness’, and the theorist Bhabha is a leading figure among them. The theories of hybridity and unhomeliness are the key concepts that influenced postcolonial discourse. The thesis shows how hybridity and unhomeliness impacts the clash between coloniser and colonised. Therefore, the researcher argues to what extent these two concepts have become a problematic issue for many people. The study will follow the theory of Bhabha and his philosophy of both hybridity and unhomeliness. Thus, the thesis aims to:

- 1- Provide a clear definition of ‘Hybridity’ and trace the influence of Bhabha in developing the concept of ‘Hybridity’ and explain the main principle of Bhabha inside both novels of Hamid.
- 2- Explaining the concept of ‘Unhomeliness’ from Bahabha’s point of view, as well as explaining Sigmund Freud’s *Unheimlichkeit* and its narrative manifestations.

3- Relying on Bhabha and his theories of both hybridity and unhomeliness, the researcher will provide a fresh and original analysis of both novels of Mohsin Hamid *The Reluctant Fundamentalist* (2007) and *Exit West* (2017).

The thesis depends on the structure of division; it falls into three chapters. The thesis begins with an introduction that contains the background of the study; it also contains the aim of the study and literature review. Chapter one will state the theoretical background; the main focus will be on Bhabha theories of hybridity and unhomeliness. It also contains the biography of the writer and his point of view concerning the issues of immigration. Chapter two contains two subsections; the first section is an introduction to the novel *The Reluctant Fundamentalist* (2007); the second section contains the analysis of both concepts of hybridity and unhomeliness within the novel. The third chapter contains the analysis of *Exit West* (2017). It is also divided into two subsections; the first one a general introduction to the novel; the second section tracing the element of hybridity and unhomeliness in the novel. The thesis ends with a conclusion that sum up the results.

## **FIRST CHAPTER**

### **1. BHABHA'S CONCEPT OF HYBRIDITY AND UNHOMELINESS**

Homi K. Bhabha is a prominent cultural postcolonial and globalization thinker. His personal identity reflects the hybridity that he writes about. He was born in India, attended Bombay and Oxford universities, and teaches in the United States. A series of writings published in the 1980s and later gathered in *The Location of Culture* had a significant influence. He most closely identified with cultural borders, crossings, and hybridity concepts, much of his work is based on literary analysis. The only exception is the catalogue article by Bhabha on the work of artist Anish Kapoor (1998). Bhabha is interested in the immigrants' discourse that has left their eastern countries and headed to the west and European culture. In the case of those immigrants, Bhabha cites two possible outcomes of the immigration; either the immigrants preserve their inherited life traditions and customs they took from their homelands, along with their behavior and set of mind, or they adapt to their new life at their new home. This issue is one of the main aspects that meet immigrants and refugees, as it is the main issue that faces those who investigate the discourse of migration. No one can give a final solution and answer to questions like "should [the immigrant] operate fully as a part of the new cultural environment? What should localization lead to: 'diversification' or 'standardization'?" (Milostivaya *et al.*, 2017, p. 182).

In today's world of globalization and an exponential increase in transportation and modes of communication, interaction amongst people from all cultures is getting increasingly crucial. Works of art are influenced by various cultures and their language, either directly or indirectly. The interplay of cultures is

particularly obvious in the works of writers operating in the so-called “Third Space.” H.K. Bhabha’s 1994 theory founds on the presence of a space where cultural boundaries open up to each other, resulting in the emergence of a new mixed culture that integrates their characteristics and reconciles their contrasts. The languages of the countries that, in one way or another, are affected by colonial and postcolonial activities are moved and mixed, and they resulted in a new hybrid language of art that resembles neither of the former languages (Milostivaya *et al.*, 2017, p. 182).

Bhabha’s central claim is that colonial hybridity, as a social product, caused ambiguity in colonial rules, hence altering imperial authority. The ideas of Bhabha have been pivotal in the debate over hybridity. In fact, in postcolonial discourse, the idea of hybridity is crucial. The language of hybridity was extended to sociological perspectives of identity, diversity, and racism due to this criticism of colonial cultural hybridity. The production of ‘Otherness’ has a long history in European culture, with a notion of ‘travelling cultures’ emerging. In response to what view as harmful types of cultural hybridity, there is also a nostalgic endeavor to resurrect pure and original regional cultures (Voicu, 2009, p. 159).

The third world countries have been subjected and turned into followers for years. Consequently, these countries’ scientific and philosophical works have become subjugated to whatever is produced in the west. Academic studies are no exception to this; the writers and scholars of the academy are no exception to this. Thus, little was changed in these aspects during the twentieth century regarding the interpretation and analysis of colonial and postcolonial works. However, Bhabha’s work was different from those that copied and repeated what was there in the Postcolonial field. He sees the world as ‘non-unitary’ and urges minorities to seize the moment, the flaws and holes in it. As a postcolonial thinker, Bhabha equips minorities with means and ways to restructure and accelerate their liberation because they must overcome and move beyond any self/other duality (Sharif, 2016, p. 2).

Bhabha contributes vital ideas and concepts to postcolonial discourses, reflected in various texts. One of his most important works, *The Location of Culture* (1994), proposes a set of notions that aim to disrupt the essential separation of individuals between self and others. Bhabha proposes a critical reformation of

Western cultural studies away from transcendentalism and toward a 'performative' and 'enunciatory' reality. He ensures that such a move allows the west to create less violent interactions with other cultures. The foundation of the Western impulse to conquer, according to Bhabha, is commonly regarded to be in classic Western representations of faraway nations. Bhabha expresses his views by creating and utilizing notions like hybridity, the Third Space, and unhomeliness. All of which have a special place in postcolonial studies. The terms 'hybridity' and 'unhomeness' have been chosen to be investigated in this study (Amjad & Albusalih, 2000, p. 1223-4).

Bhabha claims that colonialism is based on beliefs that justify colonialism's perception of other territories and peoples. The purpose of colonial ideology is to conceive the colonized as a community of defective kinds based on the racial background to legitimize invasion and build systems of governance and education. This is the main argument of Bhabha in his book *The Location of Culture* (1994). As a result, the world witnessed the formation of colonial stereotypes that portrayed colonized people in a negative light. However, in a sharp divergence from Said's definition of Orientalism, Bhabha claims that this crucial goal is never entirely realized. The 'discourse of colonialism' does not work as expected because it continually pulls in two opposing directions simultaneously (Bhabha, 1994, p. 70).

On the one hand, the colonial narrative would have the Eastern or 'colonized subject' as a fundamentally unusual creature whose peculiar and quirky character is both curious and concerning. The colonized see the Westerner's 'other' or 'colonizing subject,' fundamentally outside European culture and society. On the other hand, colonialism's discourse aims to civilize colonized subjects and eliminate their radical 'otherness,' integrating them into Western thinking through the Ethnocentric project of knowledge construction about them. The conflicting location of the colonized within and around Western knowledge, therefore, splits the formation of 'otherness.' To put it in Bhabha's words, colonial discourse produces the colonized as a social reality which is at once an "other" and yet entirely knowable and visible (Mondal, 2012, p. 2967).

### **1.1 The Concept of Hybridity**

Hybridity is viewed as a domain where intercultural and international elements are constantly negotiated through exchanges of unequal power. In publications of cultural imperialism as an international transmission, references to cultural blending as a form of resistance to dominance have surfaced majorly. However, some academics have cautioned that hybridity and dominance are incompatible. In addition, if hybridity is just defined as the observation, recording, and celebration of multicultural combinations, it is limited to a narrow corner. Hybridity is relatively wide enough to be applied and studied in various ways (Kraidy, 2002, p. 317).

Hybridity has become a dominant concept spanning various domains of cultural study, theory, and criticism as one of the most commonly used and debated words in postcolonial theory. Others have denounced hybridity as neocolonial rhetoric involved with global capitalism, while some view it as a place of political struggle and resistance against imperialism. Hybridity has also been attacked, with accusations that it reflects the lives of its thinkers more than the locations and groups they write about. Hybridity has just lately acquired an interest in worldwide media and communication research. Although hybridity has been used to characterize mixed genres and identities in many works, it is still rare to find treatments that conceptualize cultural hybridity as a communicative space or practice.

Furthermore, it is even rarer to find an actual treatment that places hybridity at the centre of communication and postcolonial theory. This tendency emphasizes the importance of critical hybridity theorizing in postcolonial theory. Different theories and ideas are put down to work as widely studied ideas. This is an outcome of the fact that Hybridity can be used and studied in various disciplines (Kraidy, 2002, pp. 316-317).

The term “hybridity” has a lengthy history, and its significance has fluctuated over time. According to linguistic research, the philosopher and linguist Mikhail Bakhtin (1981) defines ‘hybridity’ as a language drawn from two social languages and conveyed in dual voices, although a single word (as cited in Amjad & Albusalih, 2000, p. 1224). According to Robert J. Young (1995) in his book *Colonial Desire* (2005), the phrase was initially used in philology in 1862 to refer to a college word

fashioned of components that have a place with multiple dialects. He also points out that the term “hybridity” was commonly employed in the nineteenth century to refer to a living creature made up of supports of many sorts (p. 5). To put it another way, ‘hybridity’ is a term used in biology to describe the crossbreeding of two separate species of animals or plants to create a new species. Inner struggle, social differentiation, articulation, generalization, imitation, unhomeliness, and Third Space are notions within the umbrella of hybridity that Bhabha has revived in current postcolonial studies (Amjad & Albusalih, 2000, p. 1224).

The term hybridity was first used in a broader context as a stigma associated with colonial ideas about racial purity and a fear of miscegenation. Children of white adult colonizers and female ‘indigenous’ citizens have ascribed a separate (and inferior) position in colonial society throughout the colonial period. The European society rejected the possibility of a white woman or man marrying a black individual (Voicu, 2009, p. 160).

Due to imperialist racial theories emphasizing the purity of white colonists, the phrase ‘hybridity’ is usually interpreted negatively. While hybridization implies fertilizing humans in unusual ways, métissage was sometimes utilized to describe the crossbreeding of humans, indicating a separation into a variety of races. The hybrid was initially regarded sometimes as a lower and an inferior version of the original because of the traditional use of the notion of hybridity as embedded in evolutionary narratives. It stated that the phrase ‘ethnic hybridity’ supports nineteenth-century conceptions of race and intermarriage since it understands in the context of racial thinking in Western philosophy. As a result, it should be regarded with caution. Robert J. C. Young has expressed this viewpoint, his *Colonial Desire: Hybridity in Theory, Culture and Race* (1995) explores the connection between ideas of hybridity and monoethnicity. Thus, when speaking of hybridity today, the lexicon of the Victorian extremity is utilized. The phrase implies that the critic carries the ideological weight of the nineteenth century: this burden must shake, or it will always repeat and support the set of mind that pushes African and colonized countries to the corner and support the ideologies of division and ethnic separation (Kuortti & Nyman, 2007, pp. 4-5).

Despite having its roots in evolutionary theory and the merging of ethnicities, Hybridity has an entirely different understanding in postcolonial discourse. 'Hybridity' remains one of the most debated words in postcolonial studies; it is defined as "the creation of new transcultural forms within the contact zone produced by colonization" (Ashcroft as cited in Voicu, 2009, p. 159). Cultural, political, and linguistic hybridization are all examples of hybridity. Thus, hybridity as a preoccupation with racial purity responds directly to the ethos of colonialism, where, despite the context of the humanistic age of enlightenment, class structure was beyond dispute, as was Europeans' place at its peak. The societal changes that occurred due to the end of colonial powers increased immigration. Also, economic liberalization significantly changed how the word hybridity was used and understood (Voicu, 2009, p. 159).

Hybridity has existed since before Herodotus wrote about the Synths and Amazons mixing to establish a new civilization. Both then and now, most individuals are caught between at least two cultural circumstances if they examine themselves and their society correctly. They are hybrids, regardless of how much purity was discussed in the 19th and 20th centuries. The craze for cleanliness thrived, mainly because there were no purity and negative consequences. In a Europe of 'mongrels', the Nazi vision of pure ethnicity was the pinnacle of this notion of purity. In a Europe of mongrels, the Nazi vision of Aryans and racial purity was the pinnacle of this notion of purity. They even attempted to cleanse their culture, but in doing so, they reduced it to a faint shade of its former self, weakening the German mother tongue, literature, and culture's place in the world. However, that was the most extreme manifestation of European pride in racial and cultural supremacy. Europeans were at their worst in terms of being pure and superior emotions over those two centuries, the 19th and the 20th (Hart, 2012, p. 139).

Joel Kuortti and Jopi Nyman investigate the current state of affairs and refer to Bhabha's utilization of the stairwell as an image of hybridity, a liminal space between what is above and below, black and white, and an interlayer passage among fixed identification. Bhabha, thus, refers to the possibility of intercultural hybridity

that is open to difference without hierarchy. (Kuortti & Nyman, 2007, p. 3). According to Ashcroft in *The Post-Colonial Studies Reader* states:

Hybridity occurs in postcolonial societies: due to the conscious movement of cultural suppression, when the colonial power invades to consolidate political and economic control, or when settler-invaders dispose of indigenous peoples and force them to “assimilate” to new social patterns. It may also occur in later periods when patterns of immigration from urban societies and other imperial areas of influence continue to produce complex cultural palimpsests with the postcolonial world. (Ashcroft et al, 2003, p. 183)

A connection must happen between the two civilizations during a country’s colonial phase. The colonized culture mingles with the colonialist culture, and the two may impact one another, resulting in a hybrid personality with both traits.

Bhabha (1994) claimed that colonial cultures confused or hybrid and unequal between the conqueror and the conquered cultures. Because the dominant groups took the indigenous ideas and beliefs and changed them according to their culture, colonial dominance had unintended consequences. Thus, the conquered country’s own culture is undervalued and at risk of extinction. However, a significant shift in viewpoint happens when colonial power is understood as producing hybridization rather than the loud command of colonial authority or the quiet suppression of native customs. It shows the ambiguity at the heart of traditional discourses and allows for rebellion on that ambiguity. Furthermore, this perspective demonstrates how dominant discourse contributes to the hybridization process because receivers of this discourse become interested in the other no matter who it is.

According to Young, the term ‘hybridity’ is sometimes connected with negativity. He discusses how it influenced imperial and colonial rhetoric by reporting negatively on the marriage of diverse races. He says that the term ‘hybridity’ had become part of the racist, imperialist discourse at the turn of the century. Being a Creole or a ‘hybrid’ is terrible. They are described as indolent in the novel, and the consequences of such hybrids returning to their ‘primitive’ ways are emphasized throughout the story. When reading Young, it is clear how the phrase formerly had negative implications (1995, pp. 4-5). Hybridity and the power it releases may well be seen as the characteristic feature and contribution of the postcolonial, allowing a

means of evading the replication of the binary categories of the past and developing new anti-monolithic models of cultural exchange and growth (Voicu, 2009, p. 159-160).

Bhabha's explanation of cultural hybridity was influenced by Marxism, Bakhtinian philology, and psychoanalytic theory. Bhabha's suggested hybridity is rhetorical and transitional, involved in the conflict that rises between who I am and who You are. An act of communication rises between people who are separated into groups. There is no way that the lines drawn among people can always prove to be solid. Instead, most of the time, these lines dissolve, creating a grey spot or "Third Space." Bhabha describes this Third Space as an inevitable end to mix two cultures by migration or colonization (1994, pp. 53). As a result, Bhabha's "Third Space" is where new meanings and subject positions may be created and enacted in the transmission and interpretation of identity and culture. In an interview with Jonathan Rutherford, Bhabha (1990) explains:

I try to talk about hybridity through a psychoanalytic analogy so that identification is a process of identifying with and through another object, an object of otherness. At this point, the agency of identification - the subject - is always ambivalent because of the intervention of that otherness. But the importance of hybridity is that it bears the traces of those feelings and practices which inform it, just like a translation, so that hybridity puts together the traces of particular other meanings or discourses. It does not give them the authority of being prior in the sense of being original: they are prior only in being anterior. The process of cultural hybridity gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation. (as cited in Gunaratnam, 2014, p.7)

Bhabha proposed the word 'hybridity' depending on literary and cultural theory to characterize the creation of culture and identity in the face of colonial hostility and unfairness. Hybridity, according to Bhabha, results from the attempts of the colonial to transform the colonized (the other) into a single universal structure but fails to produce anything familiar while yet being authentically new. Bhabha claims that the interweaving of parts of the colonizer and colonized creates a new hybrid identity or subject-position, undermining the legitimacy and credibility of any elitist cultural identity. Essentialism, or the belief in invariable and unchanging features

that characterize the essence of a particular thing, is viewed as an opposite to hybridity (Voicu, 2009, p. 160).

Hybridity is an indication of colonial production and its fluctuating forces. It is just the term for the strategic rejection of the dominance processes, such as those that entail the creation of discriminating identities that protect authority's 'pure' and original character. Hybridity shows how all places of prejudice and dominance must be deformed and displaced. It unsettles colonial power's narcissistic demands, attacks its presence in rebellious techniques, and puts its hypocritical 'purity' under attack. According to Bhabha, the construction of the equivocal zone where the practice of power performed on everything results in making the people both disciplined and diverse, and thus results from the colonial hybrid (Bhabha, 2003, pp. 35-36).

The idea that culture or identity is pure or fundamentally unmixed with any other is quite controversial in postcolonial discourse. Bhabha recognizes the pitfalls of identity fixing in binary imperial thinking, claiming that all kinds of cultures are always in the process of hybridity. This new hybrid version replaces the old form with a flexible depiction of cultural differences between the conqueror and the conquered. The rupture and replacement of dominant colonial narratives of cultural forms and systems are praised by Bhabha and described as the uncertain Third Space. Hybridity, he claims, is a type of liminal or in-between space, where the "cutting edge of translation and negotiation" takes place, and which he refers to as the "in-between" Third Space. This area is fundamentally skeptical of essentialist identities and the idea of "original or originality culture" (Voicu, 2009, p. 160).

