

The World is Divided into Center-Periphery Structures: Mohsin Hamid's *Exit West* Presents the Fiasco of Western Grand Narrative of Globalization

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ABSTRACT

This research attempts to project the failure of politico-cultural globalization due to the politics of Western affluent countries. The research examines how the promise of globalization-ruling the world through single governance is no longer meaningful in the postmodern time. The issue of nationalism in the contemporary world has been discussed openly and the world is divided into center-periphery structures, which pushes the essence of globalization at bay. By taking the theoretical insights on globalization and anti-globalization proposed by theorists like Arjun Appadurai, Jacques Derrida, Shaobo Xie, and Timothy Brennan, the study reveals unpredictable sufferings of refugees and migrants and reversing the idea of the global village. The journey of Saeed and Nadia, refugees, towards Western hemispheres has been stocked with many obstacles. They could not feel oneness and friendship during their journey. Due to Westerners' imperial mindset, the bank of justice is bankrupted and humanity is deserted all over the world. The diverse phenomena of globalization; multiculturalism, cosmopolitanism, multinational plurality, and multilingual existence of the individual as well as entire society are at threat. It shows the discourse of inter-governmental and multiple-citizenship turned into isolationist policy in the world and the failure of Western grand narratives of globalization.

Keywords

Globalization, Anti-Globalization, Culture, Politics, Cosmopolitanism, Refugee Crisis.

Introduction

Exit West by Mohsin Hamid presents the global refugee crisis in the world. Hamid has been deeply engrossed with the serious issues of global relevance like a refugee, mass migration, identity crisis, and racism, after world war to present. After the great wars, the western affluent nations began to impose their ideology upon the third world and seize the power in their hands. They tried to globalize the world for the sake of their lucrative benefits through economic, political, cultural, technological means, but at the same time, the issue of nationalism came along with different global subjects and ruling the world in a center-periphery structure. Thus, this research examines the various difficulties and complexities of migrants and refugee caused by war and politics, and how the utter promise of globalization-operating the world through single governance and treating the people around the world as the citizen of the global village, is turned upside down in postcolonial and postmodern time. To move forward the research topic into the discussion, theorists like Arjun

Appadurai, ShaoboXie, and Timothy Brennan's ideas of globalization are majorly discussed and other supportive theorists are taken into consideration. The migrants' identity is drifting and shifting, confronting the tremendous effect of civil war; antagonistic feelings between natives and outsiders are examples that can be negotiated. However, the author focuses on the natural process of migration. As Hamid posits, "We are all migrants through time" (Hamid 209), the world around us is changing and we too change with it, we migrate in time, even if we stay in the same place throughout our life. The notion of permanent affinity in a certain geographical territory or country is absent in a global context. An astute representation of home is no more set as meaningful as reality possessing immateriality. This aspect of identity has depicted in the fiction; people have been migrated through magical doors hoping better life but their journey to find a new key of home continuously

somersaulted. A search of tranquility fails here. The plight and predicament of a refugee are universalizing by keeping the city unnamed.

Exit West opens through a love story between Saeed and Nadia, a citizen of an unnamed city, and their relationship in a time where the world is taken as a storm by migrants. As the writer keeps on pacing from Pakistan to America to England and finally returns to his birth land Pakistan, the story develops in the same cyclical way. The couple leaves their town after Saeed's mother is killed by a bullet. Their city faced tremendous effects of civil war between the government and guerrillas. They join other migrants and travel through a magical door. By crossing the first door they reach the crowded camp on the Greek Island of Mykonos. Through another door, they reach the huge refugee camp in London, following the way of Germany, and the third door takes them to California. Finally, Saeed and Nadia separate each other. Fifty years later, Nadia returns to the country of her birth and meets up with Saeed. Hamid focuses on the issue of migration, the global refugee crisis, and loss of faith. Due to war and cruelty, they leave the place of their birth seeking a better life but their westward journey to find a new home is routinely demonized. The major focus of this research is how the promise of globalization, making "global village"(McLuhan), fails caused due to war and politics. The magical doors used by Hamid are taken as the gateway of moving to a better home but their dream to be in a new home remains only a dream. Even in London, refugees from various countries pray together for humanity, unity, and peace at a refugee camp. The deep sorrow is unexpressed by the characters until a thought-provoking line by Nadia "when we migrate, we murder from our lives those we leave behind" (Hamid 94), clarifies the dire sufferings of refugee and migrant people.

