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REVISITING BORDERS IN THE GLOBALIZING WORLD IN MOHSIN HAMID'S EXIT WEST: POSTMODERN IMPLICATIONS

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ABSTRACT

The study revisits the dynamics of border crossing in Mohsin Hamid's *Exit West* from a global perspective. The study also analyses the intersection of migration, refugee crisis, and identity, all of which represent the often violent aspects of crossing borders. Using these magically realistic elements and postmodern approaches, the study reveals the limitations of the concepts of borders emphasizes the contemporary world which is becoming increasingly globalized, and emphasizes the life experiences of people considering that cultural interactions are not confined by any set boundaries. The study will explore the postmodern implications involving socio-political aspects of migration in the contemporary world.

Keywords: Borders, Migration, Postmodernism, Refugee Crisis.

Introduction

In such a time of the unmatched globalization era, borders have been and are constantly recast in new outlooks and questioned at times even dismantled. It aims to explore how the celebrated author Mohsin Hamid's 2017 novel, *Exit West*, negotiates and challenges fluid borders in our contemporary world, becoming increasingly interconnected. Hamid, winner of the La Times Book Prize and the Aspen Words Literary Prize. He was also shortlisted for The National Book Critics Circle Award, The International Dublin Literary Award, The British Science Fiction Association Award, and The Rathbones Folio Prize. This paper explores, in particular, how Hamid deploys postmodern techniques, magical realism-and how these techniques are applied, particularly in the shattering of conventional understandings related to identity, space, and belonging. The following sections will describe in detail how characters in *Exit West* travel through a broken world where doors become magical openings that facilitate near-instantaneous travel across continents-the motif resonating strongly in the postmodern concerns in non-linear temporality and dislocation in space (Baudrillard, 1994; Foucault, 1986).

The use of magical realism in *Exit West* is more than a mere literary device; it serves to break through the inflexible, largely Eurocentric, lines around borders and identities. Rumors had begun to circulate of doors that could take you elsewhere, often to places far away (Hamid, 2017, p.45). According to Homi K. Bhabha, this comes from a theory he postulates: in today's global world, cultures do not belong to single, definable geographic places but, on the contrary, continuously reinvent their identities with cultures interwoven in those identities. As the third space in Bhabha's sense of the term (Bhabha, 1994), it becomes relevant to Hamid's novel because the protagonists Nadia and Saeed, defined at first by their national and religious identities, find themselves in a "borderless" world, from which they have to negotiate their sense of self.

This study also goes further to investigate how the transnational movement, represented in Hamid's work, challenges the modernist notion of stable identities. By the use of magical realism, Hamid undercuts conventional realism but also critiques neoliberal globalization that promises free movement yet still remains a privilege of few rather than a right of many (Harvey, 2005). Through the interweaving of postmodernist features and magical realism, the novel *Exit West* gives viewers a view of the complexities within modern-day migration and the permeability of boundaries, that globalization has brought borders not only to present but into obsolescence. The doors existed, and indeed were being discussed by world leaders (Hamid, 2017, p.52). Against this backdrop, this article will examine the novel in the light of postmodernity, magical realism, and globalization in an attempt to question the ability of endurance of borders, in such a world that remains paradoxically connected and more divided by borders.

Literature Review

Borders in Hamid's *Exit West* are designed not only as a geographic boundary but also as an entangled puzzle of identity, migration, and socio-political implications of globalization. By synthesizing various scholarly perspectives on the concept in a literature review, it was found that *Exit West* recasts borders for the globalizing world, focusing specifically on the postmodern implications of Hamid's narrative choices.

At its core, *Exit West* innovatively employs magical realism. Using this narrative device challenges the more conventional theories of borders. This novel speaks of magical doors where characters can suddenly be taken out across the borders instantly. Borders are fluid in a borderless world; they are completely unpredictable. This fantastic element mirrors the postmodern condition, in which the traditions dividing reality and fiction are blurred and where the experiences of migration and displacement are the entry point to understanding contemporary identity. In this respect, this narrative induces the reader to rewrite critical implications of bordering practices in a world that divides and separates. Gordon (2020) precisely says that situated within the constructed narrative of 'crisis', border industries are both materially and discursively produced as a direct response to the perceived threat of irregular migrant populations.