Bhabha claims that the authorities do not easily control the effects of discrimination because if they were, then hybridity would not exist. However, it does exist as an outcome of the people's need to know the other with whom they compare themselves. Those isolated people who are othered and rejected by the dominant class are easily identified. The existence of the 'other' creates a disturbing and negative feeling that initially leads to more rejection; however, repetition and constant mingling with that other can lead to transgression and repeated contemplation over the strange and curious 'other,' thus beginning the process of

hybridity. Bhabha cites many different cases of othering that turned useless for the colonizer:

the *inscrutability* of the Chinese, the *unspeakable* rites of the Indians, the *indescribable* habits of the Hottentots. It is not that the voice of authority is at a loss for words. Instead, the colonial discourse has reached that point when, faced with the hybridity of its objects, the *presence* of power is revealed as something other than what its rules of recognition assert (Bhabha, 2003, pp. 35-36).

Bhabha (1994) examines hybridity in the postcolonial novel, hailing it as the rejection of imperial ideology, aesthetics, and identity by indigenous resistance to imperial dominance. He highlights hybridity's capacity to disrupt and 'reappropriate' hegemonic discourses. As a result, Bhabha asserts that from the viewpoint of the minority, the social declaration of diversity is a complicated, continuing dialogue that strives to legitimize cultural hybrids that occur during historical transitions (1994, p. 2). Bhabha asserts that the state of the modern cultures under colonialism tends to engage hybridization methods as a way of resistance to the dominant discourse of hatred and rejection that controls the exchange between the native people and imperial forces (1994, p. 6).

The concept that the intercultural area of hybridity is a realm of Mixedness and liminal boundaries is something Bhabha advocated and supported for years now. To summarize Bhabha's complex argument, refugees, migrants, and other (post)colonial people undergo a change that rewrites their perception of individuality in the grey zone between their home culture and their colonizer's culture, which he refers to as the 'Third Space of enunciation. While this re-creation of identity may be beneficial and powerful, its transgression and position in an undetermined space and boundary provide significant concerns, as Bhabha notes, since it creates a new, hybrid identity. It denotes more than the spatial separation, but Bhabha's understanding of passing beyond the barriers or borders is incomprehensible, without an actual spiritual transgression and altering social boundaries. As a result, entering the Third Space provides a new sense of identity that may resemble the old ones but is not quite the same while demonstrating the possibility of establishing a non-fixed identity (Kuortti & Nyman, 2007, p. 8).

Aijaz Ahmad (1995) and Benita Parry (1994), for example, question Bhabha's theory for its poststructuralist and textual orientation. For example, Ahmad claims that Bhabha is trapped in the same psychological circumstances of postmodernity that he uses to interpret both past and present without situating his argument in the actual circumstances of past colonialism. Thus, Bhabha's approach to past colonialism and the hybridity it produces can be seen as anti-historical because he does not limit his assumptions to a specific colonial country. Instead, he writes according to different countries that witnessed colonialism (as cited in Kuortti & Nyman, 2007, p. 9).

However, it has been suggested that Bhabha's concept of the Third Space, with its dangerous ambiguity, might be exploited for radical and national narratives: "Hybridity is a threat to colonial and cultural authority; it subverts the concept of pure origin or identity of the dominant authority through the ambivalence created by denial, unsettling, repetition, and displacement" (Mabardi, 2000, p. 6). While different scholars, like Aijaz Ahmad and Benita Parry, have approached postcolonialism differently from Bhabha and may even have criticized him for his theories, it remains true that they agree on the dangers and inevitability of Hybridity (Kuortti & Nyman, 2007, p. 9).

Hybridity is a process, and its study requires a certain kind of critical approach, one typified by Bhabha's difficult work. When Bhabha interviewed with the journal *Art in America*, he made significant statements about his writing. For instance, he says:

The postcolonial perspective resists attempts at holistic forms of social explanation. I question the traditional liberal attempt to negotiate a coming together of minorities based on what they have in common and consensual. In my writing, I've been arguing against the multiculturalist notion that you can put together harmoniously any number of cultures in a pretty mosaic. You cannot just solder together different cultural traditions to produce some brave new cultural totality. The current economic and social history phase makes you aware of cultural differences *not* at the celebratory level of diversity but always at the point of conflict or crisis (as cited in Huddart, 2007, p. 22).

Here Bhabha establishes a clear link between totalizing theories and one kind of multiculturalism that envisions a transcendence of cultural unification: cultural variety rather than cultural difference. On the other hand, the last statement underscores that cultural diversity and difference are the result of historical change, notably colonialism and postcolonialism: this is what the phrase “point of conflict or crisis” means. As a result, cultural hybridity cannot be applied universally: it may appear to exist in all cultures, but cultural experience is different from the other (Huddart, 2007, p. 22).

One can easily see what the indigenous natives resist in the discourse of their conquerors. For instance, it is possible to see that English as a cultural, linguistic, and social phenomenon imposed on the colonized people can make them feel the threatening effect of losing their identity and cultural value. That means the very words of the masters become a source of hybridity and a start to draw and transgress certain lines. The hybridity experienced by the immigrants and the indigenous people or by the European colonizers begins with the rules imposed to prevent it, as the imposition of power and ‘national’ prejudices (Bhabha, 2003, pp. 36-37).

## **1.2 Unhomeliness in Bhabha’s Theory**

Having a home refers to the concepts of identity and belonging to a specific culture. A house means experiencing the feeling of warmth and comfort that comes with having one’s own space and location. Being a member of a family or a broad community may offer one the opportunity of having a ‘home.’ The unhomely, however, is a location where the home’s dominating order is questioned. “It is a negotiation of powers of cultural difference in a range of historical conditions and social contradictions” (Bhabha 1994, p. 142). It is clashes of worlds in which the old world’s hierarchies are undermined by placing new patterns of meaning that call into question the previously confined worlds’ foundations of the home and belonging (Ros I Sole, 2018, pp. 1-3).

Bhabha uses the Freudian term for the ‘uncanny,’ *das Unheimliche*, or the ‘unhomely,’ to define this Third Space of living and thinking, and proposes that what is engaged in the development of hybrid identity is the “estranging sense of the

relocation of the home and the world – the unhomeliness – that is the condition of extraterritorial and cross-cultural initiations” (1992, p.141). Bhabha introduces the ‘unhomely’ as the paradigmatic colonial and postcolonial condition, and he cites many literary texts to illustrate his concept of hybridity and unhomeliness. Toni Morrison’s *Beloved*, a story reliving memories of horror, violence, and haunting, is one of his examples of narrative texts (Kuortti & Nyman, 2007, p. 8). Bhabha says that:

You must permit me this awkward word - the unhomely - because it captures something of the estranging sense of the relocation of the home and the world in an unhallowed place. In the stirrings of the unhomely, another world becomes visible. It has less to do with forcible eviction than the uncanny literary and social effects of enforced social accommodation or historical migrations and cultural relocations. The home does not remain the domain of domestic life, nor does the world simply become its social or historical counterpart. The unhomely is the shock of recognition of the world-in-the home, the home-in-the-world. (Bhabha, 1992, p. 141)

The work of Sigmund Freud on the ‘Uncanny’ or the ‘Unheimlich’ is the specific source of the idea of unhomeliness. The term ‘uncanny’ refers to something upsetting, and Freud theorizes that it is the result of unconscious impulses and anxieties being projected outside the individual and onto people, places, or things in the subject’s familiar surroundings. The terrifying nature of eerie situations in dreams, theatre, and literature results from the subject’s worries, who interprets what they see in terms of their fears. In other words, the eerie is felt not because something completely different affects the subject but because something already present in subjectivity appears to exist in the world of the other, beyond the subject. The uncanny, according to Freud, is “that type of the terrifying that goes back to what is recognized as old and familiar” (as cited in Taylor, 2006, p. 207). The dualities of expression contained in the German phrases *das Heimlich* and *das Unheimlich* are used by Freud to explain this misunderstanding between what happens inside the individual and what appears outside and between what is recognizable and what is terrifying. On the one hand, *Heimlich* denotes belonging to the house, not strange, familiar, tame, intimate. In the ‘Unhomely’ stage of this definition, *Unheimlich* describes unfamiliar, unpleasant, weird, or foreign (Taylor, 2006, pp. 207-208).

Bhabha claims that it was challenging for him to categorize *A House for Mr Biswas* with other Anglo-American books when he was writing about it. Mr Biswas' overdetermined, unaccommodated postcolonial figure bears little similarity to the authority of the notion of character. The image of the home has long been used to describe the novel's vast, mimetic nature; nonetheless, Biswas' realism is incapable of containing the sorrow of cultural displacement and diasporic mobility. This image of home that is ambiguous, uncertain, frightening, and dislocated sparked Bhabha's thinking of unhomeliness. Although the "unhomely" is a typical experience of postcolonialism, it has a recurrence that would be recognized clearly, yet irregularly, in stories that discuss the forces of cultural diversity in various contexts and conflicts throughout history (Bhabha, 1992, p. 141).

In his discussion of unhomeliness, Bhabha mentions that the feeling of being lost and dislocated is a natural outcome of cherishing and valuing the local culture. However, a missing point remains that the local community and culture are not unified or coherent. Thus, the sense of self and others can be found even within the same community. However, it gets amplified when the individual is shocked by the differences between his homeland and the colonizer or nation. The boundary between the inside and outside becomes blurry as people dare to go beyond what is permitted. "The problem of outside/inside must always itself be a process of hybridity, incorporating new 'people' concerning the body politic, generating other sites of meaning and, inevitably, in the political process, producing unmanned sites of political antagonism ..." (Bhabha, 1990, p. 4).

Thus, the uncertainty of one's location and home can lead to many changes concerning politics, identity, and sense of self. Bhabha considers the nation and patriotism as something created by political narrative. Thus, the title book *Nation and Narration*. To Bhabha, the great feeling of pain and longing is intrigued inside immigrants and colonized people not only because they are oppressed or living in the sense of nostalgia, but also because the political and national narrative surrounds them to create this feeling of belonging to ones' own culture alone (Bhabha, 1990, p. 4).

Unhomeliness, or the 'Third Space,' as proposed at the start of this chapter, is where the binaries that produce cultural identities break down, resulting in the construction of a hybrid identity and the transformation of meaning-making. Such enunciation moments, according to Bhabha, are unhomey, ghostlike, recognizable but unknown: The boundaries between home and world grow blurred as a result of this dislocation, and the private and public become inextricably linked, leading us to see a view that is as split as it is bewildering (Nyman, 2007, p. 198).

Bhabha stresses the worries of the colonized. What happens to the ordinary colonized individual? On the one hand, the colonized sees two relatively separate worldviews: the colonizer's (the conqueror's) and his or her own, the colonized (the one who has been conquered). On the other hand, in this case, what culture does this individual belong to? Neither culture seemed to be entirely home. Bhabha refers to this sense of hopelessness, being stuck between two warring cultures, as unhomelessness, a term some postcolonial thinkers describe as double consciousness.

On the other hand, the colonial subject (the colonized) develops a psychological exile due to the cultures' feelings or perceptions of abandonment. Because each psychological exile combines their two cultures uniquely, no two writers who were colonized peoples would understand their culture(s) in the same way. As a result, Bhabha opposes the inclination to write on third-world countries in a single identity. Thus, he writes:

America leads to Africa; the nations of Europe and Asia meet in Australia; the margins of the nation displace the centre; the peoples of the periphery return to rewriting the history and fiction of the metropolis. The island story is told from the eye of the aeroplane, which becomes that 'ornament' that holds the public and the private in suspense. The bastion of Englishness crumbles at the sight of immigrants and factory workers. The great Whitmanesque sensorium of America is exchanged for a Warhol blowup, a Kruger installation, or Mapplethorpe's naked bodies. [... and] Amidst these exorbitant images of the nation-space in its transnational dimension, some have not yet found their nation (Bhabha, 1990, p. 6-7).

Bhabha realizes and captures the sense of loss and dislocation that those people must have gone through, and he dedicates his writing to shed light on their suffering and

traumatic feelings because they cannot belong to any natural home anymore after being colonized.

Bhabha's notion that there is always ambivalence at colonial control is one of his critical contributions to postcolonial research. When two cultures collide, the resulting culture's nature and traits influence the previous cultures. Bhabha calls this dynamic, participatory, and tense process 'hybridity', and its outcome is people living in a 'Third Space.' Hybridization is a cultural, subjective process that includes the battle for power, validation, de-authorization, and authority revision. It is a social thing. It is not about people with a wide range of cultural preferences and styles. As a result, the colonized acquire a sense of anxiety, according to Bhabha. Bhabha's response to the sensation of unhomeliness for the colonial writer is that the colonized writer must develop a new discourse by denying all of the colonists' established transcendental signifiers. A writer of this calibre must likewise believe in pluralism, understanding that there is no one truth or historical metatheory. Bhabha frequently addresses opposite sides to achieve such objectives.

Moreover, Bhabha speaks of another state of unhomeliness: the 'unhomely feeling' that may describe the lives of individuals who live in their indigenous country. Such a feeling, he states, results from the difference between the individual's views and feelings and those of the surrounding environment, which duly generates a feeling of mismatch and disharmony. Bhabha states, "To be unharmed is not to be homeless, nor can the 'unhomely' be easily accommodated in that familiar division of social life into private and public spheres" (Bhabha, 1992, p. 141).

Unhomeliness results in a halfway place of various racial and cultural backgrounds that are gathered to produce a new identity and a new view of the home. This case of displacement is shown explicitly in the countries that have been under the effect of war, geopolitical struggles, and the countries that have undergone invasion and colonization. These people who are forced to leave their homes, or witness their home undergoing significant changes, eventually live in a state of diaspora and cannot live their lives in the way they used to. As a result, past and

present become a state of clash instead of one continuous whole. This moment of ambiguity and clash in the hybrid's mind, especially when s/he is dislocated and driven out of the homeland, constitutes the very material of the literature that tackles these people in their position of 'Third Space' (Bhabha, 1992, p. 148).

Accordingly, 'unhomeliness' (unhomely thoughts and an unhomely environment) is a condition of disorientation that arises in a person's life when caught between two cultures. Unhomeliness, according to Bhabha, is a state of mind that seizes a person and forces him or her to choose between two cultures: the colonizer's culture or that of the colonized. Such an occurrence frequently occurs in the lives of diasporic persons who are caught between their native culture and the culture of their hosting nation. Unhomeliness, then, is a condition of psychological conflict that is unavoidable in the lives of diasporic people (Amjad & Albusalih, 2000, p. 1226)

Both Freud and Bhabha consider the *unheimlich* aesthetically and investigate the topic through fiction. The sensation of anxiety and dislocation that emerges when the revelation breaks the sanctity of the home of what has been buried, suppressed, or kept out is shared by both Freud's ideas of the 'unheimlich' and Bhabha's concept of the 'unhomely'. This invasion of the other, upsetting the comfort and familiarity of home, might operate as a drive to discover one and surroundings: the familiar becomes unfamiliar, home becomes unhomely, and the hero's journey begins at that point. Not every travel necessitates a physical separation from home; instead, a journey into the *unheimlich* necessitates an emotional separation from the intimately familiar. (Russell, 2017, p. 3).

The unhomely experience can dominate people's lives forever. The unhomely moment sneaks up on one's life like his own shadow, and he finds himself, like Isabel Archer in Henry James's *The Portrait of a Lady*, taking stock of their surroundings in a condition of uncertain horror. Moreover, it is at this stage the world begins to shrink for the unharmed before vastly expanding. They unhomely fight to find a place for themselves in a world that does not seem to contain them enough. They are like a singing person trying to stay afloat in the unfathomable depths of the raging rivers. Henry James' work introduces readers to the

‘unhomeliness’ of that extraterritorial and cross-cultural initiation ceremony. The most elaborate experience of dislocation in history has taken place in these moments where the boundaries dissolve, and one would not know where his own space ends, and the world begins as a result of this dislocation. The private and the public become intertwined (Bhabha,1992, p. 141).

Bhabha asks the complex cultural circumstances where people who identify specific types of home and culture suddenly find themselves placed in an estranged environment. Bhabha cites Goethe and suggests that the inner connection that someone feels with the rest of the nation and homeland is something that works “unconsciously.” Furthermore, the national connection drives people anxious with stress and longing to an unfound home. Bhabha supports Goethe’s belief in that “there may be a sense in which world literature could be an emergent, ‘prefigurative’ category that is concerned with a form of cultural dissensus and alterity”. To Bhabha and Goethe, World literature “is a place where non-consensual terms of affiliation and articulation may be established on the grounds of historical trauma” (Bhabha, 1992, p. 145-146). The study of global literature might be viewed as an investigation of how societies perceive themselves via perceptions of “otherness.” The change of national traditions is a prominent issue of global literature, and one might today claim that changing histories of migrants, conquered nations, or political exiles may constitute the landscape of World Literature (Bhabha, 1992, p. 145-146).