Further, in the postcolonial world, the condition of a refugee is very perilous. Migrants are treated negatively as if they are not human. Especially the people of Asia and Arabian countries have been undergoing civil wars and facing dire sufferings. In the fiction the couple, Nadia and Saeed become homeless. The writer has not given proper identity, nor any specific culture, place, language, and religion. They are moving restlessly with no individualistic perspective. They are part of the world, seeking a better home to shelter. The love affair between the two characters is not made intentionally. But they have shown humanity in the extreme atrocity. Characters are forwarding to the west consciously but reach nowhere. Therefore, carrying the load of unrest, anxiety, fear, and they, after half-decade, back into the same unspecified city from where they displaced. Since the text deals with the issue of refugees, Hamid has seriously questioned their identity in the world: who are they? And what driving force compels them to migrate? They are no other than like the people throughout the world, and travel away from their native country to other destination; it could be either far distance or close by. Or refugee is a person seeking him/her hiding from a

potential threat like war, violence, and terror. Native people try to avoid death and bloody experience from cultural violence, ethnic violence, and many more and want a safe landing even outside the homeland. In the research, "Traumatic Movements: A study on Refugee Displacement and Trauma in Contemporary Literature", Thomas V. Vejling quotes the designation of the refugee status as stated by UNHCR:

"A refugee is someone who has been forced to flee his or her country because of persecution, war, or violence. A refugee has a well-founded fear of persecution for reasons of race, religion, nationality, political opinion, or membership in a particular social group. Most likely, they cannot return home or are afraid to do so. What is a Refugee? Definition and Meaning USA for UNHCR". (Vejling 2018, p.4)

RESEARCH OBJECTIVES

- To highlight the main characteristics of diasporic Anglophone fiction.
- To present the relevance of societal and international influences on refugees in the selected text.
- To analyze the trends in modern fiction.

RESEARCH QUESTIONS

- 1- How has Mohsin Hamid projected the cultural and International political issues in the *Exit West*?
- 2- How has Mohsin Hamid presented the phenomenon of Globalization and its effects on the lives of the refugees in the *Exit West*?

THEORETICAL FRAMEWORK

Qualitative research as a methodology remains researcher-friendly and unique in analyzing literary texts. It has remained very helpful and supportive in finding the appropriate answers to the research questions. The issue of nationalism in the contemporary world has been discussed openly and the world is divided into center-periphery structures, which pushes the essence of globalization at bay. By taking the theoretical insights on globalization and anti-globalization proposed by theorists like Arjun Appadurai, Jacques Derrida, ShaoboXie, and Timothy Brennan, the study reveals unpredictable sufferings of refugees and

migrants and reversing the idea of the global village. The journey of Saeed and Nadia, refugees, towards Western hemispheres, has been stocked with many obstacles. They could not feel oneness and friendship during their journey. Due to Westerners' imperial mindset, the bank of justice is bankrupted and humanity is deserted all over the world. The diverse phenomena of globalization; multiculturalism, cosmopolitanism, multinational plurality, and multilingual existence of the individual as well as entire society are at threat.

TEXTUAL ANALYSIS

Exit West is interpreted as an authentic refugee problem especially that Europe has undergone these days. As a migrant, Hamid himself has deep perception on refugee and other. His dwelling character exits continuously towards the western hemisphere starting from Mykonos, San Francisco, California, as possibly they can. The imaginary hope of migrants getting a better destination is in a westward journey turns into dust. Hamid observes "a window was the border through which death was possibly most likely to come" (Hamid 68). Refugees have faced unprecedented problems. The innocent people are victimized, compelled to move towards the unknown territory, facing trials and tribulations. Through magical realism, refugees are eager to settle in an alternative world, which means the writer has frequently focused on the importance of multiple identities. He has subverted, fixed, and stable identities and propagating fluid and multiple identities. Hamid is imagining a better world, where migrated people could feel the oneness, friendship, and applicability of cosmopolitanism. So, he wants to universalize the problem of migrated people around the world where refugees fail to get the essence of globalization.

