



EXPLORING IDENTITIES: A DIASPORIC STUDY OF *EXIT WEST*

Tayaba Parveen
M. Phil in English Literature
Muslim Youth University
Islamabad – Pakistan
perveentayyaba70@gmail.com

Dr. Shabnam Sayyed Hussain
Muslim Youth University
Islamabad – Pakistan

ABSTRACT

The current study is an attempt to explore threshold Identity in Hamid's Exist West from Rushdie's Perspective. This research paper seeks to find out the societal complex patterns that are involved in the creation of diasporic identities. In this study, the researcher examines Salman Rushdie's 1982 essay, "Imaginary Homeland," (1982) which is drawn from his book Essays and Criticism (1928), about Mohsin Hamid's 2017 novel Exit West (2017). In terms of theoretical framework, the suggested study adheres to Catherine Belsey's (2013) method of textual analysis. Moreover, the research philosophy under which the study has been conducted is interpretative in nature. The objectives of the research are to discuss the challenges faced by diaspora communities and contextualize the term magical realism by relating it to excessive immigration.

Nevertheless, identity crisis is such a serious issue that such a grand term magical realism is unable to ease the pain of the diasporic community. This research aims to bring out elements of dissemination, homelessness, and identity crisis of immigrants who live in a "liminal space" by using "magical realism" (2017) as a tool that facilitates their mobility. The novel's protagonists experience a sense of alienation, dislocation, and broken identity, which are hallmarks of a diasporic identity, even with the convenience of traveling abroad made possible by magical "doors." These emotions are characteristic of diasporic identities that eventually lead to identity crises.

1. Introduction

Individuals relocate throughout the globe for many reasons, such as to better their future or gain



notoriety. They are known as diasporic people. Leaving home and adjusting to a host land is not an easy task. In addition to the challenges of establishing a place to call home and a source of income, immigrants and those living in exile also struggle with identity crises, alienation, isolation, and double marginalization.

Mohsin Hamid is a renowned Pakistani English novelist who travels between Lahore, London, and New York for his writing as a diasporic being. In his epic novel, *Exit West* (2017), he gives a picture of civil war and the issues of diasporic people as his main characters Nadia and Saeed who leave their country for a better future. But their memories of the past consistently hunt them and keep them disconnected from their present. The major theme of the novel *Exit West* (2017) is displacement, an identity crisis, and immigrants not feeling as connected to their host country as they share a bond with their homeland. Thus in *Exit West* (2017), Hamid draws the attention of his readers toward the global issue of mass immigration and the problems of diasporic people.

Mohsin Hamid is a writer who talks about problems of identity crisis and changes after 9/11 (*The Reluctant Fundamentalist*) as it has affected the lives of individuals. These individuals are no longer enjoying their single stable identity rather they have multiple identities. Dr. Safeer (Head of English dept in Numl) has brilliantly highlighted their condition in his article "Unwilled Choices": *The Exilic Perspectives on Home and Location in the Works of Zulfikar Ghose and Mohsin Hamid* by quoting Loa Tse, 'The Way'

I once went to sleep and dreamt that I was a butterfly.
Then I woke up
What am I now?
Am I the man who went to sleep and dreamt that he was a butterfly:
Or am I the butterfly the man dreamt about?

This definition perfectly resonates with the sufferings of immigrants as after relocating, they can't differentiate either are butterfly or the man who dreamt about it. Beyond his fascination with imaginative-historical fiction, Mohsin's "diasporic identity" is what enables him to present a new version of history through contemporary conceptions of the "host country" and to navigate the "liminal space" where nationalism and trans-nationalism converge. The portrayal of this migration through "magical realism" conveys the idea that it may be "viewed as somewhere halfway between fiction and non-fiction" (Rushdie, 1982, P. 5).

Mohsin Hamid has used magical realism as a narratology technique, as it was commonly used by Latin American novels with the "BOOM" (1967-1984) to explain any unrealistic thing. Magical realism is a form of fiction and art that blends magic with realism to create a realistic picture of the world, frequently incorporating the boundaries between reality and imagination. Despite the apparent lack of relationship between magical realism and diaspora. But Hamid brilliantly explains this dilemma of Diaspora with this narratology technique of magical realism. As magical realism talks about unrealistic elements, here characters remain fluctuating between reality and illusion as they have both characteristics. The same is the case Diasporic people live a half-life as they cannot live at the present moment rather they remain lost in the realm of memories of their home countries.



