



**MOBILITY, HYBRIDITY, AND THE CRISIS OF BELONGING: A POSTMODERN
CRITIQUE OF MOHSIN HAMID'S EXIT WEST**

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Abstract

The study aims at exploring the Mobility, Hybridity, and the Crisis of Belonging in Mohsin Hamid's Exit West especially in the lens of Postmodernism. Mohsin Hamid's Exit West (2017) presents a narrative deeply entrenched in the experiences of migration, exile, and global interconnectedness, highlighting the postmodern condition of mobility and cultural hybridity. This study examines the novel through a postmodern lens, focusing on the fluidity of borders, the instability of identity, and the crisis of belonging faced by displaced individuals. The analysis explores how Hamid employs magical realism as a narrative strategy to depict the psychological and social ramifications of migration, emphasizing the liminality and transitory nature of human existence in a globalized world. By examining the interplay between mobility, hybridity, and social alienation, this research elucidates the postmodern critique of fixed identities, stable communities, and linear narratives of nationhood, offering insights into contemporary discourses on migration and cosmopolitanism.

Keywords: Postmodernism, Mobility, Hybridity, the Crisis of Belonging, Exit West and social alienation

Introduction

Globalization has completely changed the experiences humans have of space, identity and community, creating an environment in which mobility is not only a need, but also a challenge to the existence of an individual. Literature and especially, contemporary fiction tends to be a mirror that reflects these complicated phenomena of the society. The book Exit West by Mohsin Hamid is symbolic of these types of stories, as it examines the overlap of migration, displacement, and identity in a world that is becoming more and more transnational. The novel depicts the lives of two main characters, Nadia and Saeed who in their respective capacities as refugees, help to reveal the fears, possibilities and dislocations that accompany postmodern global movement.

The literary theory in postmodernism, which was marked by skepticism of grand narratives, focus on fragmentation, questioning of the fixed identities, provides a possible approach to examine the work of Hamid. The motifs of doors as passages of immediate migration make the text shake the traditional ideas about space and nationhood, focusing on hybridity, uncertainty, and fluidity. This paper is a critical analysis of Exit West in postmodern terms, with an emphasis on the ways that in terms of mobility and hybridity, mobility and hybridity cause crises of belonging and highlight the issue of traditional notions of identity and community.

Postmodernism challenges the truthfulness, wholeness, and coherence of reality, identity and narrative by highlighting plurality, discontinuity and intertextuality (Lyotard, 1984; Jameson, 1991). The general idea of postmodern thought is the denial of normative categories of belonging, national, cultural, or individual. In Exit West, movement is not a geographical but an existential matter, border crossings trigger the changes in the self-perceptions of the characters, their relationships, and interaction with others.

The concept of hybridity proposed by Homi Bhabha (1994) is one of the key ideas that help to comprehend the experience of migrants in the novel by Hamid. The identity of the protagonists is constantly negotiated due to their interaction with different cultures, languages, social systems, etc. Nadia and Saeed represent a postmodern subjectivity that turns out to be fluid, liminal, and hybrid and challenges essentialist conceptions of culture and nationhood. The



magical doors, which are metaphors of instant migration, break the continuity of space and time, and the postmodern focus on dislocation and instability is strengthened.

In the novel, the emotional and psychological consequences of migration are depicted very well and in a complex way. The feeling of dislocation, alienation, and estrangement are deep in the life of Nadia and Saeed as they manoeuvre through the refugee camps, the urban places and cosmopolitan enclaves of their journey. Hamid preempts the conflict between nostalgic memory of the homeland and changes in new sociocultural milieu, the ephemeral and unstable character of belonging to the globalized world. The gates symbolically represent the ambiguity, numerousness of possibilities and the vulnerability of human mobility. This conforms to the postmodern aesthetics which place a premium on ambiguity, contradiction and destabilization of the traditional narrative expectations (Hutcheon, 1988). In this regard, magical realism emerges as a tool which is used to depict postmodern consciousness which stresses the disjunctive, non-linear, and hybridized quality of migrant identities.