Hamid's interpretation of migration also covers the socio-political structures that guide movement between borders. The two protagonists, Saeed and Nadia, only cross

a world characterized by conflict and violence in their travels. Franko holds that the overturning of borders where "the inside has exploded into the outside" exposes the need for understanding the realities of the South within globalization (Franko, 2012). This inversion is particularly relevant to *Exit West*, as the complex circumstances of the characters communicate an increasingly intricately tense world influenced by politico-geographical tensions and crises.

The engagement with community and belonging further complicates the notion of borders. While Saeed and Nadia navigate through spaces, they find various communities that question their understanding of identity and belonging. According to Woude & Staring (2021), "it considers the nation-state to be a crucial site for mediating class struggle, responding to the impacts of structural contradictions" (p.iii). That is a postmodern sensibility reflected in this reimagination of community, which explodes the old notions of belonging as promised in traditional loyalties due to the unreality of migration and identity fluidity.

The novel also discusses the economic context of migration, mainly highlighting the double-edged situation of opportunity and conflict that accompanies border crossings. Liu et al. (2021) discuss "how migration may fuel economic growth while at the same time posing challenges related to social cohesion and political stability" (p. 79-80). In Hamid's narrative, the characters' journeys underscore the complexities of navigating economic imbalance, as access to resources significantly influences their ability to migrate. This perspective aligns with the broader discourse on globalization, which emphasizes the interconnectedness of economic, social, and political factors in shaping migration experiences.

The psychological impacts of displacement are also central to Hamid's exploration of borders. Ehtesham (2023) informs that in the novel *Exit West*, "The members of Saeed and Nadia's city escape the conflict through magical doors,..... only occur through something which represents trauma. This work provides insight into trauma and solves the puzzle of the mysterious resistance of traumatized people to social norms"(p.103). The duality in significance here underscores the complexities of identity formation in a globalized world, where an individual must reconcile past experiences with realities that set in over again. The struggle of characters to deal with trauma and loss is a poignant reminder of what the human cost behind a move is, emphasizing the need for empathy and understanding in any discussions related to borders.

Other than the psychological and economic dimensions, the theme of identity is very much steeped together with the notion of borders throughout *Exit West*. It therefore presents the ways through which the identities of characters change as they traverse varied cultural landscapes with fluidity in the process of identity by migration (Hussain, 2024). In this regard, the novel contests the fixed notion of identity, which is redefined based on experiences involving crossing borders that result in self-transformative experiences. This view aligns with the postmodern understanding of identity as an emerging construct, influenced by complexity within globalization and migration.

This is how *Exit West* itself is a great exploration of the theme of borders in the globalizing world, with magical realism challenging conceptions of migration and

identity. Through Saeed and Nadia's lives, Hamid has criticized the socio-political structures that govern migration while envisioning new possibilities for community and belonging. Complexities in such issues as displacement, trauma, and identity formation call for a deeper understanding of how borders operate in an increasingly interconnected world. Continuing on their inquiry into the implications of Hamid's writing, it is at this point that *Exit West* does not merely reflect existing realities but instead asks readers to reimagine borderless existence.

Given the considerable existing work addressing the issues of globalization, migration, or the penetration of the internal boundaries in literature. Most of them have been concerned with the magical realism employed in the narration of the novel *Exit West*, and its views on migration, little or no work has been done on how these elements interact with postmodernism in critiquing the idealist social identity and borders in a globalized widespread culture.

The most common existing research considers *Exit West* in the context of cross-border displacement and migration, interpreting its doors to the world as an indicator of the degree of openness of globalization. However, they do not deal satisfactorily with how these doors depict a postmodern point of view, that is, how the doors only work as a literary device to shift the narrative focus in migration to its absence of tell-tales. This is a portrayal that ignores the factual essence of the novel and attempts to go against the reasonable representations of migration literature. No scholars have been able to answer how the nonlinear space of the novel and its fluid characters express the very postmodernism that dissects the globalizing tendencies of the world.

Theoretical Framework

Discussing the framework of this paper, this study will engage with the theoretical work or concepts of postmodernism, magical realism, and globalization with three principal ideas that inform the treatment of borders in the novel. This will be done by holding an inquiry into how Hamid deploys postmodern constructs to fix misconceptions of place and identity, uses magical realism to dissolve the difference between fantasy and reality, and critiques the concept of borders in a globalizing world.