The problem of identity crisis/ diaspora is such a grave issue that Hamid has used magical realism techniques to overcome this dilemma. However, magical realism is unable to erase their sorrow as identity crisis is such a grave issue as magical realism is insufficient to solve the problem of diasporic people and their identity crisis.

Furthermore, in this research paper, the researcher focuses on the sufferings of diasporic people, the factors that create problems for them, and how they manage to come out of them in the light of Salman Rushdie's theories of diaspora and diasporic literature.

1.1 Statement of Problem

The problem to be investigated in the research is to figure out that diasporic people are living in a liminal space and facing serious issues of identity crisis all over the world in general, especially in the novel *Exit West* (2017) by Mohsin Hamid. The researcher uses Mohsin's magical realism, a distinctive aspect of the research, to skillfully describe the characters' "third space" (Bhabha, 1992). Through this study concepts of host and home country will be clear for readers and they will be able to relate in which way liminal space incorporates between 'home' and 'host' (Rushdie, 1982) cultures. In this research paper, the researcher tries to analyze the novel *Exit West* (2017) by Mohsin Hamid in the light of Salman Rushdie's theory "Imaginary Homeland" (1982) taken from the book *Essays and Criticism* (1928).

1.2 Significance of the Study

This research is significant because it aims to highlight the sufferings of immigrants, the journey from home to homelessness, and the boundaries created by the host nation. The research helps understand the concept of diaspora and the challenges of being alienated, in the presence of host land's power and discursive practices. There are a lot of research papers written on this issue but the researcher's stance is new in a way as it connects the idea of magical realism to diaspora which gives fresh insights to readers. Nevertheless, identity crisis is such a serious issue that such a grand term magical realism is unable to ease the pain of the diasporic community.

1.3 Research Objectives

Objectives of the study are:

- To figure out and discuss the challenges faced by diaspora communities from the novel *Exit West* by Mohsin Hamid concerning Imaginary Homeland.
- To discuss that Mohsin Hamid contextualizes the term magical realism by relating it to excessive immigration

1.4 Research Questions

1. How do Hamid's characters go through the dilemma of identity crisis in *Exit West* which disconnects them from the actual world?
2. How do Hamid's characters expose the employment of magical realism in *Exit West* as a tool to highlight the dilemma of immigrants?



1.5 Delimitation:

The novel *Exit West* has different themes such as hybridity, magical realism; the idea of deep horizontal comradeship, ambivalence, nationalism, and trans-nationalism but the researcher delimits her research to the diasporic elements in the light of Salman Rushdie's essay *Imaginary Homeland* (1982).

2. Literature Review

Diaspora is one of the major themes of *Exit West* (2017) and post-colonial study. Before going for a diasporic analysis of a novel it is necessary to understand what is meant by Diaspora. Diaspora deals with continuous and consistent displacement without the loss of the knowledge of roots. To make this concept clear the researcher quoted the definition by Robin Cohen, who describes

“Diasporas as communities of people living together in one country who acknowledge that the ‘old country’... a notion often buried deep in language, religion, custom and folklore-always has some claim to their loyalty and emotions”(McLeod 116).

The researcher has selected the novel *Exit West* (2017) which deals with the issues of diasporic people and their sufferings as they are living in a liminal space. This research paper seeks to find out the societal complex patterns that are involved in the creation of diasporic identities. Mohsin Hamid discusses the elements of displacement through the two main characters of the novel Saeed and Nadia who are constantly moving from one place to another and contextualizes the term magical realism by relating it to the idea of how diasporic people are trying to survive in a bitter situation “where the illusion becomes reality, they live in their thought” (Rushdie, 1982, p. 3).

Diasporic communities have to face a lot of problems in the host country (contrary to the idea of home) which is connected to the idea of displacement, insecurity, fear, mockery, and where cultural values are challenged by the host culture. To make this concept clear, the researcher would like to refer to Naipaul's idea of what immigrants think about their home and host country by using the words “dream” and “illusion” but from home, they assume that their host country will be an opportunity for them, but when they reach host country their home country becomes an illusion for them like a dream that primarily exists in their mind, in the way they became discontinuous to their setting as well as their existence (Naipaul, *Imaginary Homeland*, 1982).