The unhomeliness as an experience lived by hundreds of people worldwide found its way into literature at the end. For instance, according to the German writer Goethe, the notion of universal literature emerges from the cultural disorientation caused by horrific battles and endless military struggles. Nations would not be back to their stable and autonomous existence without discovering that they had learnt numerous alien concepts and practices that they had unconsciously accepted and that they had come to sense now and then an unacknowledged spiritual and intellectual requirement. Goethe’s direct mentioning of the wars of Napoleon and his definition of cultural ties is deeply European, stretching further than England and France. Goethe writes that the unhomely experience of people around Europe and other countries during war and invasion created a shared feeling of anxiety and a sense of

loss and dislocation that can be identified in many of them. Bhabha cites these notions of Goethe and uses them to illustrate how the literature of unhomeliness started and spread in the world (Bhabha, 1992, p. 145)

Humans should be concerned as literary and political beings with understanding human behaviour and the social environment when they see something like unhomeliness, which is both beyond control but not beyond adjustment. Literature reflects people's feelings, turmoil, and a sense of loss and lack. Thus, art and literature reflect the unhomeliness as a state where there is a "fully realized presence of a haunting" of history, as Toni Morrison says (as cited in Bhabha, 1992, p. 147). Because the writer and critic must make an effort to completely comprehend and accept responsibility for the unspoken, underrepresented pasts that haunt the contemporary moment (Bhabha, 1992, p. 147). In an interview, Bhabha says:

as my being a specialist on cultural "misfits." I think I would phrase it somewhat differently. I think what is interesting about culture itself is that it is often in its most exciting manifestations in a state of the "misfit"; to fit the different bits or parts of a particular cultural apparatus or experience together always creates a problem because the parts do not necessarily form a whole. Moreover, people regret that (e Pluribus Unum). Wouldn't it be great if everybody, whatever cultures, all fit together in one big whole? However, it seems that the most exciting and most important ethical and political problems have emerged precisely because cultures are not a seamless whole. There are discordant, divisive, and divergent elements (Bhabha & Stierstorfer, 2017).

Both prevailing world images and, more significantly, the traditional division of time and place are challenged by the 'unhomely.' Focusing on the problematic aspects of the Third Space also entails a fascination with a time of transformation, in which complicated shapes of diversity and identity, contemporary and historical, within and without, acceptance and rejection emerge when space and time collide (Bhabha 1994, p. 1). Thus, for Bhabha, time and place are merged into one, and the unhomely is transformed into a bridge linking the past with the present. "Unspoken unrepresented pasts [...] haunt the historical present" (Bhabha 1994, p. 147). What is significant here is that this connection between time, place, and experience does not happen in a specific moment. Instead, it increases with time and gradually shifts

one's understanding of his home and himself. This understanding of culture and identity begins when realizing that the space we inhabit does not necessarily create a home for us (Ros I Sole, 2018, p. 4-5).

Bhabha's postcolonial thesis appears to be important in dealing with cultural imperialism and global migration. In Bhabha's work, postcolonialism is not the issue at focus instead, and it is the consequences of that issue that Bhabha focuses on and discusses with extensive details. Bhabha's postcolonial critique is powerfully engaged in discourse on "hybridity" and "in-betweenness." Even though he places his argument outside the global condition of the postmodern age, his argument is still valid for the conditions and outcomes of today's migration issues and hybridity (Xie, 1996, p. 165).

Nations are like narrated stories. They extend their roots over historical tales and can only ultimately realize their manifestations in one's imagination. Although such a vision of the country — or storytelling — may appear impossibly idealistic and too metaphorical, the nation emerges as a powerful concept in people's minds through these traditions of social beliefs and literary speech. The ambiguity that pervades the notion of the country, the vocabulary of those who write about it, and the lives of those who inhabit it is represented by the enormous picture of the nation Bhabha tackles. When people are removed from the familiar, relatable image of their home into a different space, this image of the nation is altered, leaving confusion and ambiguity. This ambiguity is born out of a rising knowledge that, despite historians' assurance in speaking of the nation as one unified whole that gathers people based on nationality, the nation's creative temporality creates a far more dynamic social reality (Bhabha, 1990, p. 1).

### **1.3. Mohsin Hamid: A Biographical Sketch**

The Pakistani novelist Mohsin Hamid was born in Lahore in 1971, but he spent much of his youth in the United States. Hamid's father was a professor, and Hamid spent his childhood and teenage with him at Stanford University, where he was working on his Ph.D. When Hamid's family moved to Pakistan, he received his early schooling at the Lahore American School. He enrolled at Princeton University

in 1993 and finished with a summa cum laude. Toni Morrison and Joyce Carol Oates continued to mentor him, and he acquired a passion for writing. Toni Morrison's workshop was where he began to write his first novel. His debut work, *Moth Smoke*, was released in 2000. Hamid's second novel, *The Reluctant Fundamentalist*, was released in 2007. Another significant work is *How to Get Filthy Rich in Rising Asia*. *Exit West*, his most recent work, was released in 2017 and is about immigration and refugee issues (Ahmad *et al.*, 2020, p. 2).

Mohsin Hamid is a proponent of postcolonial characters who have a distinct touch of today's protagonist in Southeast Asia. His pen is skilled at depicting Indo-Pak culture in social literature. Only a few writers have reached the pinnacle of popularity with only a few introductory works. His works portray modern Pakistani mindsets with an acceptable level of thought. In his works, he does an excellent job with the characters, particularly the heroes. The heroes are transformed into non-heroic pitiable men due to a significant chain of circumstances. This research is centred around the heroes' external events and their internal reactions to those events. This thesis aims to show the specific conditions that the characters of Mohsin Hamid undergo before they reach their condition of hybridity and the Third Space of unhomeliness. *Exit West* (2017), Mohsin Hamid's newest novel, envisions a world in which actual borders, military monitoring, and global accords are no longer effective in controlling migration. This work helps readers appreciate the seriousness of today's tumultuous global situations of social instability, conflict, and human dislocation. *Exit West* depicts a world on the brink of downfall by the use of a surreal device of portals, and the novel uses entrance of black squares that operate more like mesmerizing wormholes that enable help thousands of people to drift away from the financial poverty and merciless battlefields of their home countries to the safety of the west. Thus, in the novel, regular doors become magical doors unexpectedly. In the novel, these portals allow migrants from many nations, races, and faiths to come unexpectedly at people's doorsteps, transforming the world into denationalized social places. The story demonstrates how this might result in a massive split between the First and Third Worlds repeated in ordinary life experiences. As a result, a new reality arises, a new patterning of the self and the other, in which "otherness" in all

its complexity and phrasing is seen as inherent to the nation-being state's rather than external to it (Korpez, 2020, p. 162).

*Exit West*, which employs a migrant catastrophe as its framing tale, calls for new ways of living and perceiving and a new global ethos in dealing with the migrants. Hamid invites the reader to imagine a world where everyone, regardless of class, race, or faith, internalizes something of the character of becoming a foreigner, an immigrant, or a refugee, through the usage of magical portals that allow thousands of individuals to migrate in freely and out of nation-states. In the context of a worldwide migration crisis in which variety and plurality have become the rule rather than the exception, the reader is challenged to imagine a world free of boundaries and political narratives (Korpez, 2020, p. 165).

Similarly, the narrative method in Mohsin Hamid's *The Reluctant Fundamentalist* (2007) is crucial, as the protagonist tells the whole plot in a monologue. According to Stephen Morton, Mohsin Hamid adapted the narrative technique of *The Reluctant Fundamentalist* from Albert Camus's 1956 novella *The Fall*. The main difference is that Camus' protagonist wrestles with philosophical issues, whereas Hamid's protagonist expresses his unhappiness with America's military supremacy. Hamid describes the existing framework of Pakistan, oblivious to terrorism and Islamic fanaticism via his hero. However, after deep reading of *The Reluctant Fundamentalist*, it becomes clear that Protagonist, Changez, holds anger for America as a result of his memories, as he tells his American audience that such distinctions often made him disturbed rather than resentful. The novel shows that the people of the Indus River Basin used to have towns that have been placed out on-grid system and featured sewers, while the ancestors of those who would invade and colonize America were illiterates. This is about the author, yet the same circumstances may be seen in the novel's characters (Ahmad *et al.*, 2020, p. 4).

*The Reluctant Fundamentalist* is a subtle interference that disturbs the general classifications of the novel after 9/11, undermining the inclination to governmental narrative through the story of his protagonist Changez, who goes from entirely neoliberal and post-political cross-border man to ethnically enlightened person that is filled with scepticism and eventually an anti-American reformer. The work skillfully

directs irony to the cultural beliefs inspired by those ‘real radicals.’ The writer parodies radicals by utilizing the fake confessional and dramatic monologue styles. Hyperbole, purposeful exoticization, metaphoric layering, and unreliable narrative destabilize the reader’s connection with the novel. Furthermore, the novel defamiliarizes readers’ relationship to patriotism and national binding literary works, requiring them to become the ‘globalized’ readers needed by the rising international literature (Morey, 2011, p. 1336).

His history illuminates the structural and thematic balancing act of Hamid’s works. “...I turned to my writing to help me understand my split self and my split world,” he says in *Discontent and Its Civilizations* (2014). “Moth Smoke had been for me a look at Pakistan with a gaze altered by the many years I had spent in America. The Reluctant Fundamentalist, I thought, would be a look at America with a gaze reflecting the part of myself that remained stubbornly Pakistani” (Akers, 2019, p. 6). However, in Hamid’s writing, the conflict between self and others stretches beyond personal experience or biographical information (Akers, 2019, p. 6).

The books of Mohsin Hamid are part of a rising corpus of work that attempts to understand and explain the imperial economic forces that shape the global system and our livelihoods. At the same time, they are conscious, reflective, and, yes, crucial to the vast concrete structures that form our world. They are intently personal, involved with the mundane yet vastly influencing forces of love, household, jobs, culture, and dreams and expectations. It is possibly art, and especially literature, singular ability to perform this dual purpose. Readers may take a double identity when reading Hamid’s novels: they are themselves, but they also can identify their reality in the worlds of his literature (Akers, 2019, p. 52).



## **SECOND CHAPTER**

### **2. HOMI BHABHA'S THEORIES OF HYBRIDITY AND UNHOMELINESS IN THE RELUCTANT FUNDAMENTALIST**

#### **2.1 An Introduction**

Historically, the globe of the late 1990s and early 2000s is explored in *The Reluctant Fundamentalist*, focusing on the United States and Pakistan. The attacks of

the World Trade Centre happened in 9/11, 2001, can be seen as the single most important historical event in the work. Hamid describes the way those events sparked the War over Terror, both in the Middle East and Southwest Asia, along with the sociological implications of what happened in the US. Another pivotal incident in the novel is the “India-Pakistan Standoff of 2001-2002”, making Changez (the main character in the novel) fears about his family’s safety (Morey, 2011, p. 137). Finally, Hamid mentions the first decade of the 21<sup>st</sup> century’s recession that corresponded with the “bursting” of the “dot-com bubble” and growing global unemployment. However, *The Reluctant Fundamentalist* is a fictitious book about Changez, a Pakistani man studying and working in America and enduring ideological and political transformations. After residing in New York during the horrible events of the World Trade Centre, Changez realises that following the American Dream is no longer his objective. Instead, he finds his route in adjusting his ideas and making new friends closer to home. Therefore, he turns back to Pakistan. In a Lahore café in Pakistan, Changez meets an American man and starts up a discussion with him. Changez recounts the events of his life. As the reasons of both men are eventually exposed, an underlying storyline reveals a thrilling and ill-fated romance between Changez and another American character who is Erica. The issue of “who is to blame” looms uncomfortably throughout Changez’s story. *The Reluctant Fundamentalist* disturbs and perplexes the reader; what motivates Changez to be so zealous? Who is the composed, strong American across the table from Changez, trembling and alert, a metallic device at his chest that he reaches for whenever a threat is detected? Why is the scary and unpleasant server at the café pursuing Changez and the American into the dark alleys of Lahore, Pakistan? What happens when, late at night, the waiter begs Changez to stop the American, and Changez answers cryptically, “we shall at last part company, and the American grabs for the metallic thing hidden beneath his jacket” (Morey, 2011, p. 139).

Changez moves from Pakistan to America and back to Pakistan in this theatrical monologue. Changez, was born and raised in Pakistan, graduated from Princeton with a summa cum laude diploma. He then joins Underwood Samson, a New York-based extremely selective and boutique valuation business. He strikes a deep connection with the fascinating and well-placed Erica just as his professional

career is about to begin. Changez is pleased about his new life in New York, both monetarily and socially. However, 9/11 occurred while he was on a business trip in the Philippines.

Given the current issues facing America in the War against Terror and its connections to the Muslim world, it gets especially crucial to examine Changez's political trajectory following 9/11, for instance. The novel has to be re-examined, particularly in light of the tense ties involving Pakistan and the United States. The work has received widespread recognition, with whole freshman classes at Georgetown, Tulane, and Washington University in St. Louis recommending it for study (Akers, 2019, p. 45). It is presently being adapted into a film, which considerably increases public awareness of Changez's story. Given the focus on art, one would wonder what political message is being sent. The literary worth of the book has been lauded in reviews all across the world. The writing is obviously sharp, innovative, and entertaining.

*The Reluctant Fundamentalist* can be considered as an autobiographical, especially because the author Hamid is a Lahore native who attended Princeton. The novel's title and ideas are similar to Anne Tyler's *The Accidental Tourist*, concentrating on a man's integration into a world he does not understand while being swept along by the tide of existence (Akers, 2019, p. 47).

Changez narrates his part of the story of change to the American stranger. Changez excelled in his classes at Princeton University and was consistently among the best. He applied to Underwood Samson, a prominent valuation firm, and accepted after a difficult interview, and is now on his road to financial success. Changez met Erica while on holiday in Greece with some other Princeton friends, and they fell in love (Morey, 2011, p. 138). Their relationship improves when they return to New York, but they run into difficulties since Erica is emotionally tied to her dead lover, Chris. Changez, on the other hand, makes significant progress at work. He comes in the first place among Underwood Samson's trainees, and the company's senior executives were pleased with his efforts. Changez accompanies a valuation team which provides him with luxury transportation, lodging, and respect in order for him to make the journey to Manila (Hamid, 2007a, p. 98). A chance

meeting with a jeepney driver on the street brought back memories of Changez's home Philippines, in contrast to his pretentious and entitled American employees. As news of the World Trade Centre attacks reached the crew, Changez strains to keep his delight secret. He thrills that someone dared to knock the once-mighty US to its knees.

Because of his ethnic background, Changez is subjected to rigorous examination at airport security when he returns to America. Changez makes an effort to contact Erica. She has fallen into deep despair due to Chris's death's recent events. Even though they spend time together, she remains aloof. Only when Changez suggests to pretend like Chris; her old lover, they attain kind of physical closeness. The experience appears to drive Erica into another downward spiral rather than bringing the two lovers closer. Her mother approached Changez and begged Changez to act as a reliable friend rather than a lover (Hamid, 2007a, p. 119). Erica soon checkout herself into a facility to recuperate and reclaim her identity. Changez returns to his hometown during winter break and reunite with his family. Given the political turmoil between Pakistan and India, he is anxious about their safety. After the visit, he starts to doubt his commitment to the American concepts and business basics of success and power instilled in him via his education and employment.

Despite his mother's pleas to shave it, he returns to America with a beard. People on the street give him harsh stares and profanities because he had a beard, making him seem more Muslim. On the other hand, Changez wears it with pride and defiance of America and unity with his people. Changez's next project with Underwood Samson is to examine a publishing firm in Valparaiso, Chile. His meetings with Juan-Bautista, Changez's manager, are the ultimate spark for him to shift his ideological ideas entirely. Changez is unable to concentrate on his job in Chile, as he is constantly checking on global political events and feels frightened about the risk of conflict breaking out in his nation. He is also fascinated by Valparaiso's simple beauty. He is saddened because the historic city reminded him of Lahore, his home, and its economic luster had been lost in both locations. The other character in the novel, Juan-Bautista recognizes and exploits the distinctions between Changez and his American counterpart who seems to have stereotypical ideas about

the values and traditions of the Eastern culture. While Changez decides to quit his job, says goodbye to Erica, and leaves the United States, he converts to his new beliefs about his original culture and the American culture.

The two men ultimately have supper and the afternoon drags as Changez tells the American his story as they sip tea. Changez describes his role as a university instructor, mentor, and political activist to students and activists as the café shuts and the two men leave. Then, he alleges that his friends advised him to keep his behaviour in check because his anti-American sentiments had gotten the attention of the American government and that an envoy may be sent to deal with him. Changez teases the Americans in the Café throughout their meal, implying that he is aware of their identities and mission in Lahore. Except for few persons hiding in the shadows, the streets become dark and desolate. Changez starts to flee the situation as the guys press in on the American, who reaches under his jacket. No one's destiny is known, and the readers must draw their conclusions.

## **2.2 Exploring Hybridity and Unhomeliness in *The Reluctant Fundamentalist***

Through using dramatic monologue, Hamid enables Muslims to have a voice and the character of Changez, is the best example. The Muslims' viewpoint concerning the 9/11 events, according to Changez, is being disregarded. Ingrida Egle Zindziuviene comments that Changez's resolute attitude and strong viewpoint attract him to the reader; "It also leads the readers to accept or critically scrutinise his point of view" (Hamid, 2007a, p. 153). However, postcolonial criticism has a propensity to concentrate on universal concerns and comparisons and contrasts between various peoples, it is up to the individual members of particular inhabitants to establish their own body of disapproval on the history, cultures, and perception with their own literature (Tyson, 2007, p. 417). Hence, Changez narration of his point of view reveals a postcolonial attempt to emphasise the oppressed side of the story.

For Changez, as a representative to the colonized perspective, he comes from a family that cherishes tradition and preserves principles. He knows what it is like to experience life's ups and downs. On one side, he observes young people born into wealth yet lack delicacy and decorum. From a postcolonial viewpoint,

"mimicry" is most frequently found within colonial and postcolonial writings wherein members of a colonized society, such as Indians or Africans, copy their colonizers' speech, attire, politics, or cultural mindset (Morey, 2011, p. 147). For Changez his attempts to replicate the American way of life in order to fit in and achieve influence. Changez begins to "imitate" the other culture's attitude, mannerisms, and behaviour reflect the meaning of mimicry in his life style at first. Mimicry is viewed as an opportunistic style of behaviour that occurred throughout colonialism and migrations in which someone emulated a powerful person to acquire access to the same authority. Sometimes the cultural shock of seeing a dominant foreign culture leaves immigrants and colonial subjects with no obvious historical identity to hide.