Lyotard implies that postmodern is incredulity toward metanarratives. It implies that postmodernity is marked by an incredulity toward metanarratives and ideologies in their capacity to explain historical and social phenomena. Postmodernism challenges established narratives, traditional structures, and fixed identities. In the literary sense, postmodernism usually reveals fragmented, ambiguous views of reality, challenging the reader to rethink conventional ideas of truth and certainty. "Everyone was foreign, and so, in a sense, no one was" (Hamid, 2017, p.62). Baudrillard (1994) wrote, "The simulacrum is never what hides the truth—it is a truth that hides the fact that there is none" (p.03). It suggests how what we take for truth often hides the fact that there is no reality behind it, meaning that our knowledge of the world is founded on illusions rather than realities. In *Exit West*, Hamid deconstructs the traditional notions of borders as he presents migration as an instantaneous, almost casual act through doors connecting different locations. This negates the boundaries created by distance,

immigration laws, and national identity to promote the impression of a world that is interlinked and distributed.

The doors are used in a postmodern resistance of the fixed lines since they make movements between different places almost at their will. A textual reference can be found "It was said in those days that the passage was both like dying and like being born" (Hamid, 2017, p. 60). In the work of Hamid, fluid movement from one location to another sets a narrative structure that adheres to the resistance put forward by postmodernism against linear storytelling and stable perspectives. This invites the readers to think not only about physical border crossing but also about the shifts in the psyche as people change, where identity is fluid and context-dependent. Where characters move between various spaces, postmodernism implies that individual identity is created almost as much by cultural dislocation as by personal history.

Magical realism is an interaction between fantasy and reality. Bowers (2004) explores the term magical realism, distinguishing it from related concepts such as magic realism and marvelous realism. She traces its origins to German post-expressionist painting and Latin American fiction, writing "magical realism was introduced in the 1950s..... adopted as the main term used to refer to all narrative fiction that includes magical happening in a realist matter-of-fact narrative"[p.2]. Therefore, in the present context, Hamid can describe complex social issues in an accessible, almost fantastical way. "When we migrate, we murder from our lives those we leave behind" (Hamid, 2017, p. 58). This kind of magical realism differs from pure fantasy because it presents the supernatural as ordinary. The magical doors of *Exit West* are a metaphor for migration, bypassing the logistical, political, and physical barriers usually associated with migration.

Using magical realism, Hamid avoids traditional narratives of suffering that surround most migration stories. Migration becomes a universal human experience, "We all are migrants through time" (Hamid, 2017, p.121), that cuts across socioeconomic and national boundaries. Simple enough in the way in which the characters move about these magical doors, the physical hardship that is an element of most refugee literature can be avoided by focusing on the emotional and psychological transformations of the characters involved. Such an approach instead suggests that migration is not only a physical journey of the body but also an imaginative journey concerning identity and selfhood in new contexts. Faris (2004) elaborates in his work that "The narrative voice reports extraordinary magical events, which would not normally be verifiable by sensory perception, in the same way in which other, ordinary events are recounted" (p.7) which encourages readers to accept both realistic and fantastical elements as equally valid.

Magical realism thus represents a powerful device for exposing the socio-political implications of migration. In normalizing the fantastical doors, Hamid critiques the rigidity of national boundaries and invites readers to imagine a world where mobility is a basic human right. "The doors were everywhere" (Hamid, 2017, p.53). This framework, therefore, complies with the theoretical points of scholars like Gabriel García Márquez, Toni Morrison, and Salman Rushdie, who utilize magical realism to

center the attention on political themes that force the reader to look beyond the literal meaning, and hence, the symbolic importance of each choice in the narrative.

Globalization theorists explain that where the world is increasingly interconnected by the use of technology, trading, or migration the national walls have a lesser meaning. As it continues moving towards an advanced global connection, borders and their barriers make their strong influences felt. "The world had become their home, and the doors were leaving that world ajar for everyone" (Hamid, 2017). He critiques the rigid and exclusionary nature of national borders concerning universal issues like war, poverty, and displacement. Such a representation resonates with the postcolonial theories of mobility and identity; migration is not only the motion of bodies but also the reconceptualization of power constructs. For instance, such a narrative challenges, the notion that borders are merely geographical but rather spaces socially constructed to shift according to political climates and societal perception. "Rumours had begun to circulate of doors that could take you elsewhere, often to places far away" (Hamid, 2017, p.45).