Exit West can also be discussed in the framework of postmodern cosmopolitanism which promotes moral responsibility and compassion towards the world migrant community. Hamid anticipates the relationality of identity and belonging by depicting the interrelationships among individuals living in geographies and cultures. However, the novel is sensitive to the boundaries and fears of cosmopolitan ideals, the weaknesses, cultural tensions and existential anxieties that follow transnational living.

The story is an assault on ethnocentric paradigms, and calls upon the readers to re-theorize the notion of belonging as changeable and negotiated and dynamic instead of predetermined or inherited. It is the postmodern thought through which both emancipatory and destabilizing qualities of mobility and hybridity can be understood in a framework.

Research Questions

How conflict and socio-political instability transform personal relationships and the formation of identity of individuals in the Exit West?

How do these instances of violence, displacement and destruction of infrastructures impact on emotional reactions of the characters, moral decision-making, and the relationships among them?

Objectives of the Study

To examine the influence of extrinsic factors war, breakdown of communication, and social disorder on the development of intimacy, and trust between characters.

To explore the mental and emotional shifts experienced by the characters because of trauma, displacement and disintegration of social systems.

Significance of the Study

This research is relevant due to a number of reasons. First, it plays a role in the current literary research by showing how modern fiction reflects the state of the human in the conditions of political unrest and violent change. Through the lives of Saeed and Nadia, the study illuminates the fact that the war is not only a physical space killer but it also invades emotional and psychological environments, transforming the identity and personal relationships. The fact that they must fight to stay in touch when their mobile phones and the internet are lost or when Nadia is raped in the bank crowd is what shows the personal effects of mass violence, it gives us an idea of how people have to go through survival, love, and fear at the same time. Second, the paper illuminates genderized vulnerabilities and cultural conflicts which are created during the crisis. The experience of trauma in Nadia, the moral restraint in Saeed, the contrasting figure of the brave man who is about to undertake militant measures serve as a good source of exploring the current arguments about extremism, displacement, and resilience. Lastly, the



study is important in that it adds to the debate on conflict literature by demonstrating how fiction can be used as a platform where ethical issues, emotional discontinuity, and the formation of identities are addressed. With this discussion, this study highlights the ability of literature to mirror the socio-political processes in real life and the consistent human struggle to retain dignity, relationship, and significance in a chaotic world.

Literature Review

Exit West (2017) by Mohsin Hamid has had a considerable academic divide in the areas of postcolonial studies, migration studies, cosmopolitanism, and world literature. The novel with its analysis of displacement, mobility of people, and hybridity of identities in the world makes the novel a significant contemporary text challenging the issues of belonging in the era of transnational flows. Theorists have taken the text onboard using various theoretical perspectives such as global refugee crisis, digital modernity, postcolonial paradigms of mobility, cosmopolitan ethics, and the structure of the world literature. The literature review brings together the major contributions, exposing the ways the existing scholarship puts Hamid novel in the context of the bigger discussions on the topic of refugee narratives, mobility theory, and postmodern belonging.

The paper by Mir (2018) is one of the first and most conceptual examination of Exit West as it is applicable to the global refugee crisis. Placing the novel against the background of rising international displacement, Mir believes that Hamid anthropologizes the condition of the refugee by prefiguring the emotional and psychological upheavals of those people who are forced to leave their native countries. Instead of obscuring refugees into a crowd of faceless people, Hamid makes close up portraits of characters whose stories become understandable within wider global trends of precarity. Mir underlines that the magical doors, which Hamid uses, portals that allow migrants to cross the borders instantly, are a magical reinterpretation of the modern migration border restrictions. The novel gives a symbolic commentary on oppressive immigration policies and other international disparities by avoiding the bodily pain of the journey, anticipating the structural and emotional violence of forced displacement. The essentiality of Mir in reading Exit West lies in the fact that the novel presents its position in the humanitarian discourses and yet criticizes the simplistic representations of refugees.