Changez can be regarded as a person from a distinct time period as he has his own set of expectations and ideals. At first, he seems to be attempting to blend in. moreover, he sees himself a New Yorker, attracted to the city by the money and the need to fit in. He cherishes being a citizen of American society and initially strives to live up to the American standard. However, he is aware that he is special and will never be seen as an equivalent, or even an American "...and was well liked as an exotic acquaintance" (Hamid, 2007a, p.11). He recognises that he will be scrutinised and evaluated as the "exotic" other. Regardless, he creates a hybrid identity. Going to New York gives him the sensation as if he was going home. Changez speaks about his experience in the city (Hamid, 2007a, p. 18). He mentions his own culture in the following phrase: Taxi drivers are fluent in Urdu... the existence of a restaurant providing Samosas and Chana (Hamid, 2007a, p. 18). He is accepted by everyone and is embraced by the diverse metropolis of New York. He foresees a bright life forwards for himself, has an excellent career, and is generally liked. In New York, he recognises aspects of his country, food, and music. This is likely the only place in the country where he feels secure; "I was, in four and a half years, never an American; I was immediately a New Yorker," he says (Hamid,2007a, p. 19).

Wainwright and Jim, the other two characters in the novel are aware of Changez's misery. Wainwright sympathises with him till the very end, whilst Jim recognises his brilliance and hard work but puts work first.

When he travels to the Philippines, for example, he makes it a point to show that he is a Filipino; yet, white Americans are treated differently. He despises his cultural identity yet is unable to alter it. He berates himself for becoming an American in order to seem more positive. Between the two egos, there are a lot of conflicts. He brags about his profession and imitates the culturally privileged American society to seem powerful, which provides him a feeling of safety. At the time he goes to the house of his girlfriend, he tells the gatekeeper about his job, and the gatekeeper treats him badly; like he mentions, it has its expected impact (Hamid, 2007a, p. 26). New York and Manila, according to Changez, are both richer than Lahore. This disturbs him; "I attempted to act and Speak, as much as dignity would permit, more like an American" (Hamid, 2007a, p.32). As a result, the concepts of 'self-division' and 'hybridity' are both enhanced. Bhabha (1994) asserts that the evidence of the colonial power's output is its varying capabilities and its fixed principles and "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)" and that "the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects" (p. 112).

The shifting forces that the great impact of America and New York City that Changez asserts on his self-realization and identity is not enough for him to convert to certain specific identity. The pure identity for the hero is to be hanged between the many realms emphasising the influence of the colonial power represented by his life in America. Furthermore, Changez is very concerned about his country's problems. He is disturbed and preoccupied with the tension between India and Pakistan. He is unable to appreciate his success later when he is promoted to the top of his company and receives a substantial bonus since he is terrified that his nation is approaching war. When he returns to New York, his identity crisis comes to a head. He had a clear insight into America after 9/11. He is the only one of his staff that gets detained at the airport for an ethnic heritage check. He is enraged by the stares, words, and racism he encounters. He starts growing a beard. Changez's co-worker, Wainwright, seems to understand and sympathise with him. "Beware the dark side, young Skywalker," Wainwright warns, alluding to Star Wars and hinting at what is coming: "Beware the dark side, young Skywalker," as Changez loosens up and embraces the

American way of life (Hamid, 2007a, p. 21). On the other hand, Wainwright does not advise Changez to shave his beard when he acquires one. Jim, Changez's supervisor, is the first person to identify Changez's lacking of real belonging: "You know where it comes from?" says Jim, who hails from a poor family himself. It stems from a sense of disconnection "(Hamid, 2007a, p. 23). Even before Changez, he recognises it. Changez is plagued by feelings of solitude and dislocation throughout the novel. In many instances, Changez refers to himself as a New Yorker.

Changez's interlocutor is on edge for no reason. The narrator assures his audience that he does not want them evil and that it all in his environment appears to be alerting him to the dangers of stereotyping and dramatization, which causes dread, mistrust, and precaution to be his first response in Lahore; "I see I have alarmed you," says the first statement, and: "Do not be alarmed by my beard" (Hamid, 2007a, p.1). He especially mentions it when confronted about his beard, which is often connected with radicalism and terrorist activity. Another example is when an unidentified guest becomes suspicious of a server, only to discover that he is the manager. When Changez speaks to the guest, his sarcastic tone seems to ridicule his overblown apprehension. They seem to be reinforced in this belief by the events of their daily lives.

The events of 9/11 increase Changez's challenge to become a member of these different civilizations; these "opposites,". His anti-American emotions are exacerbated by the way this matter was handled. Changez may see the same situation from both an American and a Pakistani viewpoint because of his hybridity. He recalls after visiting the city and arriving back in Lahore that winter, how American is his own look:

At first, I was surprised by how run-down our home seemed, with ceiling fractures and dried paint bubbles peeling off where humidity had infiltrated the walls. Even in the faint light of the hissing gas heaters, our furniture seemed old and require repairs and reupholstery. I was disappointed, but not as disappointed as to discover it in such a stateóno, crushed me. It smelt like mediocrity since it was my forefathers' genealogy (Hamid, 2007a, p. 56).

His perspective of his home shifts in an instant. On the same page, he reflects on how he has become the same thing he despises as a Pakistani, a son, and someone

who grew up in Pakistan. He understands that he has changed. He realises that living in another society has altered him, and this realisation disturbs him. He explains that he sees what surrounds with a foreigner viewpoint, however this specific sort foreigner who is an arrogant and unsympathetic American who upsets him in the schools and businesses (Hamid, 2007a, p. 56). However, when he first learns about the World Trade Centre assault, he grins. He sees it as a win in the back of his mind, not because he is a terrible guy who relishes violence; “I was caught up in the symbolism of it all, the fact that someone had so visibly brought America to her knees” he adds (Hamid, 2007a, p. 35). America, he believes, is no longer invincible.

Hamid (2017) states, in his autobiography, that “[In] the stories we tell of ourselves we were not the crazed and destitute radicals you see in your television channels but rather saints and poets” (p. 47). It furthermore sets him apart from the image of a Westerner. He examines how various aspects of eastern culture are presented and interpreted. According to Darda (as cited in Mosaic, 2012), Agamben characterised Bush’s behaviour after 9/11 as “emergency became the rule” (p. 117). Those accused of being criminals are immediately placed in the defence. Changez loses Erica to despair and possibly suicide. He will never be allowed to live in the United States, much alone establish a family or work. While on a business trip to Chile, he is impacted and perplexed by what is going on in his country. He understands politics for what it is; “My blinders were falling off, and the unexpected enlargement of my field of vision left me dazed and immobilized,” he says (Hamid, 2007a p. 65). He admits that how America “conducted itself in the world” and intrude itself into the affairs of other nations has never been his cup of tea (Hamid, 2007a, p.70). According to Edward Said, imperialism manifests in cultural, political, intellectual, economic, and social actions. This is the turning moment in his conflict.

Changez’s political background influences his subsequent response and rejection. Changez’s hybridity allows him to be aware of and appreciate both cultures and viewpoints. He is more conscious and less prone to absorption. It helps him to understand the unfairness and inequality that has been perpetrated on him and his people. Rather than signifying corruption or degradation, Ashcroft, Griffiths, and Tiffin believe that hybridity is the most pervasive and powerful form of subversive

resistance because it, as Bhabha (2003, p. 44) explains it denotes the essential distortion and removal of all locations of prejudice and dominance. He views hybridity as a cultural problem which should be resolved by the people who have authority over it and the authorities. It is more of a conflict between the two varied groups and has nothing to do with descendants or families. Hybridity is difficult due to colonial delineation, which shows their colonies' rejection. Therefore, when weaker cultures collide and converge with the better ones, they paradoxically alienate their authority. According to Bhabha (1994, p. 114), Cultures diversity cannot anymore be recognized or assessed as subjects for epistemological or moral reflection: Cultural diversity are not just there to be observed or used as an excuse. Furthermore, the opposing sides of uncertainty provides subversion of conventional discourse. The repositioning of the symbols from the native culture is the sole element that distinguishes the two.

When Changez does not fit into American culture in any manner as he fails to instil a sense of belonging among his audience. He does not feel at ease with his girlfriend, Erica, with whom he tries but is unable to share her life. Depending on Bhabha (1994), it can be seen that he turns to hybrid character in a hybrid relearn; a state of in-betweenness, and that his identity and self-realization lies “in- between the designations of identity ... this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy” (p. 4). Thus, Changez realises that his attempts are futile. His employment is meaningless to him. Others, in his immediate neighbourhood, have avoided mainly him. He is an unexpected guest with a beard.

Although it is fair to believe that the novel’s climax depicts the future of ties between the United States and Pakistan, or the east and west, the novel’s ending allows the reader to fill in the blanks as to what happens next. Both have the power to either embrace or reject the other. Even though both parties are wary of each other and neither entirely trusts the other, there is still hope for a future of cooperation and understanding. Everything hinges on the result. Because of cultural hybridity, Changez may be able to observe two civilizations side by side. Politics, on the other hand, shapes and affects it. Changez attempts to always be in the centre, yet he

exceeds expectations because of his cultural, political, and personal experiences. It makes no difference whether his answer was warranted or not, whether it was correct or incorrect; what matters is the process that led to it and how it was handled.

Changez's retrospective account of 9/11 in *The Reluctant Fundamentalist* leads to other similar identifying realisations. For example, the aftermath of the disaster is shown in one paragraph as a test of his American identity:

Now, sir, I'm unsure whether I ever had any faith in the stability of the foundations for the new life I was trying to build for myself in New York. Of course I wanted to believe; at the very least, I wanted to avoid disbelieving with such fervor that I did all in my power to avoid connecting the apparent dots between the collapse of the world around me and the oncoming demise of my own individual American dream. (Hamid, 2007a, p. 106)

As the metaphor of foundations and building indicates, Changez wants to make a home in New York. The catastrophe forces him to reconsider every element of his life in America, and his skepticism leads to a fundamental split. The loss of the American dream becomes a macro-event, which he calls "crumbling" (Hamid, 2007a, p. 67). The identity of migrant disintegrates quickly as its bases are built on a vision of America broken by 9/11.

Throughout the novel, other characters, besides Changez, are also suffering social isolation as a result of cultural hybridity. There are alienated characters on two levels, much like a stranger caught in the middle of bizarre incidents, while Changez is forced to reassess his whole identity in the wake of 9/11. Jim, Changez's employer at Underwood Samson, understands his employee's predicament and shares his tale as an American who goes rich after being poor. Changez's love interest, Erica, is likewise a symbol of alienation. Both of them show an increasing depression which is motivated due to the 9/11. Erica may readily be construed as a metaphor for "America," which shrivelled into terror after 9/11, according to James Lasdun's play assessment. The protagonist's internal struggle seems to be a brilliant depiction of the country's challenging self-definition. Aside from the specifics of the migrant's experience, the writer also depicts the way that the occurrence may affect one's feeling of belonging (Hamid, 2007a, p. 75).

Finally, this reinvention lies at the heart of *The Reluctant Fundamentalist*. Aside from 9/11, the storyline centres on a meeting between Changez and an American in Lahore. As readers learn in the story's final pages, the latter may be an agent dispatched for asking about Changez's opinions following 9/11. Bhabha has termed "Mister In-Between" due to his hybrid as well as uncertain nature of identity (1996, p. 96). The main character suddenly finds himself in a new strange space that does not fit with his previous cultural background or his current situation before 9/11. A hybrid third world evokes the questions of identity, belonging, and self-identification in the mind of the character causing an everlasting state of confusion. In addition to that, the cultural identity of the whole immigrants is questioned which enhance the feelings of lost and unbelonging for many people. The many different spaces that the writer creates support intertwine between each other to support the idea of hybridity and the state of in-betweenness. Changez tells the gentleman about his background, but his narrative is often interrupted by events in Old Anarkali's plaza; for example, Changez spots bats "circling rather low," which "anger" and "surprise" the American man (Hamid, 2007a, p. 86). Consequently, the American man's experience in Lahore is eerily similar to Changez's rising fear as a Muslim New in York following the events, to the point that the American man himself turns to be a stranger. The decision to tell the story from Lahore rather than New York alters the status of the Pakistani figure in the post-9/11 global system.

Moreover, national, cultural, ideological, linguistic, and physical limits and boundaries are constantly being reshaped and reconfigured as a result of globalization, which causes uncertainty about the idea of home as one's sense of belonging and makes defining one's own and a community's identity very challenging. Understanding the fragile, erratic character of un/homeliness may lead to an understanding of the actual nature of constructing identities and the complexity caused by the transforming forces of multiculturalism and transnationalism.

Changez, who is particularly interested in reciprocities and conversations across the colonial boundary, may also be described as Mister-in-between because of his unforeseen ventures into the familiar and foreign: Such meetings have shown that re-establishing one's borders after a relationship has fractured and dissolved them is

not always easy: No matter how hard we try, we cannot reconstruct ourselves as the self-sufficient entities we once imagined (Morey, 2011, p. 139). Changez's paradoxical and confusing thoughts and behaviours become more evident for he swings between the opposing sensations of homeliness/unhomeliness that makes him a "cultural misfit," i.e., today, a part of us is outside, and a part of the outside is inside of us (Hamid, 2007a, p. 86). Changez ultimately evolves into a creature whose existence includes both the familiar and the strange. According to Valerie Kennedy, Changez ambivalently embraces and confronts Orientalist clichés of Pakistan and the East, that might be seen as an acknowledgment of his complex connection with the home, whose interpretations and borders fluctuate together with Changez's self-image (as cited in Morey, 2011, p. 137).

When the limits of home become hazy and unclear due to the unhomely presence, it is hard to reconstruct a sense of belonging; Bhabha states, that:

To be unhomed is not to be homeless, nor can the unhomely be easily accommodated in that familiar division of social life into private and the public spheres. The unhomely moment creeps up on you stealthily as your own shadow and suddenly you find yourself [...] in a state of incredulous terror. [...] In that displacement the border between home and world becomes confused; and, uncannily, the private and the public become part of each other, forcing upon us a vision that is as divided as it is disorienting. (2021, p.141)

Bhabha (2003, p. 176) states that the terrible sensation arises when the individual loses the ability to recognise his/her own self. Thus, Changez's restlessness is compounded by his fluid self, which counter the concept of a permanent and stable self. According to Greta Olson (as cited in Morey, 2011, p. 142), Changez adopts and executes various personalities and identities during his self-identification process, like Pakistani Prince, anti-American activist, meritocrat, and Chris. The safety and security of home are disturbed and unsettled by the diversity of one's self and identity, which is inextricably linked to the unhomely. Changez and Erica's affair is a metaphor for the coming together of conflicting forces, the domestic and the alien. Even after permanently returning to Pakistan, Changez considers Erica to be the face of America, thus he was attached to her. This

relationship becomes a vital part of his mind and psyche, generating a sense of alienation and displacement:

My inhabitation of your country had not completely stopped. I stayed emotionally tied to Erica, and I brought a bit of her with me to Lahore—or, maybe more properly, I lost a piece of myself to her that I could not replace in my hometown. (Hamid, 2007a, p. 107)

The existence of many parts of a culture in a multicultural context, permits the absorption of the unhomely into the body of the home. Changez feels at peace in New York because of the friendly and open atmosphere, and the broader socio-cultural manner that encourages resistance against dissimilarities and diversity. For example, if Changez encounters Urdu-speaking taxi drivers, he may lunch at Pak-Punjab Deli in New York, which serves local Pakistani cuisine:

[...] relocating to New York felt like an unexpected return home.” However, there were additional factors: The availability of the Pak-Punjab Deli, which offers samosas and channa only two blocks from my East Village flat; the synchronicity of crossing Fifth Avenue during a parade and hearing [...] a song to which I had danced at my cousin’s wedding. (Hamid, 2007a, p. 127)

When he utilises public transportation, he would normally fit within the different complexions (Hamid, 2007a, p. 136), he does not feel alienated or ostracised in New York as a subaltern since he is seen as a local:

On street corners, tourists would ask me for directions.” In four and a half years, I was never an American; I was immediately a New Yorker. [...] I feel emotional when I think of that city. It continues to have a particular place in my heart, which is very astonishing. (p. 136)

Besides cultural hybridity, the "systematic pragmatism" and "meritocracy" demanded by "professionalism" in the United States upend the concept of home since the boundary lines of home are enlarged to the stage in which it embraces the World so long as it guarantees and provides the most valuable point to the capitalist economy and appears to apply itself single-mindedly to the accomplishment of the goal (Morey, 2011, p. 138). Jim defies his status as a foreigner by believing in pragmatism and meritocracy. He exhorts Changez to follow the story: "Meritocracy exists here. [...] We aspire to excellence. At the best universities in the country, you were the strongest applicant. That's how you get here.” (Hamid, 2007a, p. 121).

Putting a white mask on a black face to obtain acceptance and recognition from others expresses a strong desire to have a feeling of belonging in a foreign environment. Changez engages in acting out and deceit since he is aware that he will not be appreciated for who he really is. At Princeton, Changez pretends to be “a young prince, generous, and care-free” which was a dream come true for him. Princeton made him feel like “he was a movie star, and anything is possible” (Morey, 2011, p. 142). He tries hard to portray himself as a young man who was "clean, well-dressed," with such a "educated dialect." Changez cultivates intimate relationships and pays careful attention to Western norms and behaviour to avoid seeming out of place in his contacts with the upper crust; “I spent the day trying on different outfits” (Morey, 2011, p. 137), “I knew her family was well-heeled, so I dressed the way I expected them to: stylish but easygoing” (Hamid, 2007a, p. 78). He desired to acquire an American identity, thinking that doing so would elevate him to the status in the eyes of the rest of the world, of a respectable guy. Changez is motivated by Jim, who gives him the confidence to think he can cope with the strange. The hotel personnel would have recognized Jim as a man of importance, and the smiles and consideration he received were stunning to watch. "It felt wonderful, and it felt even better when I saw the way the hotel employees responded to him”, the author said’ “I was our group's only non-American, yet I had the impression that my Pakistaniness was hidden under my suit, my expense account, and, most importantly, my friends” (Hamid, 2007a, p. 82).