Characters in the novel *Exit West* are constantly negotiating their identities as they move across various spaces and thus deconstruct the fixed national or cultural identity. "They saw what looked like a refugee camp, with hundreds of tents and lean-tos and people of many colours and hues" (Hamid, 2017, p.62). This aligns with Benedict Anderson's ideas of how nations are imagined communities, more constructed by collective perceptions than through borders. Hamid's idea of fluidity and accessibility of migration in the novel thus questions the legitimacy and necessity of the modern nation-state in a globalized world.

By combining postmodernism, magical realism, and globalization theories, the novel can raise questions about the validity of rigid borders and explore fluidity and identity in the constantly changing global landscape. The text encourages readers to imagine borders as less barriers to a world of exclusions, but rather of connections, a form of globalization that cares for individual liberty and freedom of culture.

Therefore, this theoretical framework underlines that Hamid's novel is more than a story of migration; it is a meditation on the interconnectedness of the human experience. Using magical realism and postmodern techniques, Hamid brings topics such as freedom of movement, cultural identity, and the arbitrary nature of borders. This framework will guide the analysis of *Exit West*, which in turn will help shed light on how Hamid's narrative acts as a postmodern critique of traditional boundaries and provides new ways to conceptualize global identities in a rapidly connected world.

Discussion and Analysis

In *Exit West*, Hamid unfolds an examination of globalization and its effects on borders, identity, and human connection. Indeed, this novel provides an interesting perspective on a world where superimposed physical borders are made permeable by fantastical doors, thereby rendering irrelevant the national boundaries within the lapses of a globalizing world. The theme of migration speaks not only to natural anxiety but also to deeper cultural identity anxieties that evoke a sense of displacement and belonging.

It critically engages with the postmodern prose of Hamid to explore how *Exit West* unstructured and dismantled them from their traditional notions and structures of nationality and identity. Perception in the face of postmodernism reveals how Hamid's authorial vision about migration opposes conventional ideas of belonging when people's identity becomes a fluid construct and molds with every new cultural encounter. "What makes them our kind? They're from our country. From the country, we used to be from...We've left that place" (Hamid, 2017, p.88). Once again, the magical realism visible in *Doors* deconstructs further reader conceptions of time, space, and realism, forcing a fresh, imaginative view of migration and globalization.

This study argues that *Exit West* effectively attacks the rigidity of borderlines in a globalizing world by using magical realism and postmodernism to infer identities are fluid. This focus by Hamid's narrative on tensions between rootedness and mobility compels people to think about how many aspects of humanity's social and political boundaries project regarding nationality or origin, the novel *Exit West* suggests a unique understanding of migration and globalization. "Nation was like a person with multiple personalities" (Hamid, 2017, p.92). That encourages people to think critically about whether such a world, fluid in transnational identities, can exist.

The theme of borders in *Exit West* is closely tied to postmodernism's doubtfulness toward grand narratives and fixed structures. In postmodern thinking, identity, nationality, and even the nature of reality itself are considered to be inherently subjective and fluid. "Strangers speaking to strangers" (Hamid, 2017, p.75). Hamid's take on borders, too, mirrors this postmodern approach as something that defines or confines people is never drawn; rather, the borders are convincingly shown to be somewhat permeable structures through which one can pass freely across them at will, tearing down the existing line between us and them.

The doors of *Exit West* are a postmodern metaphor for how identity fluidifies in a globalizing world, eliminating the idea of nation-states as closed, defined spaces. "The doors came as a release" (Hamid, 2017, p.93). Suddenly and without warning or explanation, the doors appear in all these locations, confusing conventional reality, which is the main issue that *Exit West* needs to solve from its core. It is part of the postmodern tendency to blur the lines between reality and the imagined. Saeed and Nadia move from one country to the other, and their identity disappears as they move from a new cultural environment into another postmodern idea that says identity is not static but continuously redefined by experiences.

More importantly, Hamid's story embodies the anti-binary opposition posture of postmodernism, represented here by native/foreigner and citizen/migrant. The experiences of the characters in *Exit West* extend far beyond such differences in an attempt to prove how globalization covers clear-cut ideas of belonging as outlined in prior times. "Nativeness being a relative matter" (Hamid, 2017, p.113). His elimination of borders draws an analogy to how the idea of nationality is weakened and seemingly inadequate in contemplating the actual complexity of identity in the modern world.