In an *International Journal of Interdisciplinary Research in Arts and Humanities*, Manzoor Ahmad Mir deeply examines the issue raised by Hamid in *Exit West*. What a wonderful analysis of the refugee problem! Ideas are amalgamated with Manzoor, and, I am nearer to him, but my point of research is yet not addressed with this review below: "Mohsin Hamid's novel *Exit West* is a modern take on the inevitable migration of people across countries, even across continents, when societies descend into chaos and conflict" (Ahmad 2018, pp.15-16). This portion of Manzoor focuses on how people around the world are facing irreparable consequences due to civil war and much more chaos and conflict. The phrase 'universalizing the predicament of refugee' is enough to understand but Manzoor does not speak about how refugees are part of a global village where they should have been treated as cosmopolitans or global families. Their plight is not yet touched with the essence of what globalization is we assumed. Manzoor further argues:

"In *Exit West*, he once again writes about a subject that has been making headlines

recently. Be it Brexit or the immigration policy of Donald Trump, borders are being closed down on unwanted outsiders in a world where distance in time is collapsing radically. Mohsin Hamid tries to imagine a world where there are no strict borders and where people move across places with relative ease. (Ahmad 2018, pp.15-16)

The phrase 'unwanted outsider' (Manzoor) refers to the people of the Middle East, Muslims, and Asians. The immigration policy of Donald Trump, responding to a refugee as an unwanted outsider, closing the doors at borders, and Hamid's imagination of open border to refugee seems contradicted. As a story of dislocated people and their bitter experience writer creates magical doors that escape refugees to different places. He is imagining a new world where people can migrate without physical violence and border disturbance. Manzoor adds Hamid has tried to alter our perception about the concepts of nationhood and borders. He posits a quite different approach towards the issue of mass migration presenting a different world view of geography and artificial borders. Ideas are convincing although he stands apart from globalization. Likewise, El Akkad Omar makes his criticism in *The Globe and Mail* viewing that the suffering they faced is because of their mistake. They migrate intentionally and get suffer. By creating these doors, Hamid escapes the suffocating grasp of logistics. Omkar opines:

"*Exit West* . . . a masterpiece of humanity and restraint, it is an antidote to the cruelty of a present in which those who leave the places of their birth seeking a better life are routinely demonized, imprisoned, or left to die." (Omkar 2017, p.3)

Omkar does not assimilate what was the reality beyond migrating. What happens before the war and what compels people to move forward is not answered. He appends, young people hear about a series of magical doors that pop up in unpredictable places around the city. The doors lead elsewhere in the world, the exact locations unknowable until the traveler has walked past the threshold. But driven to desperation by violence, radicalization, self-and state-imposed silence, Saeed and Nadia decide to risk it.

This is just an obvious look at migration. Intentionally they migrate so they should bear the problem

whatever. Another comment hits on the thematic point. As he states -with a single stroke of imaginative genius, he tears a hole clean through the massive bureaucratic fabric of walls and fences built to protect the native from the foreigner. This is a literal attack on the western bureaucracy that they are making anti-migrant laws to protect native from an outsider. They do not know why migration occurs in the world. So, Hamid is mocking western so-called humanitarian agents.

When an author dies different readers get involved in the text and bestow their views. So is the same in *Time* magazine, Sarah Begley responds:

"Exit West begins with a familiar premise: boy meets girl, boy dines with a girl, boy goes to bed with a girl, and romance ensues. As in the real world, the refugee in this book flees to Western nations, often stopping over in countries with marginal economies." (Begley 2017, pp.1-2)