Sadaf (2021) develops the involvement of the novel in displacement on a worldwide scale by placing this novel in wider geographies and histories of migration. Her contribution in the chapter of Writing Brexit is that the stories of Hamid make people highly territorial in light of nationalism, tightening of borders and anti-immigrant feelings in the wake of Brexit. Hamid throws the inflexible borders between citizens and noncitizens off balance by saying that we are all migrants over time, which presupposes the temporality and mobility of human life inherently. Sadaf argues that the novel deconstructs linear historical discourses that support the ideologies of nationalism and sets up a sense of movement that is transhistorical. She also emphasizes the fact that Hamid is in a position to connect both the local and the global, the journey of the protagonists, who have to leave their unnamed war-torn city and come to political anxiety that is being perceived in the West as a part of immigration policy. Her efforts place the novel on the periphery as a critique of modern geopolitical fragmentation, as well as commentary on the movement of humans in general.

Another significant line of academic research is digital modernity. Naydan (2019) studies the Exit West in the context of digital technologies and national barriers and claims that Hamid introduces the reader to the world that is becoming more and more mediated by screens, virtual networks, and digital surveillance. She implies that the novel presupposes the two-sidedness of digital connectedness: on the one hand, to the same extent, digital tools provide displaced



people with an opportunity to keep in touch with their home countries and beloved ones, on the other, they contribute to the exacerbation of the state of fragmentation and alienation. Naydan also underscores militarization of national borders and digitalization, which implies that Hamid criticizes the strengthening of geopolitical inequalities through technological infrastructures. Her inspection is important in placing *Exit West* in the context of modern discussion of digital nationalism and the algorithmic management of mobility.

One of the biggest streams of thinking holds *Exit West* as a global or world novel. Bilal (2020) maintains that the narrative style and thematic interests of Hamid make it a definite part of the world literature, which is determined, to some extent, by transnationalism circulation but, more are thematic involvement with global transconnectivity. Bilal argues that this episodic nature of the novel and its changing narrative point of view reflects the desterritorialized and fragmented experience of modern global life. The magical doors do not serve, as the devices of fantasy, only to represent this compression of space and time of the global era. This narrative technique allows Hamid to portray the combination of the local and global mobility. The framing that Bilal uses places *Exit West* in the world of global literature, one that focuses on the unfairness of the distribution of mobility among humanity.

In a parallel way, Carter (2021) discusses the ethical dilemmas of the refugee crisis inquiring, *How far are we willing to go?* as one of the answers to the moral imperatives of the displacement on such a scale. According to Carter, the novel by Hamid makes the readers realise their moral duty to refugees and puts the Western audience specifically in mind that the audience is also challenged to reevaluate their role in a system that perpetuates inequality in the world. The description of refugee camps, living in groups, and the opposition of host population in the novel is a kind of the mirror which refracts the tensions existing in the reality. Carter points out that Hamid uses the narrative technique of empathetic characterization and barren prose, which prompts the reader to imagine a future based on common humanity and not fear or segmentation. His work also adds humanitarian and ethical aspects of the reception of the novel.

Perfect (2019) provides a cultural and structural analysis of the *Exit West*, including the way in which refugees are portrayed in the novel as black holes in the national cloth. She claims that Hamid is posing a strategically future-oriented argument about the invisibility and marginality of migrants in national imaginaries. As Perfect states, refugees live in liminal situations, their identities are in a continuous process of negotiation and struggle. This metaphor of black holes highlights how national histories fall apart when faced with the fact that displaced people have their voices heard and reveal inconsistencies to the rhetoric of sovereignty, citizenship, and belonging. The analysis by Perfect sheds light on the discriminatory nature of nation-states in the novel that generate alienated conditions among migrants.

In the novel, the work of Lagji (2019) focuses on the theme of mobility and migration. She utilizes the theory of new mobilities and states that *Exit West* is a state of waiting and is paradoxical because the migrants are moving and at the same time, they are immobilized. The novel, Lagji argues, targets the conventional migration patterns, which tend to underline a linear development of the homeland to the destination country. Rather, Hamid prefigures repetition, stasis, and suspense of time. Refugee, transitional housing, and unpredictable futures pattern places the migrant time in a cyclic instead of progressive pattern. This text can be echoed by postcolonial critiques of mobility, where globalization generates imbalanced and hierarchal practices in mobility. The work by Lagji has become especially significant in the



interpretation of how the novel undermines traditional conceptions of time, as well as prefiguring the lived realities of the displaced life.