Additionally, the same theme (diaspora) can be traced in Kamila Shamsie's novels *Kartography*, *A God is in Every Stone* (2014) -and Muniza Alvi's poems “I would like to be a Dot in a Painting by Miro” and “Presents from my Aunts in Pakistan” dealing with the premise of diasporic identity.

As in the novel *A God is in Every Stone* (2014), she provides her readers with a historical account of Peshawar. In this way, both Shamsie's fascination with the stories of Herodotus and her



interest in world politics allows her to rewrite history, from her perspective, blending her imagination with the historical facts, in a transnational fashion, the very characteristic of Diaspora identities.

Hence this creative process of interpreting history with the help of her imagination and subjectivity helps her to write a history that becomes her story, specifically about a city that she had lived so much in her head....”(Dawn), The same is the case with Mohsin Hamid in the novel *Exit West* (2017) where he is trying to recall all the struggles and suffering of the past and blend it with his imagination to convey the idea of how diasporic people are failed to recall their complete past or also remained discontinuous to their present. It leads us to the same idea of Salman Rushdie’s (1982) diasporic communities having multiple identities because they differently imagined themselves under special circumstances.

The same theme of diaspora is presented in Muniza Alvi's poems where she talks about how a small child feels helpless in this vast world which is relatable to the basic idea of Diaspora when she says ‘The fact I am not a perfect circle makes me more interesting in this world’ here she highlights how the writers are hybrid creations like Mohsin Hamid (Alvi’ poems). She articulates the notion of being out-of-place, 'not a perfect circle', and the arbitrary tensions that underpin such a position. The desire to be rooted in some fixed origin is the dilemma of diasporic identities is best expressed in her longing to be a dot in her poem “barely distinguished from other dots” (I Would Like to be a Dot in a Painting by Miro).

However, it is her liminal position, which makes her suffer from the duality of her loyalties and compels her at the same time to move away from her “mythical home” towards the “lemon stripe” that is the illusions of the host country. Same in the case we can trace this theme in the novel *What Is the What* by Dave Eggers in which he discussed the issues of immigrants through the character of Valentino Achak Deng, a child from Sudan who immigrated to the United States under the Lost Boys of Sudan program “But everyone disappears, no matter who loves them” (What Is the What).

Apart from this fascination with imaginative-historical fiction, it is Mohsin’s “diasporic identity” that helps him to move within the “liminal space” where the boundaries of nationalism and trans-nationalism are blurred, allowing him to present a new version of history, and modern ideas of the “host country”. In this way, the picture of homeland presented by him “can be seen as somewhere half-way between fiction and non-fiction” (Rushdie, 1982, P. 5), with the usage of “magical realism”.

3.1 Research Methodology

Qualitative research:

The anticipated research deals with non-statistical data and consequently it is qualitative research. The planned research has data from the novel *Exit West* by Mohsin Hamid. The proposed research follows the procedure of textual analysis of Catherine Belsey (2013) in the percept of a theoretical framework.



“Qualitative Theory helps to provide new insights into or ways of understanding an issue. It increases the utility, rigor, and credibility of research findings and it facilitates the development of new concepts and their generalizability^[1] or transferability” (Reeves, Albert, Kuper & Hodges, 2008).

In this research paper, the researcher tries to analyze the novel *Exit West* (2017) by Mohsin Hamid in the light of Salman Rushdie's theory “Imaginary Homeland” (1982) taken from the book *Essays and Criticism* (1928).

3.2 Theoretical Framework

This research deals with the theories of Salman Rushdie and Erik Camyard. Salman Rushdie in his essay “Imaginary Homeland” (1982), discusses the issues faced by diasporic people and how they are living a miserable life. Erik Camyard talks about "magical realism" and links it to something extraordinary that happens in an ordinary and actual setting.

Salman Rushdie's theory states that these people live between the past and present when these people cross the borders of their country, they can't relate themselves either to the host country or their home country. The researcher focuses on people who are living in between different cultures and societies where they do have not any solid representation. The Diaspora community has to face a lot of problems, but when they are in their own country a sense of homeliness not only shelters them but keeps them connected to their cultural values, language, and communities. But when they leave their country or are compelled to leave their place they find themselves in a liminal space where they can't relate themselves either to their host or to their home culture, this shift automatically affects their language or memory because they are not more living in the boundaries of nationalism.