According to Bhabha (2003, p. 164), unhomeliness is a postcolonial experience in a postcolonial context that frees individuals from the rigid limitations and restrictions of homely identities and enables unhomely people to inhabit the homey territory. As a consequence, the sensation of alienation may be liberating for the otherised colonial subject, evoking “the stirring of emancipation” with the realisation that he or she is not inherently bad, “backward, degenerate, uncivilised, and retarded” (Bhabha, 2003, p. 176). This awareness, as Changez argues, leads to a rejection of the colonizer’s imposed identity. Changez vigorously fights to feel undesired in America by opposing colonial notions and refusing to adhere to colonisers’ perceptions of the colonised. His sense of belonging is built on his relationships, connections, and ambitions, rather than the physical boundaries of his

home. His business qualifications, which secure him a well-paying position and a girl he lusts for, put him at ease in New York. His enormous skill and potential for achievement and his competitiveness and passion for success are lauded, making him feel welcomed, included, and accepted in New York. He labours hard to avoid projecting an impression of backwardness or primitiveness on others. His “natural politeness” and “sense of formality” are especially warmly accepted by his American colleagues (Hamid, 2007a, p. 123). After all, America, like Pakistan, is a former English colony. Hence, an Anglicised accent is certain to be linked with money and power in your nation, just as it is in mine. Changez positioned himself as an ambiguous part of New York life, rather than the otherised subaltern. He has a “ambivalent, transgressive, fluid positioning of himself and his work” which “moves back and forth across a boundary that acknowledges that I can be black and good, black and bad, and that I can also be black and white” (Hamid, 2007a, p. 83).

Identity fluidity, which lacks a solid core and essence, also creates the impression of being split between the homely and unhomely. Changez indicates “inwardness from the outside” in the United States but depicted the both sides of Pakistan. In the foreword to *Location of Culture*, Bhabha emphasises the need to think and act beyond “the narratives of originary and initial subjectivities” (Singh, 2011, p. 83). The lack of cultural authenticity that is accompanied by cultural displacement, which leads to a sense of unhomeliness, creates ambiguity about self-identity in both the coloniser and the colonised. “In this view, the situation of the modern world is unhomeliness” (Singh, 2011, p. 86). The boundary between home and world becomes muddled in that displacement, and the private and public become inextricably linked. This is the case with Changez, who sees himself as a dual-hemispheric creature.

I did not have a solid foundation. I was not sure where I belonged—in New York, in Lahore, in both, in neither—and as a consequence, when she asked for help, I could not give her anything constructive. Because my own identity was so frail, I was eager to try on the part of Chris. However, by doing so, and by failing to present her with an alternative to her continuous need, I may have pushed Erica even further into her own confusion. (Hamid, 2007, p. 121)

According to Bhabha, unhomeliness is “disorienting,” “alienating,” and “disturbing” since the consciousness of unhomeliness inside the sphere of home generates an unsettling feeling that leads to perplexity (Bhabha, 2003, p. 172). “Suddenly, the home transforms into another world,” writes Bhabha in his book *The World and the Home*, adding that “It was as if everyone discovered that he had unknowingly entered a strange house, and it was hers” (Bhabha, 2003, p. 172). Changez experiences the same anxiety when he returns to Pakistan for a short holiday, vacillating between his newly acquired American persona and his true Pakistani one. The more at ease he feels in a Western context, the more uncomfortable and alienated he feels in his community. He realises ironically that he perceives his home and culture through the condescending lens of Americanness when he despises the filthiness of his house and the poor condition of his surroundings. Changez feels embarrassed and humiliated by his inability to feel at ease in his own country.

The terrorist attacks on 9/11, precipitated this fundamental shift by creating doubt and confusion regarding his stance at home and in New York. Changez’s mental decolonisation and restoration of repressed thoughts and emotions start with this tragic disaster, a turning point in the storyline. When he hears that the two buildings had collapsed, he gets shocked to feel excitement and delight rather than sadness and despair. Furthermore, the circumstances surrounding the explosion and the treatment Changez suffers compels him to embrace his Pakistani identity with pride and self-respect. Changez’s cosy environment in America became an unwelcome, dangerous, and strange one after 9/11. Following the terrorist attacks, America’s liberal cultural mindset was abandoned, and Americans started to commit acts of tyranny, exclusion, and violence toward Muslims, instilling fear. When Changez returns to America after a holiday in Pakistan following 9/11, he is detained at the airport on suspicion of probable threat, and is taken by military personnel and forced to remove his garments, creating resentment and embarrassment. As a consequence of widespread stigmatisation, he feels alone and ostracised; “The FBI was raiding mosques, shops, and even people’s houses; Muslim men were disappearing, perhaps into shadowy detention centres for questioning or worse,” (Hamid, 2007a, p. 52). Changez heard of Pakistani cabdrivers being physically

assaulted at the Pak-Punjab Deli. He is particularly astonished and saddened by tales of Muslim workers facing discrimination and being sacked at work. He cannot force himself to react or reply at first because he does not want to seem to have “loyalties could be so divided” (Hamid, 2007a, p.60). When he realises that his idealisation of Americanness is an illusion and had nothing to do with the truth, he abandons his sight of Americanness and reverses his focus back toward America by wearing Pakistani glasses. Rather than hiding his Pakistani ancestry, he now boldly and provocatively displayed it, particularly in his physical look. Despite his mother’s cautions and the possible problems, it may cause at this time of uncertainty and upheaval, he does not shave his two-week-old beard:

Perhaps it was a form of protest on my part, a symbol of my identity, or perhaps I was trying to remind myself of the reality I had just left behind; I cannot recall my exact motivations at the moment.” “All I know is that I did not want to blend in with my colleagues’ army of clean-shaven kids, and that I was extremely upset within for a variety of reasons. (Hamid, 2007a, p.67)

Changez is able to liberate what have been suppressed culturally, historically, and personally as a consequence of the 9/11 terrorist attacks:

I turned on the television and saw what at first I mistook for a film,” he said. But as I continued to watch, I realised it was not fiction, but rather news. I saw the collapse of one of the World Trade Center’s twin buildings, followed by the other. I smiled after that. Yes, as horrible as it may seem, my first response was to rejoice. [...] I was interested in the gravity of it all, in the thought that someone had so openly pulled America to her knees. Oh, I see I am only contributing to your discontent. Of course, I understand; seeing someone else rejoice over one’s country’s sorrow is maddening. But you can never be completely rid of such feelings. (Hamid, 2007a, p. 62)

He could not understand why he wants to see America suffers, despite having graduated from an American university, has a rewarding and well-paying job, and goes dating an American woman. Later, he realises that the idea of bringing America to its knees is both inspiring and fulfilling, for the image of America as invincible and all-powerful has gone, and the distinction between self and others has lost its meaning. So, rather than pity, he feels a great deal of rage at America as the return of the downtrodden.

Changez's sexual encounter with Erica also reawakens the repressed in both Erica, who symbolises America, and Changez, who represents the East, which has internalised the inferiority notion and strives for whiteness, resulting in self-disgust and shame. Changez's efforts to win Erica are a metaphor for his ambition to conquer and penetrate America, whose cultural triumphs and progress have been romanticised in the East's colonial consciousness (Singh, 2011, p. 81). Erica's anxiety and disquiet during sexual contact, on the other hand, result from a long-buried cultural apprehension of miscarriage: "That—apparently despite herself—her body had rejected me" (Hamid, 2007a, p. 44). Erica and Changez's physical touch is equally repulsive to the silent American audience in Lahore:

I felt her skin break out in goose bumps, and I pulled her to me, embracing her gently and kissing her forehead, then her lips. She said nothing, struggled, and just complied as I undressed her. I could feel her hold on me at times, or hear her take the slightest of breaths. She was fairly silent and calm, but my desire was so intense that I disregarded the growing wound on my pride and went forward. It was difficult for me to enter her; she did not seem to be thrilled. She did not say anything while I was within her, but I could see she was uncomfortable, so I forced myself to stop. (Hamid, 2007a, p. 62)

They only have physical contact when he persuades her to pretend to be Chris. He voluntarily gives up his genuine self by wearing the white mask, and this self-denial brought up emotions of discomfort.

The unsavoury characters often have twin personalities who live between the lines, which is a common motif. Mirroring helps one to see who s/he should and should not be. *The Reluctant Fundamentalist* includes doublings and mirror figures whose major goal is to help the main characters release repressed anxiety. Thus, enabling them to view the other world (Herman, 2013, p. 421). Changez sees himself with a taxi driver who, for no apparent reason, gazed into his eyes with great hatred when he is in the Philippines on business. His exchange of glances with the taxi driver in the Philippines fuels his self-criticism, which leads to an epiphany:

I was travelling in a limousine with my colleagues. We were trapped in traffic, unable to move, and I peeked out the window to see a jeepney driver reciprocate my gaze from a few feet away. I had no understanding why his face was filled with open hatred. We had never met before. But his

contempt was so overt and personal that it annoyed me. I became infuriated as I returned his stare—you will have seen throughout your time here that we Lahore men take gazing quite seriously”. (Hamid, 2007a, p. 82)

He considers the taxi driver’s possible reasons for showing his fury and hatred. His animosity may originate from resentment of the privileges represented by his excellent suit and car, or he may just despise Americans. However, Changez eventually realises that he and the taxi driver share a trait:

Third World sensibility.” “When I turned to address one of my colleagues’ questions, something strange occurred.” “You are so foreign,” I thought to myself as I looked at him, his light hair and beautiful eyes [...]. I felt closer to the Filipino driver than he did at the moment; I felt like I was acting when I should have been walking home like the others on the street. (Hamid, 2007a, p.68)

Furthermore, Juan-Batista makes Changez glad in leaving America that had covered the truth. According this situation, two worlds emerge in the mind of Changez and he choose to be with the world of his original culture. The inadequacy that orientalism gives to the East simultaneously works to establish the West's supremacy as the strands of a binary opposition characterize each other. The East's sexuality, irrationality, primitivism, and authoritarianism portray the West as being rational, liberal (Bertens, 2007, p. 205). As Bhabha explains that the “colonial discourse produces the colonized as a social reality which is at once an ‘other’ and yet entirely knowable and visible” (1992, pp. 70-71). Therefore, stereotypes seem to explain why other people seem weird by translating the unfamiliar into coherent terms: The Chinese are invariably deceptive, the Irish are always foolish, and Arabs are fundamentally violent. As the colonized are integrated into Western knowledge, the gap between the colonizers and the colonized shrinks. Colonial prejudices, however, also work in opposition to perpetuate this sense of separation:

He [Changez] saw himself as “a modern-day janitor, a servant of the American empire at a time when it was invading a country with a kinship to mine and was perhaps even colluding to ensure that my own country was threatened with war. Of course, I was experiencing difficulties! Naturally, I was conflicted!. (Hamid, 2017a, p. 178)

On the other hand, Erica does not feel at home in America and cannot be anchored anywhere in the world since she is unable to adapt to continually altering

boundaries and meanings. Her strong attachment to her late partner indicates her desperate need for stability and consistency to feel comfortable and optimistic. Erica has not been at peace in the United States after the death of her lover. His death can be seen as a metaphor for losing a pure and authentic self and identity, invoking longing for the myth of national purity, uncontaminated identity and culture, and a world isolated from the self and the other. Erica is influenced by her unconsciousness, which leads her to view the existence of non-Americans as a threat to the self's security; consequently, her contact with the unsavoury at home cause her uneasiness and restlessness aggravation, which she never learns to overcome. Erica is "settled and independent life" (Hamid, 2007a, p.178). She seeks an anchor to restore and fulfil her sense of home amid the unhomey since she feels physically and mentally unhomey at home. Erica does this often by inquiring about Changez's residence; "You exude a strong sense of belonging [...] This sense of belonging to a big family." It is extremely lovely. It offers you a strong sensation" (Hamid, 2007, p.132).

Erica, who has lost her feeling of belonging and is trying to restore it, sees Changez as the epitome of home. Erica is trapped in this situation since Changez's strangeness and foreignness make her feels even more undesired in her community. After experiencing "her mind without feeling bad about it," Erica finds herself in a facility in the far countryside where she is isolated from the rest of the world and lives in "the traumatic ambivalences of a personal, psychic history" (Hamid, 2007, p. 152). She has completely withdrawn into the secure confines of her own house and private shell; unable to deal with the complexities of life outside. When Changez pays Erica a visit to the clinic, she realises she cannot get away from feeling uncomfortable and must either learn to live with it or destroy herself. Because nothing can be restored to its prior condition, the unwelcome cannot be driven away from home. Erica, unable to live without shelter and comfort, takes her own life.

Changez goes through this in *The Reluctant Fundamentalist* in the aftermath of 9/11. He eventually thinks, like the narrator, of a beautiful narrative, who discusses his uncertainties with the audience (Herman, 2013, p. 436):

I ignored as best I could the rumours I overheard at the Pak-Punjab Deli: Pakistani cabdrivers were being beaten to within an inch of their lives; the FBI was raiding mosques, shops, and even people's houses; Muslim men were disappearing, perhaps into shadowy detention centres for questioning or worse. [...] I reasoned that these stories were mostly untrue; the few with some basis in fact were almost certainly being exaggerated; and besides, those rare cases of abuse that regrettably did transpire were unlikely ever to affect me. (Hamid, 2007, p. 107-8)

The varied accounts of vengeance stand in stark contrast to the narrator's allegedly reasonable thinking, resulting in a lack of authoritative discourse: the events of the day can no longer be taken at face value. The use of adverbs: "mostly", "certainly", and "regrettably", emphasise the ironic gap between reality and perception on the one hand and the likely difference between what most people perceive and the obstacles that migrants encounter on the other. The rumours not only spread across Changez's immediate vicinity, but also seem to redefine the locations he previously considers his home. This replica features mosques and businesses and the Pak-Punjab Deli, which is formerly a sign of familiarity. Unlike vertical authoritative discourses of power, Xavier Garnier argues, in "Poétique de la Rumeur" (2015, p. 892), that the narrative use of rumour is decentred and arises horizontally. The creepy effect of rumours in this section is due to their incorporation in the narrative, destabilizing the gaze focused on previously known areas, replacing it with the unfamiliarity of what is occurring.

Instability, which is perceived by both the readers and the characters, drives the hermeneutic process. In both tales, the persistent demand for interpretation is an attempt to understand how the immigrants themselves – not just their surroundings – seem to be doubly alien in the event: strange and foreign.

To summarise, Hamid opposes essentialist oriental language that maintains the fixity of cultural and national identities based on purportedly fundamental disparities. When two cultures meet, a state of un/homeliness develops, and the resulting hybridity creates ambivalence. Like the writer Hamid, Changez is a mix of Eastern and Western civilizations who seeks reconciliation in the transitional zone while building a hybrid identity and exhibiting a willingness to transcend the restricting restrictions of both his native and foreign cultures. Changez and Erica's

frail connection exemplifies the conflicting feelings and attitudes between the self and the other, the West and the East, as described by compassion, respect, hostility, mistrust, suspicion, and loyalty. According to Huddart, Changez's portrayal of the East functions as a colonial twin that undermines the West's self-image.

Changez's desire to win Erica results from his desire to convert her into a home for him, enabling him to escape the unhomeliness of his situation. Throughout the novel, he oscillates between sentiments of homeliness and unhomeliness, both in the United States and in Pakistan, representing the truth that the notion of home is not fixed or stable but may be readily replaced by the unhomely depending on actions and circumstances. Despite his claim to be a "lover of America," Changez has a strained relationship with the nation (Hamid, 2007, p. 162). After realizing that he feels alienated and unappreciative of his cultural heritage and national achievement due to the Americanness of his gaze, he reterritorializes his self-identity by reconstructing his personal history from his Pakistani perspective as a mentally and emotionally decolonized and unhomely person (Hamid, 2007, p. 110).

When Changez first comes to Princeton, he declares that he feels like a movie star and that everything is perfect, but this is not the reality. He must work three jobs to pay for his school and send money home to his parents, which he finds humiliating (Hamid, 2007, p. 12). Turning to be a movie star is a defence tactic in this scenario. This method protects Changez from emotional harm by preventing him from understanding his real state. His life is not as straightforward as it seems in films. Changez also plays his girlfriend's recently departed spouse, enabling her to call him by his given name. Changez may be acting to make love to her, but it is also possible that he is trying to be more "American" or that he wants a piece of Erica's American Dream; "Of course, I cannot claim that I was possessed," he admits, "but I did not appear to be myself" (Hamid, 2007, p. 120). Changez is unconcerned since he meets a lover that has rejected him earlier for intimacy, "Perhaps by taking on the persona of another, I had diminished myself in my own eyes," he continues, revealing his split ego (Hamid, 2007, p. 121).