Alterations in more recent scholarship have been directed towards identity formation and hybrid belonging. Abbas and Iqbal (2025) analyze *Exit West* in the context of the broader category of modern migrant fiction and propose that this novel sees transnational identity as a shifting phenomenon that is negotiated culturally, emotionally, and globally. According to them, the experiences of the protagonists represent hybrid subjectivities as they are defined by their countries of origin, and by every new locale they inhabit. Their analysis emphasizes the fact that the fluidity of identity, which Hamid narrates in advance, challenges the essentialist takes on culture and nationhood. Another argument that Abbas and Iqbal put forward is that the novel is a critique of the dichotomy between home and host land, but it also offers identity as a transnational and multilayered phenomenon created in the process of constantly moving. Their work is consistent with the postmodern theories of identity, which further situate the novel in a larger range of discourses about hybridity and fluid belonging.

Knudsen and Rahbek (2021) also interrogate the novel through the prism of radical hope and propose that the *Exit West* relies on a pessimistic yet optimistic roadmap on how to imagine the world of the future. They say that in spite of its representation of war, displacement and social fragmentation, the novel itself is concerned with the possibilities of human connection and solidarity. The changing relationship between Nadia and Saeed is a good example of this tension between despair and hope, and how displacement does not only change the physical dimension but also the emotional one. Knudsen and Rahbek insist that the story told by Hamid is pointing at utopian cosmopolitanism, and that it is possible to conceive of a world in which shared coexistence and intercultural interaction create ways of belonging that go beyond the borders of nations. Their commentary presents a more positive perspective to more criticizing readings and focuses on the ethical and creative value of the novel.

Lastly, Perez Zapata (2021) addresses the concepts of transience and waiting by continuing the aspects of temporality of migration in *Exit West*. She claims that the novel does not depict waiting as a passive process of inertia but as a transitional moment experience, which changes the preconception of the migrants of themselves and their future. Transience is a state that has been turned into an existential state where the characters are caught in-between the past certainties and futures. The study by Perez Zapata enriches the insights into the state of temporal liminality in migrant discourses in line with postmodern circumstances of fragmentation and uncertainty.

Taken together, these academic works demonstrate that *Exit West* is situated in a pivotal position between the migration studies, postcolonial criticism, and the postmodern narrative experimentation. The mobility and hybridity addressed in the novel upheavals the conventional paradigm of identity and belonging and prefigures precarious, fluid and globally connected world of modern existence. Scholars always emphasize the new concept of magical realism, aesthetics of world literature, and fragmentation of the narrative by Hamid as a technique that helps to reveal the complicated emotional and structural realities of refugee life. Moreover, the ethical aspects of the novel are still relevant and it is an effective way of criticizing the situation of refugees in the world today as well as envisioning other possible options based on empathy and humanity.

The analysis of the concept of mobility, hybridity, crisis of belonging in *Exit West* by Mohsin Hamid are understood through the prism of postmodern theory. The theoretical framework is based on the writings of Jean-Francois Lyotard, Fredric Jameson, Homi K. Bhabha and Edward Said and can be described as a prophecy of the end of grand narratives, fractured identities and



QUALITATIVE RESEARCH JOURNAL FOR SOCIAL STUDIES

ISSN Online: 3006-4686, ISSN Print: 3006-4678

Volume No: 03 Issue No: 01 (2026)

disrupted spatial, cultural and temporal boundaries. The postmodernism questions established, consistent identities, and focuses on the message of multiplicity, not being certain, fluidity, all the characteristics of the experience of displacement that Hamid reflects in his novel. The non-linear temporality that shapes the narrative structure of the novel, the use of magical realist elements, and the episodic quality of the transitions these elements create all fit the postmodern aesthetics that do not allow a unified interpretation of reality and predict the constructed nature of national, cultural, and political borders.