In *The Guardian*, Andrew Motion focuses on violence and magic in the novel. It is due to civil war, migrants have developed a sense of exile in their birth land. The notion of nation and identity no longer exists. Andrew states: "They maintain an element of magical strangeness opposed to the plainness of the prose in which they are presented, and lead us to think of the fiction as a form of a parable" (Motion 2017, p.2). As Andrew has discussed identity and nationhood, the text has carried out the gist of fluctuating identity of refugees and migrants. The magical door creates some strangeness in contemporary times. They try developing the sense of home with comfort where they belong: but their dream to find out home with love is yet not found. He adds absence of love with no home ascertains the dream fulfillers, and characters to the extent of the plot for unique identity, a crisis that needs a spot to tag for. A major part of Hamid's achievement in *Exit West* is to show, how profoundly social damage occurs and injures private lives not only in obvious ways, physical injury, and homelessness but by hampering the ability to construct any sort of life outside their sphere of influence. Andrew quotes, "Every time a couple moves," he asserts, "they begin to see each other differently, for personalities are not a single immutable color . . ." (Motion 2017, p.2) as a researcher to great extent agree with Andrew's understanding but is tilted towards description like a fairy tale. An ambiguous and intentionally hidden idea of keeping the city unnamed and leaving the character with no identification, Hamid has presented the experience of many migrants today. In *Harvard Crimson* Caroline Tew reviews: "Although the discussion is based on immigration, refugees, faith, he never clarifies which country his

characters are originally from or what religion they practice or what language they speak." (Tew 2017, p.3)

The issue raised by Tew in this review is similar to the idea of what is not yet done in globalization today though he does not clearly state what should have been in globalization. Tew adds, by balancing the surreal doors with the ambiguity surrounding the characters' identity, Hamid paints a picture of a refugee experience that could reflect those of many immigrants today.

The world is governed as a single nation and it amplifies and increases different states. The decision and activities around the world become one part of the world. The issue of globalization is heard everywhere in every country, which makes the world as said by Marshall McLuhan "global village". This term is widely used in the field of media, finance, communication, technology, economy, among the academia, critics, and intellectual and everywhere that has made the world shrunk, like a village. So it can be said globalization is the process of growth in every aspect of the global society. From the past, society is heavily dependent on shared values in the world. Arjun Appadurai, one of the major theorists in globalization studies, puts forward the underlying structure for the cultural study of globalization. In *Modernity at Large* Appadurai observes the current phenomenon of globalization, which is portrayed by the win forces of mass migration and electronic mediation. He supposes "Yet today's world involves interactions of a new order and intensity. Cultural transactions between social groups in the past have generally been restricted" (Appadurai 1996, p.27). A large part of the globe is involving in exchanging the culture for far distance. People can move easily, and conduct their business around the world. According to Appadurai, the two main forces sustain the cultural interaction; warfare and religion of convergence. "In past few century America, Eurasia, Asia, and island southwest, pre-colonial Africa the cultural gravity forced people to move to and fro around the world"(Appadurai 1996, p.34). This is how migration began. This process was accelerated by the technology transfers and innovations of the late eighteenth and nineteenth centuries. The thematic line of fiction, "We are all migrants through time" (Hamid 2009) is proved that human civilization began through migration and nomadic life. The theoretical aspect of Appadurai and the imagination of Hamid come true, but the scenario of the world is completely different. And the legacy of human civilization, nowadays we called it globalization is under threat. Appadurai adds, "The central problem of today's global interactions is the tension between cultural homogenization and cultural heterogenization" (Appadurai 1996, p.31), bringing a metropolis into a new society as indigenous is, however, challenging. A vast array of empirical facts could be brought to bear on the side of the homogenization argument. Indigenization to the other about their minority is against the homogenization. He proposes that an essential structure for exploring such disjunctures and should look at the relationship among five dimensions of global cultural flows; ethnoscapas, mediascapas,

technoscapes, financescapes, and ideoscapes. Globalization is possible only through these five disjunctures.