Salman Rushdie illustrates the same idea by claiming, that when you are out of the country, you are living a half-life. He claims that before writing my novel I remained busy for months thinking about my own country and trying to recall memories of my homeland, but I failed to recall all the memories of my country because what I was doing, was nothing else than the memory about memory (Rushdie, 1982, P. 1). In this way your lands become an imaginary land for your being and automatically you find yourselves somewhere in between imaginary and real land because here writers will create fictions not actual cities or villages (Rushdie, 1982, p. 1).

When people move into new lands, it becomes difficult for them to think about the land where they are living, they remain busy thinking about their previous country because they are no longer surrounded by the idea of deep horizontal comradeship (McLeod, 2000). When people cross their borders, they have no single identity but multiple identities, then they fall somewhere between two cultures as Salman Rushdie says in his essay "Imaginary Homeland", “we are Hindus who have crossed black waters and Muslims who eat pork” (Rushdie 3). Simply immigrants lose their own identity and the concept of home becomes problematic for them; they live somewhere between the past and present. It is a kind of marginalization not only for them but also for their future generation so their trail is from root to route (Rushdie, 1982,p. 3).



Magical realism is the dominant feature in diaspora, it is a mixture of realistic (daily) and imaginative (unexpected) events, this term is introduced by Latin American authors. Magical realism is a term that deals “with the objects of our daily life but contains an unexpected or improbable element” (Erik Camyard 412). The elements of magical realism are dominant in the works of Borges and Garcia Marquez, “A Very Old Man with Enormous Wings” and “*One Hundred Years of Solitude*”, *it's about alienation as is evident from the title of the story (One Hundred Years of Solitude), its setting is not actual rather fictional. On the other hand, the old man is a real man; the idea of the old man having enormous wings (magical realism) makes him a fictional character.* Hamid expresses his views with the help of this term that realism and imagination go side by side and contextualizes this term in *Exit West* (2017) by connecting it to refugees who live their lives thinking about the past and blending it with their imagination.

4. Analysis of *Exit West*

Magical realism

In the novel *Exit West* (2017) the journey of diasporic identities Nadia and Saeed begins within their country of origin “a city swollen by refugees but still mostly at peace, or at least not yet openly at war” (*Exit West* 2017, p. 1) in their city of origin an atmosphere of fear, chaos and uncertainty develops.

The presence of refugees in the ever-worsening law and order situation creates a precariousness where people,

“For one moment are pottering about (their) errands as usual and the next (they) are dying, and (their) eternally impending ending does not put a stop to (their) transient beginnings and middles until the instant when it does” (*Hamid, 2017, p.1-2*).

This precarious state provides the writer with a context for the excessive immigration of people from all around the world to safer zones. This immigration however contains fantastic elements as it is not natural.

The writer uses the technique of magical realism, which is dominant in diaspora writing. Kamila Shamsie uses this term (magical realism) in her novel *A God is in Every Stone* (2014) the picture of Peshawar presented by her “can be seen as somewhere half-way between fiction and non-fiction”, (2014) with her use of “magical realism”, “where the Pathans’ history is regularly rewritten and reworked for an easily distracted passing audience”(Dawn). We can relate the setting of *Exit West* to Matthew Strecher's concept of magical realism, he says magical realism defines "what happens when a highly detailed, realistic setting is invaded by something too strange to believe" (Strecher 3). The same is the case of *Exit West* (2017) where immigrants are suffering, they have been continuously moving from one place to another for years, but readers are surprised when we come across the idea of black doors, with the help of these doors these people can easily from one place to another. Mohsin Hamid intelligently uses this term in actual surroundings and deplores the sufferings of refugees.

So instead of visa and tickets the characters use “doors”, the term used by Hamid to indicate the magical routes of moving beyond borders. The doors are remarkable for their darkness “darker than night, a rectangle of complete darkness—the heart of darkness” (*Exit West, 2017, p. 99*) and



mysterious emergence all at once in any mansion, place of residence, or business, without the permission and knowledge of the owners. These doors can lead people anywhere in the world without any legal procedures required.

“The effect doors had on people altered as well. Rumors had begun to circulate of doors that could take you elsewhere, often to places far away, well removed from this death trap of a country. Some people claimed to know people who knew people who had been through such doors. A normal door, they said, could become a special door, and it could happen without warning, to any door at all” (*Exit West*, 2017, p.69).

This can be relatable to the story ‘A Man with Enormous’ Wings where an ordinary man becomes a special man after having a feather (magical realism).