Theoretical background includes the criticism of the metanarratives presented by Lyotard. His claim that postmodernity is characterized by a lack of belief in the overarching ideologies is of particular interest when examining the ways in which *Exit West* denies dominant discourses of nationalism, territorial belonging, and straight migration lines. The magical doors which enable immediate border crossings erode the metanarrative of the nation-state as a stable, sovereign space that has hard and fast boundaries. They represent the postmodern fixity of geography, in that they reflect the compression of space, which is fluid and deterritorialized in the global era. On the same note, the concept of postmodern hyperspace introduced by Jameson, according to which people find it hard to find their place in the expansive and highly unstable global environment, can also be applied to understand the experiences of alienation Nadia and Saeed undergo, as they attempt to find their way through the new worlds which are both interconnected and disorientally oriented at the same time.

The second pillar of the theoretical grounding is Hybridity theory especially as argued out by Homi Bhabha. The notion of the third space by Bhabha indicates the role of cultural identity that develops in between the areas of negotiation, translation and transformation. This idea summarizes the changing identities of the main characters when they are exposed to new social cultural settings and remake their personalities. Instead of absorbing into one culture, the identities of these people are formed in ambiguous spaces of the overlapping of several cultures. Hybridity is, therefore, not only a tactic of survival, but a tactic of withstanding strict cultural divides. In this sense, the characters of Hamid represent postmodern subjectivity, not belonging to a particular tradition, but in a state of constant becoming due to the mobility and cultural influences.

This framework is reinforced by post modern spatial theory especially the work of David Harvey and that of Foucault. The idea of time-space compression by Harvey sheds some light on the way the world presented in the novel is undergoing technological and economical globalization that narrows distances allowing movement to take place instantly and changing the beats of everyday living. The doors are used as metaphors to this compression as they collapse the time and space separations and symbolically aligning the world flows of people, information, and culture. The concept of heterotopias developed by Foucault, namely a location that is not subject to the spatial logic, is echoed in the image of refugee camps, transitional shelters, and ambivalent dwelling designs that make binary categorization of public/private, home/foreign, inside/outside highly complicated. Those heterotopic spaces place the characters in fringes of the global sociopolitical structures, undermining their sense of insecurity of belonging.

Also, cosmopolitanism and transnationalism theories influence the interpretive paradigm. Appadurai and Vertovec are among the scholars who hold that the contemporary identities are being constructed in the global flows of the media, migration, and imagination. *Exit West* predicts this transnational status by representing the characters as being emotionally attached to their home and at the same time becoming parts of new global networks. Their lives echo the concept of ethnoscaples by Appadurai in which the movement of people across borders



influences cultural landscapes and undermines the classical concept of what constitutes the societies. The cosmopolitan theory relates the Hamid novel to ethical issues of hospitality, human rights, and global citizenship where the moral aspects of empathizing and being receptive to displacing population are important. The story, in this regard, satirises ethnocentric and exclusionary tendencies that characterize most modern societies.

Besides, the post colonial theory especially the Saidian criticism on Orientalist discourse shapes the interpretation of the attitude of western countries toward migrants including their classification and receiving. The novel unveils the politics of power that are inherent in the global migration regimes where the refugees are labeled as being trapped in discourse and physical space that reinforces inequality. This illustrates the violent, politicized borders as the borders are represented and is a reflection of postcolonial critique of imperialism and its enduring effects on global mobility. The story of Hamid is dramatized to understand how displaced people move in these structures but struggle against these labels against them.

Combined, these theoretical strands such as postmodern doubts of fixed identities, hybridity and third-space theory, spatial-temporal fluidity, cosmopolitan ethics, postcolonial critiques form a coherent whole when it comes to the analysis of Exit West. This paradigm places mobility as a disruptive but transformative element that remakes cultural identities, to contest the sovereignty of the national borders, and to enhance the crisis of belonging in the interconnected yet disintegrated world.

Data Analysis

The passage chosen in Exit West brings out powerfully the postmodern nature of the mobility, hybridity and the crisis of belonging in the novel through the disjointed experiences of the characters in the political disintegration and in the dissolution of technology. The loss of dialogue, the cessation of the communication process- as though they were bats that no longer knew how to use their ears- is a metaphor used to represent the crisis of the orientation and identity that goes with the social breakdown. The fracture of technological networks in a postmodern context breaks the illusion of stability in contemporary life due to the vulnerability of human interconnection in a world ruled by movement, velocity and digital systems.