Appadurai endorses, "As groups migrate, regroup in new locations, reconstruct their histories, and reconfigure their ethnic projects" (Appadurai 1996, p.48). But the worlds as assumed by Appadurai are not serving. He adds "The landscapes of group identity-the ethnoscares-around the world are no longer familiar anthropological objects, insofar as groups are no longer tightly territorialized, spatially bounded, historically unselfconscious, or culturally homogeneous"(Appadurai 1996, p.48). He meant to say that people around the world are de-territorialized spatially and geographically, and they are connected everywhere. The world is like a village as McLuhan stated. The notion of nationhood is no longer exists, culturally and politically migrants and refugee feel homogenous wherever they are shifted. Sashi Tharoor, an Indian politician, has defined globalization at Harvard University in the line of Appadurai. He even used the term "post-globalization" (Sashi Tharoor) in his speech. His argument on globalization and the term de-territorialization used by Appadurai, to a great extent is similar. He admits, "One such truth concerns the link between space, stability, and cultural reproduction. There is an urgent need to focus on the cultural dynamics of what is now called deterritorialization" (Tharoor 2017, p.62). Within a short period, rumors rampant everywhere in the city that black magical doors are opening, people exit through these doors towards imaginary places where they sighed and relaxed. Nadia and Sahid reach Mykonos and spend few days in the refugee camp making contact with local people, which leads to exit them to London. Following London, they locate themselves in San Francisco, California but by that time they parted, and losing contact. Here the serious question is, were they happy on their journey from supposedly Lahore to California as a refugee? Did they feel themselves as a global citizen, sharing culture between and among the people? No, rather they felt guilty about so-called humanity.

Another interesting point is, Hamid deliberately hides the identity of the characters. Frequently, he is picking up the issue of praying but no religion is stated clearly. There might be a hidden intention behind hiding a character's religion. The author does not want to expose mere religion because in the oriental gaze still Muslims are considered terrorists and they are subjected as inhuman humans. So, Hamid intentionally omits details of characters. One of the noticeable dialogues of Sahid and Nadia hints use of symbolism of religion: "Saeed asked her about her conservative and virtually all-concealing black robe: 'If you don't pray why do you wear it?' Nadia: 'So men don't fuck with me'" (Hamid 15-16). It shows different worldviews of Nadia. She wants to change her and be free, as the world has accepted religious secularism and freedom everywhere. Freedom, equality justice, and liberty are characteristics of utopian grand narratives caused by globalization. Like Appadurai, Derrida focuses on

friendship and hospitality among the states and the people as succinctly as possible. *On Cosmopolitanism and Forgiveness*, he discusses the ethics and international laws of refugee laws. These days international laws of refugee are limited and the phrase "government of the world" (Derrida 2001, p.9) is not applicable in its truest sense. To support his argument Derrida takes a reference to the declaration of the Geneva Convention in 1951 which obliged France and European nations to improve asylum laws. Derrida supposes Europeans and western nations; "the control of immigration" (Derrida 2001, p.12), has become the political rhetoric of electoral programs. Many the leaders like Donald Trump are disseminating the ideas of anti-migrants' laws which are beyond the ethics of immigration and refugee laws, and the principle of globalization. In an interview entitled 'Politics and Friendship' Derrida quotes from Hannah Arendt. After world war international always were changed and no-native treated democratically even beyond the border "huge crowds of people not even in exile, not even deported but displaced persons who were not considered citizens, but after second World War, this non-citizenship of people we have to care for, to welcome, urges us, compels us, to think of a democratic relationship beyond the borders of the nation-state"(Derrida 2001, p.27). The very idea of cosmopolitanism is attached to the idea of Arendt.

In Christian tradition, St. Paul stated that 'citizen of the world, we are all brothers, who are sons of God, so we are not foreigners, we belong to the world as citizens of the world' (Derrida in the interview). This idea supports the Derridian concept of cosmopolitanism and hospitality which is unavoidable in a globalized world. But, he expresses anxiety 'the concept of citizenship, the concept of the border, immigration, are today under a terrible seismic displacement'. The world is not operating as it should have been for refugees, migrants, and non-native. These exemplary lines clarify how cosmopolitan hospitality and friendship turned upside down; "One's relationship to the window does not change in the city. A window was the border through which death was possibly most likely to come" (Hamid 68), the journey of a refugee is full of scary and terrible. Xie summons very serious questions on the so-called globalized world. He is contesting and showing his unacceptability to the theorist of global studies. For, if imperialism is the story of the past, then how is one account for all the recent happenings in the Gulf and Africa? Then how did the latest war on Iraq happen? And how is one defining the actual process of globalization or Americanization? (Xie 2013, p.890). Therefore, despite fundamental changes in democracy, technology, transnational cooperation and global restructuring of capitalism, and the interconnectedness between different nations in terms of various matters, Xie argues "west still imposes itself as the center of the world" (Xie 2013, p.890). The world is divided into two polar: the west and the east. Global power divides the world as developed west and underdeveloped rest. On the one hand, American hegemony