This aspect of the conversation reveals how *Exit West* embodies postmodernism to pose the question of a role for old borders, be it literal or metaphorical, in a world that

is rapidly becoming interconnected. "All over the world people were slipping away from where they had been" (Hamid, 2017, p.122). Hamid's representation of borders as artificial and fluid encapsulates the general postmodern doubts toward established structures while providing an exciting argument for a borderless, more integrative understanding of human identity and belonging.

Using magical realism to represent the shock of an often bizarre experience that globalization brings to the individual and society, in his *Exit West*, Hamid, makes use of the magical realist elements in the form of doors that allow characters to travel instantly between continents a disruption of a familiar world and metaphorical, dreamlike tropes toward migration. This device enables Hamid to bypass the hardships of traveling and bring home instead the transformative nature of migration and the psycho-shock of dislocation and migration. Kakutani (2017) states that Hamid is less interested in the physical hardships faced by refugees in their crossings than in the psychology of exile and the haunting costs of loss and dislocation.

Using magical realism, Hamid reveals the global movement of people and ideas in a way that challenges the familiar separation formed by borders and government interference. The collapse of geographical distances between doors "A portal of complete blackness" (Hamid, 2017, p.22), suggests how globalization places individuals from different cultures in close, often tense contact. The surrealistic character of these doors reminds one of the strange, even disorienting experience of those caught in the global flux. Parasuraman (2022) says that their constant fear of being uprooted and the survival skills they are forced to learn. For instance, situations involving characters like Saeed and Nadia have to undergo some crisis or loss of cultural markers before trying to urgently get a footing in strange contexts, reflecting common challenges of refugees and migrants worldwide.

Moreover, the context of magical realism here questions the randomness of borders. Last but not least, dismantling the usual walls that mark national territories in the classical sense, Hamid throws open the question of the natural dimension of borders. The doors hint at a world where physical and political movements or access are no longer determined by the same limitations proposing a new direction for global mobility. Characters move through time and space with abrupt jump-cuts or skipping compact discs. This analysis emphasizes how the use of magical realism by Hamid not only gives a punch to the story but also writes a critique against globalization and its nature on human identity. At the same time as blending the magic into reality, *Exit West* urges the reader to think about the durability of borders and the possibility of a world where the person inside it can move, belong, and adapt free from nationalistic walls. This postmodern deconstruction of borders and identities suggests, in the context of globalization, that perhaps the border that separates us from them is as imaginary as the doors themselves, like the description of light and dark London (Hamid, 2017, p.84).

The fluidity of identity, as far as globalization is concerned, is one of the main themes of the novel. As Saeed and Nadia move through different cultures, their identities continuously change according to the cultures they experience. "Nadia had long been,

and would afterward continue to be, more comfortable with all varieties of movement in her life than was Saeed" (Hamid, 2017, p.56). It is against that postmodern view of identity as unstable and context-specific. Hamid suggests that identities are not inborn but rather constructed based on experience through interaction with the world as each new cultural and social landscape shapes the characters' perception of self. Kakutani (2017) writes that yearning to escape the bounds of family or class or expectation, and yet at the same time homesick for some sense of roots and belonging. Saeed's transformation is slow, and it stands as embodying the tension between rootedness and change. He clings to cultural practices and beliefs that make up his identity, yet these markers lose their significance in foreign lands where he is forced to submit to the new order and values. It is Nadia, however, who expresses a more fluid approach toward identity, embracing change, and finding that sense of belonging which rests above national or cultural affiliations. In contrast, it is in the conflicting responses that Hamid establishes identity on the continuation of attachment to tradition and openness to change.

Apart from this exploration of the self, the novel further clarifies well a concept embedded within postmodernism: the self as fragmented and subject and contextual. Hamid, through the novel, aims to contradict the static characterization of personality identity as he sets Saeed and Nadia as complex personas whose identities are fashioned by their circumstances and relationships. Parasuraman (2022) writes that the novel follows their developing relationship, their internal as well as external journeys, their struggles, and their own contrasting ideas and personalities. This fluidity in self resonates well in broader encounters amid globalization when exposure to more varied cultures and perspectives deconstructs and expands upon a worldview.