An existential dislocation is depicted through the abrupt loss of the digital world that was there without their mobile phones and available access to the internet which was the only ready way through which they could reconnect again. According to postmodern theorists like Jameson, the mediation of identity in late capitalism is through technology, screens and instant communication. The failure of those structures means that individuals such as Saeed and Nadia lose their grounds of reference, and they face the crisis of belonging physically and in epistemical sense. The fact that they cannot communicate with each other means a break in the relational identity and it is this that shows how a sense of belonging is becoming more defined by digital connectivity as opposed to being based on physical proximity.

Mobility is produced as a need and unfeasibility. The paralysis created by war is also no more evident in the desperate attempts of Saeed to contact Nadia, he had to ring, had to ring, had to ring again, not a sign of free movement but the obstruction of war. This conflict between the imposed immobility and the desire to move forward is in line with the idea of waiting in motion proposed by Lagji (2019). Without magic doors of the novel, the characters do not have time in their hands even though they are not able to move forward or to move back being trapped in postmodern time fragmentation.

The difficulty of Nadia in surviving is an indication of how the mobility is a gendered and dangerous practice. The mobility is shown to be hard and dangerous as she desperately tries to accumulate supplies, her forearms sore with the burden. The attack she suffers at the bank



queue reveals that displacement increases vulnerability: she was held down by the bodies around her, could not move, but was brought down to clamping her thighs together. This scene is a melodramatic portrayal of the loss of body-autonomy with which the disintegration of social order is accompanied. The confusion of identities and safety in the crowd is made as a statement of how the novel criticizes the fact that it is the crises that make borders disappear, as well as personal boundaries.

Meanwhile, the text also demonstrates the creation of ambivalent emotional and attachment identities. The injured, terrified figure of Nadia is intertwined with her deep joy at having seen Saeed--she was this glad to see him--and this proves in the fallacy of intimacy in a crumbling world. Transcendence creates a hybrid position in their relationship, which is informed by trauma, fear, cultural expectations and hope. The concept of the third space formulated by Bhabha comes into play here: the apartment is a sort of transitional space where the conventional borders of gender, religion, and decency obscure (she brought him upstairs, not remembering that they could be spotted). Their bond is not based on permanence but in the realm of lack of certainty and how the sense of belonging in *Exit West* comes about in the face of displacements of all kinds, emotional, social and spatial.

The symbolic gesture, which is the offering of flowers, that Saeed displays is symbolic of how classic signs of affection are redesigned in case of crisis. Instead of flowers he carries kerosene stove, candles, chlorine tablets, which are symbols of survival and not romance. This scene reflects the postmodern change of the novel in terms of the traditional narrative structures to fragmented, improvised types of relationships.

The moment when Nadia inquires about having a gun is a significant dramatic shift of identity in new socio-political conditions. It is an indication that the sense of belonging is no longer associated with social norms but with survival tactics and adaptive hybridity. The nature of identities that the characters need to fulfill are transformed by violence, fear and mobility.

Their romantic negotiation is yet another indicator of hybridity and fluidity of identity. The idea that Saeed proposes, namely, *To anyone, really.* shows that he wants to have some stability, despite the fact that the world is falling apart. His next rebuttal, *To you,* points to the conflict between old and new values and changing emotional landscapes. Nadia gives the answer of the postmodern ambivalence, *I do not know;* desire and fear exist side by side, and create a combination emotional identity that cannot fit into a rigid categories.

The last part of the text changes focalization, another man who was waiting by a magical door is presented. The extremity of the postmodern nationalism, extremism, and the violent remaking of global spaces is enshrined in his preparedness, which was expressed as, *He was ready to die,* but he was not planning on dying. The fact that he is close to a black door in the far end of the room, is a foreshadowing of the portal world of the novel where movement becomes not merely a theme but a metaphysical power that transforms identity, belonging and global movement.

The symbolism of the unknown, collapse of boundaries, the potential of radical mobility beyond state borders is represented by the door black even in the dimness. In such a manner, the text highlights how *Exit West* places mobility on a crossroad between fear, hope, terrorism, and survival.