is celebrating in economic, technology, cultural, and intellectual arenas, and on the other hand, underdeveloped countries are following the costume, lifestyle, fashion, and values unresistingly. For this, Xie said, "colonialism and imperialism deconstructing in the new figuration of west-centrism in the age of globalism"(Xie 2013, p.890). In the *War over Iraq*, William Kristol and Lawrence F Kaplan state: "the mission begins in Bagdad, but it does not end there . . . It is also more even than the future of the Middle East and the war on terror"(Kristol and Kaplan 2013, p.39).

FINDINGS

To amplify the postmodern utter reality, Hamid frequently attempts to send away his characters towards the west. Hamid, on one hand challenging the idea of individualism and nationhood and on the other disturbance of refugees shows the unanticipated promise of globalization. Refugee's earlier expectations and the dream of getting a better home are shattered. There is no way of rescuing themselves from the desperation and hatred they experience in the camp. Neither can go back to their homeland nor there a better place for them to go. Their insatiable hunger of residing peacefully and friendly environment is never fulfilled. So this state of hopelessness and desperation is omnipresent in all refugees, as Nadia and Saeed have. The hardship and struggle to breathe and to solve hand and mouth problems are common problems of refugees in the world. Interestingly, Hamid divides London into two; "Dark London and Light London" (Hamid 141). The symbolism of the dark shows' absence of hope and new life in London. The authorities have cut the electricity in the areas of London that are settled by refugees, and kept the lights in areas of non-refugees, illustrating how some people are more worthy of light than others. Thus, by keeping the refugees in dark London, Hamid distinguishes the difference between the refugees and the non-refugees in the novel.

London is known as the place if ideal and powerful among western, but the refugee frequently threatened by natives, as an example, it shows how western nation still have superiority complex to other. "Returning to where they had been born was unthinkable, and they knew that in other desirable cities in other desirable countries similar scenes must be unfolding. . ." (Hamid 134). The episodes of hostility and heartedness Londoners towards refugees, through demonstrations, are entirely against international refugee laws and humanitarian ethos. This incident compels Nadia and Sahid to remember their past days in their birthplace. They could find similarities, London and their city. The line again relevant here with the above quotes "A window was the border through which death was possibly most likely to come" (Hamid 68). What Hamid prophesized the same happens when migrants travel through places. The same fate of past days is continued before he said: "a stray heavy-caliber round passing through the windscreen of her families' car and taking with

a quarter of Saeed's mother head" (Hamid 72). Thus, possibly Hamid's unnamed city, Lahore, and ideal London have similar traits for refugees. Hamid depicts a contemporary society which is full of wars, migrants, and fraction in the name of religion, caste, and territory and, east and west. Interestingly, Hamid bestows a very significant dialogue to Nadia in which she compares individuals with the state or nation. Hamid aims to draw the picture of how the contemporary world is marked by wars and atrocities, and people are under seismic displacement, losing identity categorizing them as refugees and non-refugee. Multiple personalities of the nation and so as the people around the world are laid out in the text. The discourse of refugees is carrying out a multitude of individuals who are obliged to take refuge in other countries.