Changez watches a man driving a jeepney while riding in a taxi and believes that the man is filled with rage during a journey to Manila. Changez returns his look,

which is considered disrespectful in Pakistani society. Changez is baffled as to why the man was so angry toward him (Hamid, 2007, p.76). Changez is divided between his Pakistani and American identities, as seen by the events in Manila. He expresses his unease when he sets aside his Pakistani identity, “The pervasive impression of Changez playing various roles, ....makes the reader feel as if his outer shell, but not his true identity, could be identified” (Hamid, 2007a, p. 7). Changez recognises his co-workers’ foreignness for the first time, and his estrangement from America starts. Changez develops several personal identities in order to fit in, then has an identity crisis. He states: “I lacked a stable core. I was not certain where I belonged – in New York, in Lahore, in both, in neither” (Hamid, 2007a, p. 168).

Homeliness is a feeling of being one with oneself, and Changez seems to have that feeling. He is unharmed not only in America but also within himself. To conclude, Bhabha explains the sensation of being divided between two different cultures, of belonging to both and neither, and of being trapped in a psychological state of uncertainty brought about not just by a person's own psychological disease, but also by the trauma of experiencing cultural dislocation. Being "unhomed" is not the same as being "homeless." Unhomed refers to the state of one's not feeling secure and protected in her/his own home because s/he does not feel at home in it; as a result of her/his conflict with cultural identification, s/he has become a psychological immigrant (Tyson, 2006, p. 42).

## THIRD CHAPTER

### 3. HOMI BHABHA'S THEORIES OF HYBRIDITY AND UNHOMELINESS IN *EXIT WEST*

#### 3.1 An Introduction

*Exit West* is the fourth work by Mohsin Hamid which demonstrates an initial and extremely notable literary reaction to the sensation of political and moral catastrophe that has followed the rapid rises in the number of evacuated persons throughout the second half of the twentieth century. Literary writing obviously lacks the immediate response to international events which is allowed in professions like journalism, especially in the era of electronic communications innovation. *Exit West* was released in February 2017, a little over two years after the number of internally displaced persons reached its greatest point during the war in late 2014. This is noteworthy. Hamid is certainly a well-known author on a global scale at this stage. His notoriety, together with the shortage in number of literary fiction books about the European Migrant Problem which were written and released while the issue was still happening, all contributed to *Exit West* receiving a tremendous level of critical acclaim. *Exit West* received overwhelmingly favorable evaluations, with many applauding for both the relevance and the caliber of the work. The work won the LA Times Book Prize for novels, was named the New York Times Best Book of the Year, and was also nominated for the Man Booker Prize and the National Book Critics Circle Award. As if it required some more high-profile recommendations, Barack Obama listed *Exit West* as one of the twelve novels he had “enjoyed” the most in 2017 (Perfect, 2019, p. 4). Obama’s support for Hamid’s book was somewhat paradoxical, given that Hamid has openly criticized Obama’s international

affairs while referring to Obama as “an amazing man” whom “the world is privileged to have” (Hamid, 2017, p. 113). He criticizes Obama in an essay for *The Guardian* for wanting to “intensify American military involvement in Afghanistan” (Hamid, 2017, p. 16), and *Discontent and its Civilizations* included an essay named “Why Drones Don’t Help” (Hamid, 2017, pp. 165-77).

Nadia and Saeed, the book’s two central protagonists, briefly cross paths one evening in a business session. Saeed meets Nadia and invites her to accompany him for coffee in the campus canteen while donning a full-length scarf. Saeed responds that he pleads in his particular way when she inquires about his nightly meditations. Saeed is shocked to see Nadia driving a bike away after she makes a promise to meet him later for coffee. Nadia proves that she is more independent and modern than Saeed believes. She claims to Saeed that she puts a full-length hijab to deter boys when they gather for coffee despite living alone, being separated from her conventional family, and living alone. The two continue their love affair despite the chaos and violence that are growing in their country. Terrorists and governmental employees coexist in the town’s districts, with the spaces in between being the most threatening. All of the secondary figures in the narrative, the lady who offers Nadia magic plants and Nadia’s former boyfriend, are informed that their deaths are imminent. Due to folklore, mysterious gateways in far-off places would transport people to other places when the city becomes more unsuitable and unreachable as a result of the government’s choice to shut down both power and cell phone services to combat terrorism. Saeed and his father are joined by Nadia after his mother is killed by errant bullets. They create a new household, with Nadia adopting a more maternal than passionate role. Despite the fact that Saeed gets engaged to Nadia and informs her that he does not trust in sexuality prior to engagement, she rejects to wed despite the fact that she loves both him and his father. After being fired, Saeed and Nadia now find themselves in a riskier and more restricted position. They eventually consent to connect with a man who claims to be a representative of one of the mysterious portals. Saeed’s father informs them that he will not travel with them since he fears bringing them depressed and prefers to be close to the memories of his wife. Later, Saeed finds out that his father died of sickness brought on by a refugee relative.

Nevertheless, by weaving together various threads of cultural, religious, heritage, and present truths associated to immigration in his most recent book, *Exit West*, Hamid overcomes the barriers of citizenship, religion, and territory. Although Hamid explores the most brutal aspects of modern Pakistani community in his books, the worst truth for Pakistanis at the time of division was the subject of immigration. Despite the great numbers of authors who have addressed the migratory dilemma in their writings, Hamid's most recent book, *Exit West*, deserves a special note (2017). Due to its relevance and thoughtful handling of present socio-political themes, the book was an instant hit. One of the most significant worldwide issues of our day is immigration, not least because of its enormous scope: every year, thousands of individuals move from one region of the world to elsewhere in quest of protection and financial stability. Groups of individuals have been traveling for hundreds of years because of geographical, political, societal, and economic causes, making it one of the most consistent occurrences in recorded history. The departure of Jews from Nazi Germany and the widespread movement that took place during the partitioning of the Indian republic are two notable cases. Additionally, due to conquests, radicalism, domestic wars, and religious intolerance, people have been fleeing Afghanistan, Iraq, Yemen, Syria, and Burma in more current years (Guterres, 2011, p. 217). The urge to relocate from underdeveloped, impoverished, extremist, and war-torn nations to formed and wealthy states, such as Europe, has been increased as a result of internationalization and the innovative transportation technologies obtainable in modern times, particularly in the twenty-first century.

To enhance the dialogism between the polyphonic parts in the story, a number of brief storytelling vignettes that depict alternative migrant scenarios have been incorporated into the actual plot of Saeed and Nadia. Additionally, the time aspect of immigration has been highlighted together with geographical migration: "Everyone migrates even if we stay in the same residences our entire lives, because we can't help it. All of us are transient beings in time" (Hamid, 2017, P. 209). As a result, the book reads like an iconic metaphorical story suitable for readers of all centuries since Saeed and Nadia's trip represent humankind's path from ignorance to insight. Both as a current fact and as a symbol for human development, immigration has been employed. Saeed and Nadia eventually make their way back to their hometown but

have other travel plans as vacationers. As a result, there is a constant yearning to travel from one location to another. The fact that every migrant in this book passes through enigmatic magical portals is arguably its most intriguing feature. These enchanted entrances provide this story's worldwide theme even more support. Consequently, the existence of portals lends this work a magical character, enabling it to go beyond being the story of a typical couple's relocation to create an allegory for the predicament of modern migrants (Gheorghiu, 2020, P. 28).

The categories of fairy tales, drama, metaphor, fable, scientific fiction, futuristic novels, and experimental fiction are all tossed around in the book in creative ways. As a result, it is as multiform as Bakhtin claims (Bakhtin, 2010, P. 262). *Exit West* actually combines a variety of styles to depict the various circumstances surrounding migration. Firstly, when the story describes a conflict-ridden, unidentified town where Nadia and Saeed are miserable due to tyrannical military control, it seems like a utopian fiction sample. Secondly, the science fantasy narrative of the story is shaped by the ubiquitous availability of monitoring technology, helicopters, and modern media. The moment when Saeed and Nadia bury an aircraft and recite a prayer for it is the pinnacle of technology fantasy debate. Thirdly, the gates resemble a contemporary transportation apparatus from a science fiction story or a device straight out of a fairytale novel like Narnia. Fourthly, Saeed and Nadia represent all migrants, both men and women, and their narrative examines the most likely struggles that every migrant may experience. *Exit West* has hints of symbolism, thanks to its stereotyped aspect. Fifthly, the list of different nutrition, housing, and safety difficulties that migrants must deal with appears more like a professional article on the concerns affecting migrants worldwide. The work also includes an epic-scale description of the trials and tribulations that a migrant must through. Thus, it might be noted that polyphonic writing methods, narrative strategies, and forms offer multiple viewpoints on the current immigration issue (Gheorghiu, 2020, p. 30).

Another key idea in the book is mobility. When we talk about mobility now, we must confront the massive human migrations that have taken place across the world as a consequence of conflict, environmental change, and the terrible levels of

poverty brought on by capitalist policies. This novel is the only recent book that, in our opinion, tackles this sort of mobility as effectively or dramatically as it does. It describes how “people were slipping away from where they had been, from once fertile plains cracking with dryness, from seaside villages gasping beneath tidal surges, from overcrowded cities and murderous battlefields” (Hamid, 2017, p. 65).

The storyline, which has resonances of Aleppo in Syria and Mosul in Iraq as well as Hamid’s own Lahore, is summarized in the headline, in which Nadia and Saeed, a young couple from an unidentified Asian town that has been overrun by “militants”, do undoubtedly “exit” westward via magical gateways towards Mykonos, London, and ultimately California. *Exit West* believes that the heavily guarded border buildings currently being built by, for instance, the Trump Government in the United States and by the European Union, pose a threat because of the mobility of communities caused by the climatic change crisis, state aggression, severe unfairness, and limited life possibility. *Exit West*, however, views population mobility as a democratic possibility rather than a danger, which is unique and extraordinarily fortunate. It enables audiences to get a glance of the substitute to resurgent nationalisms: unity with migrants (instead of violent antagonism toward them), admiration of the actuality of population mobility around the world (instead of militarized hostility toward it), and inevitably, drastic rebuilding of the Western communities’ overactive cultures along the boundaries of fairness instead of power structure and isolation. The unnamed city that *Exit West* opens in is essentially any place that people might leave out of worry of terrorism or in search of more affluence and liberty. Nadia and Saeed are shown in manners that contradict prevalent assumptions about migrants in general and about Muslim migrants in specific with the goal of examining mobility in attempt to counter the narrators and apocalyptic stories promoted by the mainstream press. There is no such concept as the “migrant story” or the “migrant experience”, thus these are individual migrants’ tales that don't purport to be typical. The claim that the war was “adding to an unprecedented flow of migrants that was hitting the rich countries, who were building walls and fences and strengthening their borders, but seemingly to unsatisfactory effect” is made by the ferociously spectacular TV news anchorages, not our continuously unflappable author (Hamid, 2017, p.71). The story meticulously individualizes the image of the

immigrant, which is typically regarded in the multitude and consequently dehumanized as a member of a threatening horde or swarm. What Nadia and the book's readers come to understand is that immigration and the resulting alteration of allegiances and personalities are unavoidable aspects of human experience and life: "We can't stop it; everyone moves, even though we live in the same house our entire lives. All of us have moved throughout time (Hamid, 2017, p. 209). So, with the aid of divinely produced gates that transport refugees to other locations, the *Exit West* is thus a narrative about uprooted individuals and their hardships. The author of the book is speculating about a time when everyone will be a refugee. A migratory apocalypse where everyone appears to be moving is hinted at in passing. It is possible that in the future there may be conflicts and significant climatic shifts. All of this also lends *Exit West* a slight science fiction undertone. The physiological and emotional suffering endured by migrants has likewise been delicately depicted while discussing the issue of unavoidable massive migration of individuals. Hamid makes an effort to change the way we think about ideas like boundaries and nationality. By offering a completely new perspective on global geography and arbitrary limits, he puts forth a very distinct response to the problem of mass human immigration. The author of the story is urging us to reconsider our assumptions about the world and the destiny, as it will be explained in the next section

### **3.2 Exploring Bhabha's Theory of hybridity and Homeliness in Hamid's *Exit West***

In *Exit West*, Hamid introduces the technique of creating a local environment and delocalizing it to be an anonymous setting for his novel. The narrative of Saeed, a marketing professional, and Nadia, an insurance consultant, is told in a way that echoes the specific problems of immigrants as they reside in an unnamed town in an unknown nation. Once the protagonists form a relationship, militants besiege their city and endless conflicts begin. Hamid depicts this nameless city in a way to make it anonymous by stripping it of the majority of its social, cultural, and topographical specificities. Residential buildings, advertisement signs, cafés, green median areas between roadways, and a stock market building are the only descriptions readers can find of the nameless city (Bilal, 2020, p. 418).

The nameless city in Hamid's work is completely delocalized which gives readers the chance to relocalize it in accordance with their own viewpoints. If Saeed and Nadia meet at "a Chinese restaurant" on the first date they had, one may claim that the nameless city cannot be in China (p. 23). The nameless city was relocalized by several commentators as Mosul or Aleppo since *Exit West* was released in 2017, during the peak of the European migration crisis, when reports were in all newspapers concerning the great number of refugees leaving their war-torn nations like Syria, Afghanistan, and Iraq and coming to the west. The nameless city was relocalized as 'clearly [a] non-Western city', or a 'West Asian city' by some readers, while the majority of readers relocalized the city in Pakistan, Libya, or Syria (Bilal, 2020, p. 418).

It is obvious that literary fiction, especially in the era of electronic technology (which is a significant topic in Hamid's novel), is unable to react to global events with the type of urgency afforded in professions like journalism. However, *Exit West* was released in February 2017, just over two years after the number of individuals who forcefully migrated reached its greatest level since World War II in late 2014. (UNHCR, 2014). Hamid was already a well-known author on a global scale at this point. *Exit West* received a great deal of critical acclaim and large readership due to the author's standing in addition to the dearth of literary fiction books regarding the European migrant crisis that were written and released swiftly enough to appear while the crisis was still unfolding (Perfect, 2019, p. 2).

*Exit West* is based on the collective violence that people face in their hometown before they leave it and face racist treatment outside it. When Saeed and Nadia do communicate for the first time after their meeting, further information about the violence occurring in their city is revealed. However, the progression of their love, which takes center stage, makes the violence around them only incidental:

Not long after noticing [a beauty mark on her neck], Saeed spoke to Nadia for the first time. Their city had yet to experience any major fighting, just some shootings and the odd car bombing, felt in one's chest cavity as a subsonic vibration like those emitted by large loudspeakers at music concerts, and Saeed and Nadia had packed up their books and were leaving class (p. 4).

The casual use of the words "just some" and "the odd" in this brief paragraph lessens the feeling of fear posed by the conflict that is occurring, and the comparison of the sound made by car bombs to that made by concert loudspeakers indicates that Saeed and Nadia are more accustomed to having a good time on evening times than they are to experiencing urban violence. Similar to the situation of most refugees in the novel, this violence is positioned as secondary to Saeed and Nadia's romance since it is wedged between their exchanges in the first and last sentences of this paragraph (Perfect, 2019, p. 8).

Saeed and Nadia become migrants soon after their meeting, they transfer from one country to another, becoming fluid and mobile persons who find themselves in a condition of in-betweenness. When Nadia and Saeed fall in love for the first time, their sense of uncertainty initially emerges as they look pessimistically on the future. When the gunfire starts close to where they were living, they immediately experience a feeling of rootedlessness and dislocation. Curfews and fighting planes circling in the skies both contribute to the development of violence and the feeling of insecurity inside the characters. In such environment, people begin to leave their country, abandoning their families, heritage, and most importantly, their home.

*Exit West's* narrative style makes reading about vulnerability an engaging experience. Saeed and Nadia's escape from their unidentified, war-torn hometown via a series of enigmatically appearing doors serves as the work's main storyline, which Hamid juxtaposes with side narratives. These tale gives different people's perspectives on what it was like to live in world full of doors where the only divisions that mattered now were between those who sought the right of passage and those who would deny them passage. The unidentifiable settings and characters puts readers in the metaphorical situation of the homeless who, upon leaving their homelands, encounter a new realm where their preexisting framework of guidance is destabilized (Carter, 2020, p. 10).

While being bombed and circled with drones all the time, Saeed and Nadia start to seriously consider going through the magic doors that have suddenly appeared all over the world. The first door, Saed and Nadia take, opens at a home in

the new area of Sydney, Australia. The door “was dark, darker than night, a rectangle of complete darkness – the heart of darkness. And out of this darkness, a man was emerging” (Hamid, 2017, p. 8). This quick relocation of the protagonist that cut through time and space is coherent with the concept of unhomeliness. According to Bhabha, time and place become one and a new space emerge that link past and present locations together. “Unspoken unrepresented pasts [...] haunt the historical present” (Bhabha 1994, p. 147).