Both of them left their land and moved towards foreign lands with empty hands except for a family album

“He also carefully folded a photograph of his parents to keep hidden inside his clothing, along with a memory stick containing his family album and twice he prayed” (*Exit West*, 2017)

There are no words to explain these sentiments which reminded me of Agha Shahid's poem "Silent Birds, Where isn't e from"? in which he discusses about family album and photographs and submerges into his past . In the case of *Exit West* (2017), this identity crisis is prevalent everywhere “..... she was in a sense of killing him, but that is the way of things, for when we migrate, we murder from our lives those we leave behind (94)”.

Immigrants suffer a lot, in such a situation

“Saeed’s father felt as he walked back to campus and his son drove back to work that he had made a mistake with his career, that he should have done something else with his life because then he might have had the money to send Saeed abroad” (97).

Here Saeed's father is thinking about the host country we can relate it to Rushdie's concept, he (Saeed's father) assumes that his son will get rid of all suffering when he is out of his homeland, it depicts that they live in between imaginary and real land, that is the biggest problem of diasporic people.

Nadia and Saeed also get news about these mysterious "doors" that tend to look like a way to escape the dangers hanging upon the vulnerable citizens. “Every morning, when she woke, Nadia looked over at her front door

All their doors remained simple doors, on/off switches in the flow between two adjacent places, binaural either open or closed, but each of their doors, regarded thus with a twinge of irrational possibility, became partially animate as well, an object with a subtle power to mock, to mock the desires of those who desired to go far away, whispering silently from its door frame that such dreams were the dreams of fools”. (Hamid, 2017, p.127).

The situation of the characters shows that they are confused between illusion and reality, it's too difficult for them to believe in these black doors.

At first, they ignore the idea as ridiculous but as the circumstances continue to be more and more uncertain after the death of Saeed's mother at the hands of militants, they decide to resort to



these "doors". Like the doors the location where they met the “agent” is also very magical and mysterious “the labyrinthine gloom of a burnt-out shopping center, a ruin with innumerable exits and hiding places”((*Exit West*, 2017,p.84). Now such situations are not possible in real life.

However, Hamid creates them through the tool of magical realism in such a powerful manner that even the readers seem to be convinced and awed by the likelihood of such occurrences in the future. To every reader it seems “miraculous, although not a miracle” ((*Exit West*, 2017, p.85), while escaping through such a door Saeed and Nadia first reach Mykonos, Greece, and then London without any natural or legal process of crossing borders. Since Saeed and Nadia are continuously moving from one place to another, it presents the idea of how diasporic people remain constantly moving from one place to another. Here borders seem to be shrinking to an extent that makes them almost vanish. With the help of this magical realism, Hamid seems to predict the future of the world as a more connected and globalized world without borders and the restricting forces of nationalism. Thus all this discussion supports the researcher’s stance that the idea of black doors is insufficient to undo the identity crisis of the diaspora community. Though Nadia and Saeed can freely move from one country to another without any documents and legal processes but identity crisis of being uprooted still clings to them throughout the novel.

5. Diaspora in *Exit West*

Though Hamid strives to present a prophetic image of a more globalized world, he cannot help his characters not suffer from identity crises. Despite the ease provided by the magical "doors" to travel abroad, the sense of alienation, displacement, and shattered identity that is very characteristic of a diasporic identity haunts the characters throughout the novel. The misfortune that they escaped from in their country of origin remains in their life as a darkening cloud. The missing sense of ‘deep horizontal comradeship’ (McLeod 2000) that bestows people with a sense of belongingness with the ever-strengthening ties of language, culture, religion, and relations introduces a new sort of discontent in the characters.

The place where Nadia and Saeed first reach through the “door” does not contain the cozy feelings of being at home, rather it is more

“like a refugee camp, with hundreds of tents and lean-tos and people of many colors and hues—many colors and hues- speaking in a cacophony that was the languages of the world, what one might hear if one were a communications satellite, or a spymaster tapping into a fiber-optic cable under the sea” (101) where “everybody was a foreign” ((*Exit West*, 2017, p.100).

The very language used by the writer is highly technical containing words like ‘satellite’, and 'spymaster’, and the expression being under the sea suggests the missing link of homeliness that one has with the country of origin. Residing at such a place seems to them somewhat unnatural.