The final physical destination for Saeed and Nadia, San Francisco, California depicts optimism of refugee dwelling because of nonviolence between and among natives and migrants. The essence is presented in the last part of the text; Hamid is trying his best to critique globalization by assimilating his characters into a different phenomenon. Intentionally he twists the plot of the story and impels the readers to feel the essential aspect of refugees in a globalized world. Hamid puts, "Marin was less violent than most of the places its residents had fled . . . " (Hamid 193). He explicitly comments on the concept of how native people tortured migrants in past. For him the Marin, the place as containing "almost no natives" (Hamid 196), it means the psychological concept of nativist is challenged and native's arrogant being superior in own land is no longer exists. Migrants consider themselves natives of Marin. On the way to the West, somewhere, refugees felt that they belong to an unknown territory. They could not get off the problems on the way. They spoke, "a cacophony that was the languages of the world, what one might hear if one were a communications satellite" (Hamid 100). It means Hamid's depiction of characters from different countries having the same reality. In a large group of people "everyone was foreign, and so, in a sense, no one was" (Hamid 100). Having no distinct identity they had except physical appearance. They all have a similar identity- a refugee.

An extract above captures the major idea of Exit west- migration is a universal phenomenon and a choice for people around the world. The same thematic idea is the root of globalization we assume. By asserting this statement, adjoining different unexpected difficulties of a refugee through their journey from the Middle East to far West Hamid is imagining an alternative world where there is peace, harmony, and mutual understanding of humanity among the people. Furthermore, the issue of race and culture in people is seen in various gatherings in different digital domains. For instance, Dara N. Byrne a professor at the City University of New York takes Latino sites; "Asian Avenue, Back Panel and MiGente" (Byrne 2013, p.439) in which, he has studied the semiotic expression of different people of social and ideological background. He argues

"Online communications are giving rise to new collective subjectivity unfolding local, national and international lines" (Byrne 2013, p.441). The world of this shift in ration tension such as the 9/11 attack. So, Byrne presents racial identification and anti-imperialism through different social sites. The computer-mediated network in postmodern time plays a pivotal role to separate the world into different races and ethnic groups rather than uniting the world. Byrne's analysis supports Hamid's disagreement on what refugees and migrants are facing tragic fate on their westward journey. It shows the discourse of Inter-governmental and multiple-citizenship turned into isolationist policy in the world. The aforementioned analysis unravels how the grand project of globalization turned out to be a failure to fulfill its promises, rather it has created a very uncommon world, a world with a bloodbath, wars leading to perpetual sufferings. Western capitalism diminished globalization and it is taken as a new version of imperialism. Due to the vested interest of politicians and the civil war, especially the people of Asia and Arabian countries have been undergoing many difficulties, which challenge the discourse of the global cultural economy.

CONCLUSION

This study further unfolds how political and cultural globalization has not come to term due to the hostile and unfavorable conditions of refugees. Hamid does not raise the issue of economic or technological globalization rather his concern is to dig out the problems on politico-cultural globalization. Migration and refugees enunciate the cross-cultural transmission of ideas, values, and understanding around the world. As discussed in the definition above globalization helps to extend and intensify the social and cultural relationship, demolish the fourth wall, and allows the exit door. Hamid's imagination of magical doors signifies the liberty and the pursuit of happiness of refugees where they can settle un-hesitantly. Intercultural or cross-cultural communication enables people to partake in extended cultural social relationships. Since human evolution began from nomadic culture, Hamid's major line "We are all migrants through time"(Hamid 209), captures the core of global human culture. For this reason, the concept of globalization- treating the people as a member of the global village, has not applied practically, rather it is reversed. Saeed and Nadia, the character of the text, represent the ongoing suffering of refugees and migrants in the world. The refugees of the 21st century are yet haunted by concentration camp syndrome. Who globalized what? still questionable. The world is not deterritorialized in terms of the politico-cultural and social arena. The issue of nationalism pervades everywhere, and the world is not decentered enough. Refugees are considered unwanted outsiders, so, they should be stopped at the border. Only American and European nations attempt to impose their ideology upon the third world and seize the power in hand. They try to globalize the world for the sake of their lucrative benefits through different means, in a sense;

globalization is simply a new version of imperialism. People-refugee- could not feel friendship, oneness, and cosmopolitanism during their journey towards the western hemisphere. It reveals that the search for tranquility remains incomplete. Therefore, Globalization is a Western project; it does not allow implementing the discourse of inter-governmental and treating the world as a global village. Thus, Hamid's imagination of an alternative world appears to be the globalization assume today.

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