The scene, in which the man struggles to push himself through the doors while being described as black, with dark skin and dark, big hair, mirrors the journey described in Joseph Conrad's *Heart of Darkness* in reverse, despite the fact that the man is not connected to a particular country of departure. These doors both force migrants like Nadia and Saeed to rewrite their emotive and internal maps of belonging and aggravate the power imbalances that already exist between the countries of the north and the global South. They enter the doors and transform into citizens that are waiting to be granted a permission of new life. they experience the timelessness of waiting in ways informed by specific groupings of power that describe the experienced dimensions of time and place (Lagji, 2018, p. 2). These doors are quite significant in creating the hybrid identity on the protagonists as they facilitate their transition from one cultural location to another. According to Bill Ashcroft *et al*:

Hybridity occurs in postcolonial societies both: as a result of conscious movement of cultural suppression, as when the colonial power invades to consolidate political and economic control, or when settler-invaders dispose indigenous peoples and force them to “assimilate” to new social patterns. It may also occur in later periods when patterns of immigration from metropolitan societies and from other imperial areas of influence continue to produce complex cultural palimpsests with the post-colonial world (Ashcroft *et al*, 2007, 183)

The fact that Saeed's father refused to go due to having Saeed's mother's grave in their hometown presented Saeed with a moral problem on whether or not to leave. In this context, Saeed declares: “when we migrate, we murder from our lives those we leave behind” (Hamid, 2017, p.98). Nadia, on the other hand, is conflicted about her first trip into the outer world. In addition to being under the mercy of

strangers, life in a new country depends on the nature of people and economy of the new land. She takes that trip, however, because she sees it as the only chance for better life (Rivaldy, Budiman, & Tambunan, 2020, p. 1119).

the intertextuality between *Exit West* and *Heart of Darkness* is enhanced when the stranger appears in Sydney and the omniscient speaker says, “His eyes rolled terribly. Yes: terribly. Or perhaps not so terribly. Perhaps they merely glanced about him, at the woman, at the bed, at the room” (Hamid 2017, 8). The door is described in *Exit West* as having a heart of darkness; nonetheless, this description comments on, rather than reintroduces, the racism of Conrad's text. In contrast to Marlow's clarity and discrimination in *Heart of Darkness*, Hamid's text gradually shifts opinion from clarity about terrible rolling eyes to uncertainty of ‘perhaps,’ exposing the Conradian racism of ‘rolling eyes’ and highlighting the uncertainty that permeates these fleeting, unplanned encounters. The doors of *Exit West* allow for simple mobility through time and space, seemingly open to all, in contrast to *Heart of Darkness*, where Westerners move but Africans mostly stay immobile, locked in both time and space in the Congo (Lagji, 2018, p. 7).

For the main characters of *Exit West*, the definition of home becomes the unhomey. Hamid illustrates how the notion of home changes for each of his heroes as they navigate the uncertainties of the refuge and their troubled previous country. But readers also discover that this text provides different ways of understanding the meaning of a nation. ‘The War on Terror’ is set up to be a never-ending emergency which leads to split viewpoints in terms of how people define themselves. This skepticism is typically a sign of the conviviality that exists in heterogeneous communities and encourages cross-cultural interaction on both a local and global scales. Hamid's works clearly depict this conviviality. Nadia had a Filipino friend in their previous home, and they used to go together to a Chinese restaurant. However, the stress between the indigenous people and “the other” is increased in the novel, and the majority of the conflicts are caused by inter-ethnic and inter-religious society struggles that, when taken to the maximum point, turn violent (Rivaldy, Budiman, & Tambunan, 2020, p. 1116). Thus, Nadia and Saeed are

attempting to live in a wild world where human existence appears to be purely accidental. (Tekin & Turgut, 2021, p. 62).

One of the most obvious ways in which Hamid depicts the Global division between North-South is by contrasting the delocalized, faceless city in the Global South with sharply identified cities in the Global North such as London, San Francisco, and Mykonos. Mykonos and London are characterized in extremely localized ways, in contrast to the nameless city in the story, which is defined only as a place of residence (Bilal, 2020, pp. 419-420). In the book, Mykonos is still referred to as a "Greek island" and "a great draw for the tourists in summer" (p. 106). Similar to how London is described in geographically specific terms, it begins with migrants occupying an unoccupied palace in the district of Kensington and Chelsea, with "the absentee owner always discovering the bad news too late to act" (p. 129).

Despite the state providing a shelter for migrants, in order to live in a new nation, they must abide by the laws imposed by the host country. The native population continues to treat refugees poorly. They are given the laws that departs from the customs of their own place. Thus, They strive to decide who they are. Identity is what makes a person separate from the crowd. The refugees must decide whether to adopt the mentality of the host society or that of their own country while they are at a crossroads in their identity. They are given a choice between remaining in the new area and assimilating into its culture or leaving the country that they struggled a lot to reach. In this particular struggle the meaning of in-betweenness appear. They must live in order to acquire their identities. They continue to shift from one location to another to stay alive and that makes every place they live in temporary and unhomely (Randa & Anwar, 2020, p. 87).

Waiting affects Saeed and Nadia's perception of time, just like it does for the rest of immigrants. Saeed and Nadia arrive to Mykonos and live in a camp for refugees after going through their first door. They try to rush with the throng toward a new door that is said to lead to Germany, but it is closely guarded, like many doors leading to locations in wealthier nations, and they are refused entry (p. 12). Hamid tells the readers that days passed like this, full of waiting and false hopes, days that might have been days of boredom, and were for many, but Nadia had the idea that

they should explore the island as if they were tourists (p. 133). While some refugees in real life use their 'waiting time' for overtly constructive ends—creating social networks, completing proper documents, studying the local language, and working when possible—Nadia in this instance reclaims this idle time for herself, seeing it as 'leisure.' By refusing to portray this time as fruitful, Nadia exposes the camp's time for what it is: a period of extended and indefinite waiting (Lagji, 2018, p. 8).

The attempts made by the migrants to adjust in the new world and determine their identity are a reflection of the problem of being at a crossroads of home. To cope with the new nation, they attempt to assimilate into the culture. When one of the individuals cannot fit into the foreign environment, they return to the culture of their own country. If not, some of them can adapt to the unfamiliar culture, even if it is tough for them to become Westerners. Many of refugees leave the West because they are unable to adapt to it. They establish a strategy to leave Europe when they relocate to another nation. They want to find home to be free of all the inappropriate and discriminatory restrictions they come to face in the west. (Randa & Anwar, 2020, p. 87) consequently, refugees and immigrants are constantly living in a third place that belongs to neither the original home, nor the hosting one. Saeed reflects this idea clearly when he searches for a place that gathers Muslim people like him in the new land:

Around a bend, 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. One afternoon he was there at prayer time, and he joined his fellow countrymen in prayer in the back garden, under a blue sky that seemed shockingly blue, like the sky of another world (p. 151)

The context above shows the regrettable circumstances that cause both internal and external conflicts for immigrants and refugees. The setting alludes to a challenging scenario caused by the disparity in circumstances between the motherland and the new land. Being a new group of people in a new place creates the external struggle for immigrants. On the other hand, Saeed's internal struggle manifest as a result of missing his native country and finding life in a foreign location that causes him to become psychologically unbalanced. He attempts to abandon the western culture in order to overcome such problems, and he also

prays during prayer time with other Muslims. He resumed mingling with his fellow people. Saeed attempts to escape Western society, as seen by the sentence "Saeed began to spend more time there." He wants to return to his native culture. In addition to trying to preserve his home culture, Saeed finds spiritual solace by praying at prayer time (Randa & Anwar, 2020, p. 87).

*Exit West's* worldscape shatters the connection between two well-established components of national identity, history and geography, which correspond to the elements of time and space. The geographical dimension emphasizes the significance of physical location, while the temporal component shows a connection with the past. These two components have been shown to be of primary importance to both postcolonial works and globalization philosophy, which both meet in this novel. Readers are affirmed at the beginning of *Exit West* that "geography is destiny" according to historians (p. 11). Also, they are told that the de-mapping of the settlers from the geographical borders of their home lies at the essence of postcolonial conflict. This idea, of relocating people and drawing borders for them, resulted in a struggle for cultural protection.

absent the airborne dust of the city where he had spent his entire life, and also peering out into space from a higher latitude, a different perch on the spinning Earth, nearer its pole than its equator, and so glimpsing the void from a different angle, a bluer angle, and as he prayed he felt praying was different here, somehow, in the garden of this house, with these men (p. 151).

Hybridity is created here as an outcome off the third pace of the refugees. After all, it is the "cutting edge of translation and negotiation". This is an area that is fundamentally skeptical of definite identities and clear cutting line between self and other. The idea of "original or originality culture" is completely reconsidered in such contexts (Voicu, 2009, p. 160). The novel shows that clearly in Saeed's attitude to the west:

[praying whit Muslims] made him feel part of something, not just something spiritual, but something human, part of this group, and for a wrenchingly painful second he thought of his father, and then a bearded man with two white marks in the black on either side of his chin, marks like those of a great cat or wolf, put his arm around Saeed and said brother would you like some tea (p. 152).

Saeed believes he could more easily adjust to individuals from his native culture, the narrator says "It made him feel part of something," which demonstrates how difficult it is to adjust to a new environment due to local people's pressure to preserve their way of life. Saeed makes use of the adaptation process since he chooses the people and location in this country that best suits his home-culture in order to formulate a new vision for establishing his identity. He makes an effort to return to his own culture since he had forgotten it (Randa & Anwar, 2020, p. 87). He finds this third place with the prayers in the western country because he is neither capable of going back to the nameless city nor can he stay in this new place.

It's crucial to understand people are not the type of creatures that abruptly appear at birth, continue to exist, and then perish on a cliff or enter another dimension. People are made up of some really well-organized groups of things. Humans are capable of thinking of themselves as unique individuals because they are organized as such. However, since there is not a singular personality that exists as one stable thing, humans are always changing. Identity is formed and changed constantly throughout life (Papadima, 2018, p. 421). Thus, moving to a new country and mixing with new people definitely help to create that sense of exile that Bhabha tackles in his writing. According to Bhabha, the creation of certain spaces where the exercise of power is shown on everything, results in making the people both disciplined and diverse, and thus results the colonial hybrid (Bhabha, 2003, pp. 35-36).

Women like Nadia are seen to suffer from different type of unhomeliness in their own societies. However, the unhomely is a place where the dominant authority of the home is called into doubt. It is a debate of cultural differences and their strengths amid many historical contexts and societal conflicts (Bhabha 1994, p. 142). It is a clash that attacks the previously contained hierarchies and replaces them with new patterns of meaning. In patriarchal civilizations, the father is assigned the responsibility of being the leader of the family; all members of the family are expected to submit to his total authority, which is further strengthened by religious speech to prevent any family division. In *Exit West*, Nadia upsets the patriarchal family system by renting a place to live alone. In fact, Nadia lied about her own

marital status to the landlord in order to secure the apartment. As a result, Nadia employs a variety of tactics to deal with any potential issues that can endanger a solitary woman who depends on her intuition to survive. Nadia, a strong supporter of individual liberty, conceals both her physical self and her free soul under the black cloak as she embarks on her difficult path to achieve both physical and spiritual independence (Tekin & Turgut, 2021, p. 63). Nadia's early survival strategies in an oppressive, male-dominated environment where she lived alone were as follows:

Nadia's experiences during her first months as a single woman living on her own did, in some moments, equal or even surpass the loathsomeness and dangerousness that her family warned her about. But she had a job at an insurance company, and she was determined to survive, and so she did. She secured a room of her own [...] and [...] a circle of acquaintances among the city's free spirits, and a connection to a discreet and nonjudgmental gynaecologist. She learned how to dress for self-protection, how best to deal with aggressive men and with the [aggressive] police [...] and always to trust her instincts about situations to avoid or to exit immediately (pp. 18-19).

After leaving the country and arriving at their first stop, the Greek island of Mykonos. Nadia is the one who steps up throughout their enigmatic adventure; she 'cradles' and comforts the anxious and depressed Saeed when they appear at a public restroom on the island of Mykonos. The first refugee camp the couple encounters is a melting pot of nationalities, ethnicities, languages, and religious beliefs. Nadia and Saeed get the impression that it is a smaller replica of a more fully globalized world that is appearing before them and they have to find a place - metaphorically and physically- to fit themselves in (Tekin & Turgut, 2021, p. 65).

However, The influence of migration on the two protagonist appear as soon as they arrive: "Mykonos is the place where Nadia detects a change in Saeed's temperament for the first time. She sees bitterness on his face when she tries to kiss him. She thinks, "a bitter Saeed would not be Saeed at all" (Hamid, 2017, pp. 102-103). One of Saeed's former friends, an acquaintance from his home, misleads the couple by promising them safe transportation to Sweden. It turns out that the man is a human trafficker, and after collecting his fee, he vanishes without a trace. This incident leaves the couple at owe and anxious waiting for the man.

Thus, readers see two young individuals who initially appear in one way but gradually transform to the extent where their previous dreams vanish and their original identities are virtually unrecognizable. Their psychological and social development is an illustration of how Hamid emphasizes the non-static aspect of ethnic and religious identities. One may argue that when people are transferred to a new area or when they choose to go there, they completely change who they are. This casts doubt on ideas of a constant, "real," fundamental identity that people may want to think to be ingrained in each and every individual. It seems obvious to want to think that we are aware of who we are (Papadima, 2018, p. 422). The change in Hameed's character accompanies the change of their places. Hybridity in a third place is described by Bhabha as an inevitable end to the mixing of two cultures by migration or colonization (1994, pp. 53).

People frequently tell themselves, "This is the sort of person I am," and they frequently do it with pride or guilt. Humans view themselves through the prism of the different labels they have granted themselves. The urge to identify oneself is a basic human instinct that responds to the demand for consistency and predictability. However, *Exit West's* eloquent depiction of the experience of refugees, international protection seekers, and immigrants vividly highlights the fundamental changes to the identity that can occur, not just as a result of potential trauma after moving, but also as a result of the willingness to leave and the unexpected effects of doing so in a distinct cultural and national context (Papadima, 2018, p. 422).

Hamid differentiates the definitions of home as held by his heroes for the benefit of the reader. The couple experience a lack of closeness with one another after living in London for a while. Both Saeed and Nadia experience segregation that creates walls between 'bright London', an expensive neighborhood for locals, and 'dark London,' a location where trash accumulated and a high incidence of rape and robberies happened both outside and inside refugee groups (Hamid 2017, 139). The event in which a native was shot by an unidentified individual, which increased tension and conflict between locals and migrants/refugees, is what gave rise to division in the first place. the couple so decide to travel to Marin, California, with the intention of improving their quality of life and 'rekindling' their romance (Rivaldy,

Budiman, & Tambunan, 2020, p. 35). As seen by his friendship with a preacher's daughter who "was born of a woman from Saeed's country," Saeed's sense of nostalgia is intensified as he becomes more devout and preserves connections in the new communities (Hamid 2017, 218).

In the discourse of forced displacement from one's place of origin, hybridity offers explanation that aims to capture cultural mingling and the points at which the displaced interacts with the hosting country. In this regard, Bhabha (1994) questions the idea of purity and hybridity, taking into account all cultural claims and systems created in the so-called 'third Place of enunciation,' which is an ambiguous space. Bhabha's Third Space is useful to see the struggle of Saeed and Nadia in *Exis West* (Javaid, Rabbani, Shahbaz, 2021, p. 1116).

The protagonists go through a series of events that move them from one culture to another. The constant movement has eventually led to their transformation into people that lost both home and love and continued to try to find it. Bhabha exhibits elements of both colonial and postcolonial complexities. He claims that it tends to construct an "international culture" divorced from the teachings of monoculturalism and that it seems to speak "culture's hybridity". Hybridity demonstrates the need to transform and replace all centers of bias and power. It challenges the narcissistic demands of colonial authority, rebellious tactics are used to resist colonial existence to replace its 'purity' with global hybridity (Bhabha, 2003, pp. 35-36).

Despite the fact that Hamid's characters pass through real-world locals, the redundant nature of conventionally understood migrations is symbolized by their time-accelerated voyage through magical doorways. No one is truly a migrant since everyone becomes a "migrant through time" (Hamid 2017, 209), and due to geographical dispersion, no one is truly a "native" to a location. Instead, what would ordinarily be actual regions with defensible physical borders are replaced with abstract spaces produced by social institutions. The history of colonialism may be perpetually reinvented inside these areas while also being destroyed. In other words, Hamid highlights in his book the significance of a new cooperative setting where

postcolonial inquiry may go above the limitations of historicization and make use of the time-space detachment provided by globalization philosophy (Sadaf, 2020, p. 2).

In a setting of diaspora, Bhabha's idea of hybridity and Third Space is important because it encourages "creative innovation," which rules against totality and promotes diversity of experiences. He discusses the idea of unhomeliness, or homing desire, which is the situation of cross-cultural movement, or it is the feeling of being dislocated from home even in one's own home since s/he does not feel at home inside themselves, which denotes diasporic experience. (Javaid, Rabbani, Shahbaz, 2021, p. 1116).

Saeed insists that his family's homeland is the only place that makes him feel at home even if he has lived there and experienced unhomeliness while a conflict breaks out. In contrast to Saeed, Nadia chooses Marin as her home because of her passion for variety, the arts, and languages (Rivaldy, Budiman, & Tambunan, 2020, p. 35). This is clearly expressed in the line "tongues of a planet that would one day too be no more" (p. 37). According to the following quotes by Hamid, Marin is a city that embodies diversity via the symbolism of food and music: "many of world's foods were coming together and being re-formed in Marin" and "there was a great creative flowering region, especially music" (p. 217)

Some people referred to this as the "new jazz age," and when one walked around Marin, they could see all different kinds of ensembles, including those that mixed people and electronics, people with different skin colors, shiny metal and glossy plastic, and those that used digitalized and enhanced music (p. 216). Hamid conveys to the readers that Marin is a mixed cultural area which cuts through gender, race, and traditional values via the use of these depictions. Nadia, on the other hand, likes to wear her black robe in order to 'send a sign', demonstrating that a refugee camp like Marin is still unwelcoming to women since sexual assault may happen anywhere and at any time (Rivaldy, Budiman, & Tambunan, 2020, p. 35-36).

As the events unfold, the doors out appear, which is to say the doors to richer destinations, were heavily guarded, but the doors in, the doors from poorer places, were mostly left unsecured, perhaps in the hope that people would go back to where

they came from (p. 101). The cultural anxieties of the Brexit world are evoked even by a fictitious inability to secure physical boundaries and the potential for everlasting transit inside this worldscape. The notion of culture is crucial in the construction of a national identity, and there is a common awareness that Brexit was the outcome of a cultural dispute. The defense of a national identity strengthens when a culture is endangered by outside influences (Sadaf, 2020, p. 5). This fact explains the segregation between immigrants and natives in London in *Exit West*, as well as, Saeed' constant search for people from his homeland in every new city he goes to.