“Nadia felt as she was doing it that she was playing house, as she had with her sister as a child, and Saeed felt as he was doing it that he was a bad son.”((*Exit West*, 2017, p.102)

For Saeed, the place could be anything except offering a bond that he has left behind. That’s why the researcher finds him always looking for some connection back to his origin.



“Once they met an acquaintance of Saeed’s and this seemed an almost impossible and happy coincidence, like two leaves blown from the same tree by a hurricane landing on top of each other far away, and it cheered Saeed greatly” (*Exit West*, 2017, p.134).

By reading these lines from *Exit West* (2017) readers can understand the idea of Rushdie that diasporic people live half-life. The uncertainty that they escaped is ever present with them. Instead of the warmth of belongingness, they encounter a strong sense of alienation, of being unwelcomed and disowned. In such circumstances, it is only the memory of the past connections back to their origin that could rest them in peace.

We find Saeed removing,

“Photo of his parents that he kept hidden in his clothing and placing it on a bookshelf, where it stood, creased, gazing upon them and transforming this narrow bedroom, at least partially, temporarily, into a home” (*Exit West*, 2017, p.135).

When the researcher came across these lines in the novel, the idea introduced by Salman Rushdie became clear to me that diasporic people think about their homeland only from one perspective which is their affiliation to their homeland, instead of having multiple or thousands of actual versions about their country, they have only their version that only exists in their minds, as we see in Saeed' character though he knows that he was leaving a miserable life in his homeland and battle is going on in their country but instead of thinking about all these versions (displacement, insecurity, and sufferings), he tries to think only in one perspective that is his perspective (memories about his land).

While Nadia is much at ease with the new environment Saeed is unable to accept their residence as their house. So he always maintains “This isn’t our house” (*Exit West*, 2017,p.160). Again Salman Rushdie theorizes this kind of situation by introducing the idea of diasporic people who have become discontinuous to their present, The same is the case with Saeed, “he feels that he is no more a same being rather it is a matter of becoming what we were, and what we have become” (Hall 1).

Moreover, they have also faced extreme discrimination at the hands of the natives who refer to the places accommodating the refugees as “the worst of the black holes in the fabric of the nation” (*Exit West*, 2017, p.158). There are slogans that "starting in London, to reclaim Britain for Britain” (*Exit West*, 2017, p.164). This highlights the fact that immigrants are marginalized in a host land and perfectly depicts this reality in which refugees live somewhere between their host and home countries having more than one identity.

This alienation compels Saeed to seek some bond to his origin. So he finds “This isn’t our house” (*Exit West*, 2017, p.160) and begins to spend most of his time there “drawn by the familiar languages and accents and the familiar smell of the cooking” (*Exit West*, 2017, p.148). It is their marginalization in a foreign land that makes him search for connections and links to his origin. This connection links him with his lost identity and introduces a desire "to be among (his) own kind." he also seeks this connection by being closer to his religion. “He prayed more regularly, every morning and evening, and Perhaps on his lunch break too” (*Exit West*, 2017,p. 148).



“He was drawn to people from their country, both in the labor camp and online. It seemed to Nadia that the farther they moved from the city of their Birth, through space and through time, the more he sought to strengthen his connection to it, tying ropes to the air of an era that for her was unambiguously gone” ((*Exit West*, 2017, p.159).

Both of them are away from their religion but still have religious appearances such as Nadia wears a head-to-toe black robe, to protect her from the male gaze not for religious reasons, on the other hand, Saeed, resists her sexual advances because he considers it immoral to have sex before marriage which is again concerned to religion, which indicates that past is a real land and present is a foreign land. That’s why Saeed dreams “to be among our kind” ((*Exit West*, 2017, p.149).

6. Conclusion

To conclude the researcher's stance that Hamid’s *Exit West* is a fine literary piece with many literary techniques especially magical realism and diasporic representation of his dislocated characters makes it a post-colonialist novel. In the current political scenario, the dilemma of the diasporic identities is best reflected through the characters of Nadia and Saeed. The psychological and physiological vulnerability in an atmosphere of precariousness as faced by the dislocated and diasporic identities can be deeply sensed by the readers as they go through the text. The presence of magical doors that can take anyone anywhere in the world, the formation of hybrid societies, and the ultimate sense of alienation and lost identity provide the writer with a context of a diasporic world.