Finally, the excerpt shows that belonging in *Exit West* can never be fixed; it is constantly being re-assembled in the context of fragmentation, technological breakdown, violence, and hybridity of emotions. The identity of Saeed and Nadia changes with every contact, with every crisis, every bonding or disconnection moment. This crisis of belonging arises not just due to the instability in the outside world but due to the tension between such things as fear and love,



tradition and modernity, intimacy and survival that are characteristics of postmodern subjectivity.

Conclusion

The circumstances that are unfolding in this passage bring to light the influences of love, identity and resilience of humanity in the face of the demands of conflict and displacement that are usually pushed to the limit. The analysis of the relationship between Saeed and Nadia in the context of socio-political turmoil demonstrates how the outside violence penetrates the inner world and makes even such basic aspects of communication, movement, and sex complicated struggles of survival. The fact that they cannot get in touch with each other when the “mobile phones and access to the internet disappear highlights the fact that war destroys the simplest infrastructures upon which human connectivity relies. What started off as an emotional relationship that is formed during common areas of learning, turns into a conflict of holding on during the chaos, as in the case of Saeed going to the regular burger shop during lunchtime, but Nadia did not appear, a picture that summarizes the abrupt loss of normal life. Also, the experience that Nadia has undergone at the bank vividly explains the loss of personal safety and control over their bodies through conflict. The scene where she cannot move in the mob, is reduced to clamping her thighs together and her jaws together, with her body closing itself up, is one of the examples of the heightening of gendered vulnerability when there is civil breakdown. The trauma she has is a secret but dominant load that influences her relationships, contributing to her violent autonomy and her ambivalent dependence on Saeed. The fact that he has showed up on her door-step, that Saeed was the man who had been waiting all day, is a revelation of how pity is saved even in the crumbling social constructions, but also the revelation of the contradiction of human relationships in crisis tenderness and fear, dependence and resentment, hope and uncertainty go together.

The reading also illustrates how war distorts the conventional roles and expectations. Saeed is shown as being morally stalled about intimacy, at one point (when Nadia asks to have sex before they are married) Saeed says, we should not have sex before we are married, indicating that the person is at least trying to preserve the cultural and spiritual values in the face of this disorder. But the ambivalence and affection towards Nadia in response is the result of the creation of psychological fragmentation through war. The fact that she replies to his offer indirectly with the statement of I don't know, not only is it an indecisive response but it is the outward reflection of an inner identity, bargaining between survival instinct, trauma, and a desire to find it in a stable form.

The last transition in the excerpt, to the nameless “brave man” brings with it a juxtaposition of radicalized intent developed within the same destruction patterns. The fact that he is ready to plan to do something big with his pistol and knife represents the way some people deal with instability by turning to ideological or violent causes. This contrast of the intimate struggle of the couple and the militant in his violent preparedness summarizes the larger sociopolitical argument: violence transforms identities, personal and communal, drawing some towards relationship and sympathy and others toward violence and fundamentalism.

Combined, these moments of the story confirm that war and displacement do not only change physical landscapes but also remake emotional, moral and relational spaces. The story of Saeed and Nadia, threaded with stilted rhythms, make-do survival tactics, and times of rare delicacy, is a perfect example of how human relationships react to stress, showing both their hardiness and their frailty in the face of unaffordable violence. The disjointed and insistent efforts of the characters to cling to each other provide a microcosm of how normal individuals manage



extraordinary discontinuity and this text is an effective case study of how conflict, identity, and the developing shape of human intimacy interact.

The *Exit West* by Mohsin Hamid is a very deep postmodern analysis of migration, identity and belonging as it shows the intricacies of the globalized world. Through magic realism, the novel disrupts the traditional spatial, time, and cultural frames, and the novel shows the hybrid and liminal identity of postmodern subjectivity. The courses of the characters Nadia and Saeed highlight the psychological, social, and ethical aspects of migration, focusing on the constant process of negotiation of immobile, adjusting, and human, relationship.

The text by Hamid in the discussion of mobility, hybridity, and crisis of belonging challenges the concept of fixed identity, non-portable community, and territorial sovereignty and offers a vision of human experience that is highly pertinent to the postmodern and global realities of today. The novel therefore is a literary and sociocultural commentary, which encourages one to consider the moral imperatives and the existential issues of living in an interconnected and disconnected world.

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