Saeed and Nadia's painful experiences at their place of birth as well as throughout their numerous voyages around the world challenge the dichotomy of home and exile. The narrative of the novel also emphasizes how diaspora tends to be filled with sentiments of transformation and optimism. Throughout the novel, both characters struggle with the conflict of feeling at home and not feeling at home. Even though Saeed and Nadia have the ability to return to their starting point, each of their journeys has its own sensory reality and a sense of no-return (Rivaldy, Budiman, & Tambunan, 2020, p. 1116). Before departing for Mykonos, Saeed and Nadia respond to their migration in very different ways. Since he had doubts about his ability to return, Saeed interprets it as "temporarily, intermittently, never once and for all...for he doubted he would come back...amounting to the loss of a home, no less, of his home" (Hamid, 2017, pp.89-90).

Hamid also disproves the cliché of the previously contrasting house design concepts by using the Milky Way's celestial significance. Both of the book's protagonists have a mutual desire to travel to Latin America "and view the Milky Way," (p. 21). At the book's conclusion, when Saeed and Nadia reconnect at a café in their own nation, the Milky Way is discussed constantly. In this regard, we conclude that Hamid presents his readers with an inclusive cross-cultural interaction zone as well as a concept of a country that is best interrupted through Bhabha's third place that is outside all the definite cultural boundaries. The use of astronomical symbolism in Hamid's work alludes to the existence of another amazing cosmos made up of dissimilar elements. This concept of home is consistent with the title of Hamid's book, *Exit West*, which promotes a bold, hopeful vision to counteract global

inequalities. The title of the book is an appeal from the author to his readers to leave behind the ghosts of Western colonial and imperial heritage as well as notions of European purity and supremacy (Rivaldy, Budiman, & Tambunan, 2020, p. 36).

Hamid's work serves as a reminder that concern over identity and its stability is a trait shared by all people and that change may make this anxiety worse (including a change of location). He demonstrates how immigrants, refugees, and asylum seekers typically fear about losing their identities, which they had thought to be solid. Importantly, Hamid demonstrates how the community that welcomes the refugees and asylum seekers also struggles with irrational worries centered on the idea of 'us against them' (Papadima, 2018, p. 423).

Eventually, we are encouraged to recognize that the imagination of a steady national identity, or the illusion of an individuality formed early in life and remaining stable, is based on an idealistic notion of something that never actually existed, a longing for an imagined childhood paradise, familiarity, or "home." That change and mobility are unavoidable, that one's identity is far from secure, and that it is formed and remade by these processes, these ideas are perhaps Mohsin Hamid's most important revelation in *Exit West*. He claims that we are all "migrants," not merely in terms of moving from one place to another but also ineluctably across time (Papadima, 2018, p. 423).

This idea becomes clear with the novel's conclusion that includes an account of an old woman who has lived in California for a long time and has seen how her hometown has changed through time:

She had known the names of almost everyone on her street, and most had been there a long time, they were old California, from families that were California families, but over the years they had changed more and more rapidly, and now she knew none of them, and saw no reason to make the effort ... every year someone was moving out and someone was moving in ... and all sorts of strange people were around, people who looked more at home than she was, even the homeless ones who spoke no English, more at home maybe because they were younger, and when she went out it seemed to her that she too had migrated, that everyone migrates, even if we stay in the same houses our whole lives, because we can't help it. We are all migrants through time. (p. 208)

*Exit West's* protagonists arrive in an upbeat place at the end named "Marin." This is a location from the future with a "wild" history, one that is not just defined by geographical or chronological continuity but by both, with no sense of the historical complexity. It is actually a fusion of various histories and numerous places that merge together and bridge the gaps among the human differences. Quite plainly, Marin is a futuristic grand interpretation of Marin County in the San Francisco Bay Area, which now has a majority white population of 85.3 percent, per the most recent data from the United States Census Bureau (2019). While the term "Exit" in Hamid's title obviously alludes to Britain's decision to leave the European Union, "*Exit West*" seems to suggest a one-way flow of people from developing nations to the developed west (Sadaf, 2020, p. 5). *Exit West* replies to images of migrants that focus on the most dramatic parts of their existence while ignoring the frequently seen as humdrum routines and obligations. However, this is not to minimize the troubles and hardships that refugees, asylum seekers, and other migrants confront by virtue of their very mobilization. In a globalized world where moving across boundaries are framed as security risks, Hamid's proposal is that people's mobility might be the thing that bring people together and create unity by itself (Lagji, 2018, p. 11).

It is argued that the new mobilities perspective requires us to rethink linear logics like local/global as markers of regional expanse and go beyond the idea of landscapes as geographically fixed spatial containers for social activities. *Exit West* indicates that fiction and the fantastical manner of expression are viable options. Through the use of the doors as a plot device, Hamid plays with theories of space-time compression and global mobility that envision a prosperous future free from governmental interference and national borders (Lagji, 2018, p. 11).

To sum up, *Exit West* chronicles the world, or at least strives to do so, and may thus be understood as a world diary. It does this by framing the forced relocation of the protagonists Saeed and Nadia in light of migrating movement from the Global South to the Global North. *Exit West* uses two narrative techniques that are typical of world novels: interlacement, or multi-strand narration, and delocalization of location. In terms of its vocabulary (Global English), distribution, and reception, Hamid's novel is on the one hand entangled the logic of globalization;

on the other hand, it problematizes, if not subverts, the same phenomena in which it is engaged (Bilal, 2020, p. 19). Overall, this outstanding and important work illustrates both an outward and an inward journey, demonstrating that change is not only inevitable but also something that should be embraced (Papadima, 2018, p. 423).

Through this work, Hamid explores the foreign and unsettling future of migrants who are attempting to forge an identity across many locations. Saeed and Nadia travel through many environments while battling for survival and identity in an entirely different setting. In this approach, the author is careful to capture the feelings of those who are banished. Nadia and Saeed attempt to define their positions and identities in the world while being surrounded by other refugees, offering various reactions to their predicament. They become uprooted persons as a consequence to that. The Third Space they eventually occupy entails a collision of time and place transformation that complicates shapes of diversity and identity, contemporary and historical, within and without, acceptance and rejection and result in different individuals and more diverse worldview (Bhabha 1994, p. 1).

## CONCLUSION

Remarkably, colonialism has a substantial impact on countries, especially the countries under the name of 'The Third World.' Its effects have resulted and left many destructed consequences that are noticeable on people's identities, cultures, societies, principles, manners, and even their lifestyles. Hence, these consequences are still vivid and suffered until the present time.

The concepts of 'Hybridity' and 'Un-homeliness' completely occupy the present study. Most readers and researchers have known as the theorists maintain that the theories of hybridity and un-homeliness are two of the most controlled and argumentative concepts in postcolonial studies, which are closely connected. These two terms belong to one of the most influential and brilliant postcolonial theorists; Homi K. Bhabha who elaborates them in detail. In this sense, 'Hybridity', according to Bhabha, is a strategy that studies and examines the mixture of two distinct cultures while 'Un-homeliness' is derived from Freud's 'Uncanny' or the 'Unheimlich.' It is a negotiation of powers of cultural difference in a range of historical conditions and social contradictions, as Bhabha maintains. Hence, 'hybridity' and 'un-homeliness'

are examined and dealt with the notions of the cultural differences between the colonizers and the colonized people.

Many authors, whether novelists, poets, or playwrights tackled and discussed these strategies and their results in their literary works; among them was the effective and celebrated Pakistani novelist Mohsin Hamid. He deals with numerous postcolonial issues in his works, not just restricted to hybridity or un-homeliness, but portrays identity crisis, binary opposition, and mimicry. Through the analysis of texts, one can observe that Bhabha's theory of hybridity is so prominent. It serves as a strategy or a tool that studies the mixture of two different cultures of the occupiers and the occupied (East and West).

Hence, the concepts of 'hybridity' and 'un-homeliness' are the dominant terms that affect postcolonial discourse. Notably, the postcolonial approach in general and the expressions of hybridity and unhomeliness, in particular, are the most appropriate theories for this study due to their success in shedding light on postcolonial discourse that is symbolized by hybridity, unhomeliness, and mimicry as the novels' analysis explain through the eyes and tongues of the main figures, Changez, Saeed and Nadia whose hybrid identities illustrate their trauma.

Hamid's novels *The Reluctant Fundamentalist* (2007) and *Exit West* (2017) revolve around real personal experiences about identity, culture, and home represented by its heroes (Changez, Saeed, and Nadia) whose lust to experience the western culture drives them but to an identity crisis, diaspora and then to hybrid individuals. The cause that forces them, in the end, to return home. Hamid's well-known novels received much praise for arguing postcolonial issues at the same time critiques. He mirrors his own experiences in the two novels' main characters. In other words, the three protagonists represent the real figure and voice of Hamid himself, who experience the same traumatic life and diasporic identity abroad.

Hamid, in *The Reluctant Fundamentalist* (2007), employs first-person narration, which is performed by Changez, the narrator and hero, along with dramatic monologue, the technique of narration, and the total silence of the American stranger

(the listener), whose silence is a technique as well utilized to make the listener/reader content with the credibility and accuracy of the story.

One can perceive that the technique of theatrical monologue 'Dramatic Monologue' is one of the vital tools employed in the twenty-first century, i.e., in contemporary literary works, especially the political ones and the subjects that addressed real issues. In another sense, dramatic monologue is utilized to show Mohsin Hamid's critical stance and to consolidate the political work on one hand and on the other hand to inform the reader with more details about the events and showing kind of the marginalized truth of America and its viewpoint on the east as a whole. Whereas in *Exit West*, Hamid uses third-person omniscient narration and the technique of fragmentation to ridicule the pursuit of ideas related to identity and culture.

Hamid displays the theory of hybridity in his novels in different situations. It is mirrored and represented in the first novel by its protagonist Changez who was the novel's pivot. As an ambitious man, he dreams of studying and getting a job abroad and achieving the so-called American dream. He wants to get everything missing in his country, to be a man of new culture, new life, a new identity, and a new stable country, but unfortunately, this does not last long. The events of September 11 show him real America. Hybridity's first image had shown at the beginning when Changez met the American stranger in the café of Lahore and started narrating his story in a dramatic monologue as an American lover, he tells him that he is a multi-language man. In other words, a native speaker in both languages, i.e., Pakistani and American. So this demonstrates that the colonial effect exists as it is vivid in the language of Change identity; as the researcher mentioned earlier, the languages of the countries that, in one way or another, are affected by colonial cultures and resulted in a new hybrid language.

The second image has illustrated in clothing. It is primarily apparent in Pakistani women who changed their traditional way of the dress to the colonizers' one and represented in jeans and T-shirts to imitate the Western culture.

Simultaneously, to reveal to what extent the American one has influenced Pakistani culture. This image is presented when Changez asks the American outsider to look at the two girls who wear jeans with t-shirts. Here, Hamid intends to show the impact of the colonizer culture on Pakistan. The other image reflects the in-between manners of Hamid, who mixes Pakistani nature (highly respect) and American one (drinking alcohol) has emerged in Erica's home scene when Changez is invited by her parents, and as an American tradition, he has to drink wine with them, this portrayal exposes the term of Bhabha's In-Betweenness due to the hybrid nature of his identity.

In *Exit West* (2017), Hamid presents hybridity in the notion of displacement and immigration itself when Saeed and Nadia expose their 'homing desire' from the opening chapter of the novel, which drives them into multiple journeys. In this sense, ambivalence and multiplicity are asserted here with natives and refugees. Hamid employs the figures of the Chinese couple at the beginning to be the impulse for Nadia and Saeed to leave their unnamed city. So, their desire to depart to roam the world and imitate the western culture, and seek a new secure homeland as refugees regardless of the obstacles, dilemmas, fears, dangers, and unstable life with insecurity. From the beginning of the story, Saeed and Nadia have different views about immigration. On one side, Saeed feels that it is temporary, and sooner or later, he will return to his origin country, mainly because he leaves his father alone due to the grave of his dead mother. Whereas Nadia has a *mélange* of feelings towards traveling abroad for the first time, she wants that to change. When the Pakistani couple arrives in Greece/Mykonos, they feel inconvenient with its camp due to the mistreatment and odd reactions of the natives along with the unfamiliar behavior that is epitomized by the man of black skin who enters the house of an Australian woman when she falls to sleep and forgets to set the alarm on her house and then into her bedroom and get out from the window. This symbolizes the challenges of diaspora life. The aspect of racism also existed despite their miserable life as immigrants. An excellent example of racism of natives is embodied in two Filipina girls when they appear from a dark area, and a native guy sees them; he becomes furious because he hates Filipinos and he says that they belong somewhere as he remembers that once a day in junior high school, he severely battered a half-Filipino child. While leaving for London, they live in the labour camp and work day and night, the thing that

makes them think of being native and non-native, in exile or the home. This reflects the in-betweenness element. At this point, Saeed and Nadia realize that they have to leave Greece for another country without thinking of their native land. It is also apparent in the variety of languages, colors, nationalities, and the immigrants/refugees they live with during their long journeys. Throughout the novel, both characters are bothered by the sense of being at home and not being at home, which leads them to the loss of nationality and cultural purity in a globalized society.

The author also concentrates on the familiar expression of Un-homeliness, Bhabha's concept, which tackles the notions of cultural differences. In other words, 'Unhomely' is where the individual suffers from a mixture of identities. Thus, un-homeliness is found in the two novels. In *The Reluctant Fundamentalist* (2007), it is symbolized by Changez, who regards New York as his second home when he spent years of prosperity there and felt like in his homeland, but after the 9\11 strikes, which was a turning point in his life, simultaneously a hard slap brought him back to his sense. He is affected by racial bias, discrimination, and maltreatment due to being Muslim and for being an outsider. Furthermore, his broken relationship with Erica (the American lady) refers to the broken contact between cultures (the east and west), which motivates him to homecoming. That is why he rejects to be in America any longer and decides to return home. Ultimately, one can conclude that Changez's diasporic identities before and after September 11 events make him reveal his natural affinity to his native land (Pakistan). Furthermore, many critics state that Hamid has already shown the audience Changez's hybrid identity and identity crisis from the novel's cover. Its design has two pictures of Changez himself, one in his traditional Pakistani costume with the beard in front of the mosque and the other is Changez's face without a beard and wearing sunglasses beside classy cars. Accordingly, this manifests the authentic portrayal of the hybrid life.

At the same time, the term un-homeliness is reflected in the *Exit West* when the war refugees, the Pakistani lovers Saeed and Nadia show their lust for home, 'homing desire' at the novel's beginning. The cause lies in their original country, as they claimed, does not provide them with the wanted peace, protection, and safety. So, they look for another country to give them the requested things. They leave their

homeland initially into Greece, Mykonos, and then into London Halo(the place that Hamid names as 'global crisis,' which contains many people from different countries along with natives 'hybrid space,' the country that they believe will make them forget their origins gradually, after that to Marin/California. When someone returns to the analysis of the text concerning Saeed and Nadia's desire to escape and visit many different places like Cuba (Music) and Chile (Atacama desert), it can be seen that these places represent a symbol of globalization since the earth is symbolized as moving, serves as a reference to the couple's diasporic experience and the migration of people throughout the world in a diasporic setting. Thus, Hamid aims to break the coherence of a discourse referred to as 'home' by asserting the novel's significant figures, Saeed and Nadia, seeking a home.

Though *Exit West* (2017) revolves around immigration calamities and refuge, some critics state that Hamid, ironically, in this novel, invites the readers to visualize a world where everybody accepts something of the character of becoming an immigrant, an outlander, or a refugee through the utilization of magical gates that permit hundreds of people to migrate quickly and freely without boundaries and out of nation-states as well. The author does not disclose the couple's background as they claim that Hamid does not want to see Lahore fall down. This novel is different from the former one because Hamid's employment of magical doors looks like a symbol of hope, optimism, opportunity, and security. Nevertheless, the contrary happens throughout the novel events. Their hardships as migrants reveal the prejudice that they never consider. In this sense, Hamid presents the characters' experiences and struggles that they confront to the audience in east or west, whether cultural, financial, psychic, or political. After all these hardships and the diasporic misery of life, Saeed and Nadia, after half a century abroad for the sake of home, return to their homeland to achieve the so-called term of 'belonging' as the last chapter clarifies. For this reason, Hamid reports that wherever the person goes, their original homeland will stay the only suitable country for them as individuals and for their life. A good example is embodied by Changez and the lovers when they come back home at the end.

One can view through the events of two novels that Hamid intentionally directs his critiques of America and its policies to reveal his anger by giving voice to Muslims (his central figures) personified by Changez's beard and Saeed's beard also his daily prayers, while Nadia her long black robe. Changez's beard makes him suspect and attracts the attention of the American society, especially after the 9/11 attacks, who connected it directly to extremism and terrorism.

Moreover, Hamid shows the idea behind the title of his 2017 novel 'Exit West,' which intends to expand the concept of 'Third Space for enunciation' because of the large gap between "Exit" and "West." The reader is muddled if the story is 'Exit from West' or 'Exit to West' since it starts with an anonymous city in an unspecified location. This gap permits refugees and migrants to express their emotions that the experience will be painful and distasteful whether 'Exit' from 'West' or 'Exit' to 'West.'

Ultimately, this talented novelist succeeds in reviving the most common and leading postcolonial concepts of hybridity and un-homeliness in his two political and postcolonial works, *The Reluctant Fundamentalist* (2007) and *Exit West* (2017). He can make the reader/ listener or even the spectator divine deeply in the events and shows them through the eyes and tongues of the protagonists (Changez, Saeed, and Nadia) how much they suffer from diasporic life and the traumas that they face. This reason that stimulates the public to sympathize with them. Simultaneously, he successfully delivers his message that cultural hybridity leads the individual to an 'identity crisis' and reminds them that their native land will remain their only secure homeland wherever they go.



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