In this world, everyone seems to be looking back to their country of origin to seek inspiration, identity, and the sense of rootedness that is missing in their life. In this way, the world beyond the borders becomes a liminal space where identities keep fluctuating in a realm of uncertainty. The overall scenario also explains the precariousness that the refugees who have left their country in search of peace may face. As in the case of Saeed it becomes more difficult for them when they are trying to secure a place of their own in a foreign land. Their continuous struggle to both establish new ties and reclaim the older ones makes them wander into an abyss of uncertainty. All these things make the novel a complex creation of diasporic identities reflecting complex relations interestingly.



REFERENCES

- Agranoff, D. (2010, October 8). Book Reviews, Science Fiction commentary.
- Anderson, B. (1983). *Imagined Communities: Reflections on the Origins and Spread of Nationalism*.
- Antony. (2013). Identity crisis and Frantz Fanon. *Identity crisis in Frantz Fanon's Black Skin White Masks*, 20.
- Bhabha. (1994). Theory of cultural hybridity. *The location of culture*, 25.
- Brah, A. (1996). Categories of Diaspora. *Thinking through the concept of Diaspora*, 5.
- Chui, J. W. (2013). *Affirming the Absurd in Harold Pinter*. NY: PALGRAVE MACMILLAN.
- G, G. D. (2014). Cyberpunk: A True Representative Fiction of the Postmodern Period Gibson's Neuromancer: A Case Study.
- Hamid, M. (2017). *Exit West*. New York: Riverhead books.
- Hanman, N. (2014, April 11). Kamila Shamsie: 'Where is the American writer writing about America in Pakistan? There is a deep lack of reckoning. *Guardian*.
- Hudson, J. (2013, March 21). Review of "Crystal Express" by Bruce Sterling.
- Hudson, J. (2013, December 29). Review of The Girl Who Was Plugged In by James Tiptree Jr.
- Khair, T. (2014, April 18). Review, A God In Every Stone. *Financial Times*.
- Khalid, N. (2014, June 03). Kamila Shamsie: 'Where is the American writer writing about America in Pakistan? There is a deep lack of reckoning. Lahore.
- Kumar, S. (2011). International Refereed Research Journal. *BHABHA'S NOTION OF 'MIMICRY' AND 'AMBIVALENCE' IN V.S.*, 119-121.
- Land, N. (2011). *Fanged Noumena: Collected Writings, 1987-2007*.
- McLeod, J. (2000). *Beginning Postcolonialism*. New York: Manchester University Press.
- McLeod, J. (2000). *Beginning Postcolonialism*. Manchester: Manchester University Press.
- Morey, A. R. (2012). Culture, Diaspora and Modernity. *Culture, Diaspora and Modernity in Muslim writing Routledge*, 38.
- Raza, s. *Kamila Shamsie, fiction, poetry, translation*. Bloomsbury Publishing plc.
- Rushdie, S. (1982). Imaginary Homeland. *Essays and criticism*, 8.
- SETHNA, R. (n.d.).
- Shamsie, K. (2014, April 6). 'The more you write, the more you make things harder for yourself'. (R. Sethna, Interviewer)
- Shamsie, K. (2014, March 4). Immigration and asylum. *Guardian*.
- Sterling, B. (1982). Spider Rose. In *Crystal Express*. United States of America: Arkham House.
- Sterling, B. (1983). Spook. In *Crystal Express*. United States of America: Arkham House.
- Sterling, B. (1982). Swarm. In *Crystal Express*. United States of America: Arkham House.
- Sterling, B. (1987). The Little Magic Shop. In *Crystal Express*. United States of America: Arkham House.
- Tillman, P. (2010). The Postmodern Shelf.
- Hyun, Kim. "Terror Attacks: The Reluctant Fundamentalist." *The New Korean Journal of*



-
- English Language and Literature (2014): 1-22.
- Cohen, Robin. "Global Diasporas." *IJELLH*(1997): 115.Web.
- Antony. "Identity crisis and Frantz Fanon." *Identity crisis in Frantz Fanon's Black skin White Masks* (2013): 20. Web.
- Morey, Ahmad R. "Culture, Diaspora and Modernity." *Culture, Diaspora and Modernity in Muslim writing Routledge* (2012): 38. Web.
- Shamsie, Kamila. '*The more you write, the more you make things harder for yourself*' Razethna Sethna. 6 April 2014.Web.
- Hamid, Mohsin.*The Reluctant Fundamentalist*. Karachi: Oxford University Press,2007.
- Eggers, Dave. *What Is the What?* United States: McSweeney,2006.