Through this discussion, *Exit West* progresses in illustrating a vision of identity that is fluid and not rigidly filed into slots of nationality, religion, or ethnicity. In outlining the question of identity as something fluid and easy to change, Hamid has studied a postmodern critique of identity where the rigid lines of traditional labels are seen as no longer fixed in an interconnected world where the view one occupies can be as easily changed as the location one occupies.

In the novel *Exit West*, Hamid explores complex political and social dimensions through this influx of migrants, globalization, and migration. "A city swollen by refugees" (Hamid, 2017, p.7). He delivers a whole range of reactions from empathy and inclusion to fear and intolerance as he portrays challenges in building a cohesive, borderless society through these tensions. Hamid critiques the systems of control that uphold borders as a way of excluding certain populations and maintaining national identity, highlighting "Hamid also explores the reactions of governments towards the refugee crisis; do they welcome them or take a hostile approach? How do the locals respond to the crisis? Will the refugees ever find a safe place, a home?" (Naseem, 2017).

In the case of *Exit West*, these nations tend to respond to migration with a lot of hatred, even threatening the old order. To some degree, this repeats the genuine concerns over how immigration would affect the culture of the area, its economic bottom line, and security; it shows how borders, though physical, are always psychological barriers.

Hamid's own version of counter-narrative to borderlessness underscores the deep-rooted fear of the other i.e. "it examines their decision to leave home is fraught with regret and optimism and a harsh relief from what they have run away from" (Pond, 2021) and the need of society to safeguard the boundary, thus ensuring a sense of identity and security. "Alone a person is almost nothing" (Hamid, 2017, p.11).

However, Hamid also imagines a world where national boundaries do not pose insurmountable obstacles for people from different backgrounds to sit on the same bench. The novel suggests that while the borders may serve to divide, there is equally the strong human experience that can unite. This idea of borderlessness is, at once hopeful and challenging, for it invites the reader to ask questions about what should be sacrificed or adjusted to create a one-earth global community. The novel indicates a sense of borderlessness, giving the possibility and falling at the same time into its pitfall. Thereby, Hamid's contribution acts as a call for empathy and understanding concerning the social-political challenges of migration, looking toward a world of diversity and inclusiveness rather than one built around rigid boundaries.

Conclusion

In *Exit West*, the novel itself provides a profound look at how borders and identities can change in this globalized world. With the help of postmodernism and magical realism, the novel questions the set notions of fixed national borders and static identities. Magical doors are used by Hamid to demonstrate migration, and a world is presented before the readers wherein borders are open and allow ease of movement between them. It shows that our world is getting very well connected. This concept is better illustrated by the novel, as it illustrates how individuals like Saeed and Nadia could travel through any mile within such a very brief period, although they are emotionally and mentally tortured. The characters in the novel, *Exit West*, also show that identities are not static but are subject to change according to various experiences, cultures, and circumstances. They adjust to new surroundings as they move from one country to another and formulate new identities. This fits with the idea of ethnoscaapes, which says that migration and cultural exchanges create mixed identities. Saeed and Nadia's experiences show this mixing, as they combine parts of their home cultures with those from the places they visit, showing how cultural identity can change in a globalized world. The novel also poses many important questions about the unfairness and problems that globalization can cause. While some people gain more freedom and movement, many others experience being forced to move, poverty, and lack of stability. This is demonstrated in *Exit West* as Hamid illustrates how the characters' ways of travel are influenced by things, such as war, economic issues, and political problems, that they cannot control. The novel calls attention to how people experience globalization differently, with some navigating through globalization to get out of the mess while others stay trapped in it. Further study of *Exit West* through concepts of postmodernism and globalization also leads to further research in certain areas. In one direction, such a study could lead to looking into the comparison of Hamid's novel with other modern novels that discuss migration and border issues, perhaps like the novels written by authors such as Chimamanda Ngozi

Adichie or Teju Cole. Further research could also investigate in greater depth how digital technologies and social media are reshaping global patterns of migration because these tools continue to alter how people communicate and cross borders in the 21st century. Another more in-depth study could also take into account how, through fiction, stories of refugees and displaced people are represented, making a comparison between manufactured stories and actual stories of migration and crisis. The result is a compelling and vibrant peep into the complexities of globalization, migration, and identity. Hamid uses postmodern techniques and magical realism to ask readers to rethink traditional ideas about borders and belonging. The novel focuses on the human aspects of globalization and requires readers to think further about the benefits and problems arising in such a rapidly changing, interconnected world.

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