

Transcending Geopolitical Boundaries: An Analysis of Liminality in Mohsin Hamid's *Exit West*

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Abstract: This paper explores Mohsin Hamid's novel *Exit West* which relates the themes of migration, both physical and cultural, and the ability to belong through the use of Victor Turner's theory of liminality. Setting in the magical doors of the novel demonstrates the voyage of the main characters – Nadia and Saeed – crossing and leaving behind the conventional political divisions. Analyzing the sampled text and its type of narrative as liminal based on close reading and thematic analysis, this research aims to determine the nature and extent of liminal phenomena in the novel. Published in 2017, the novel's very essence is an attempt at contesting traditional geopolitical divisions and portraying what Al Sayyad 2006 might refer to as the New World Order's regime of forced migration as a natural predisposition of humanity. I find Turner's theory of liminality particularly beneficial in defining the given characters' transitional states, as the concept accentuates the rather change integral to diasporic experiences. This analysis highlights the role of the novel in addressing the viewers to the various experiences in the global migration phenomenon with understanding and compassion. This analysis highlighted the need to support the writings of authors including prisoners like Mohsin to help develop insight into global matters such as migration. In this respect, the novel speaks about migration in a sensitive and nuanced manner, thus contributing to the comic convey of different angles of the topic which is discussed in various mainstream media as a mere issue of people crossing borders. The further application of Turner's theory enhances this understanding since it shows how the book acts as a reminder that literature can be used to explain and even dissect society and its phenomena such as migration.

Keywords: Diasporic Fiction, Liminality, Global Migration, Identity and Belonging, Geopolitical Boundaries, Victor Turner, Narrative Analysis

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1. Introduction

In a world where societies have become more mobile with crowded societies in foreign nations,

diasporic fiction has become one of the most potent modes of writing since it captures the stock of lives of people trying to make their stand amidst displacement and confusion. Roles, responsibilities and aspirations are not the only areas pervaded by these narratives; human emotions are too, and they, therefore, provide society with a window to the far-reach potential of geopolitical shifts as told through individual experiences. This work explores the characteristics of diasporic fiction which is explored through more points of detail in the novel "Exit West" written by Mohsin Hamid. It is based on the protagonist, a member of a family who moved from their home country by crossing the geopolitical borders through a magical door. Informed by Victor Turner's anthropological writing on liminalities, this study aims at understanding what Turner calls 'the betwixt and between' in the novel, illustrating how Nadia and Saeed, the two main characters, mediate and cross a series of geopolitical boundaries that characterize the experience of diaspora.

2. Background of the Study

What is more, the postcolonial age can already speak of certain trends: diasporic fiction is transmogrifying the present world into the texture of one's dreams, elaborating one's personal experience of migrants in the globalized world. With the tendency of people to become nomadic, obtaining shifted perspectives concerning the human condition, stories that encompass such issues as the concept of identity and the lack of place, help set the necessary context. Diasporic play meets the challenges of cultural transformations and concerns identity in the interpretation of geopolitical rifts in fiction. In this context, Mohsin Hamid's "Exit West" can be viewed as a most interesting and insightful take on how human migration can be understood through the lens of critical spatial studies; the book examines the specific in-between spaces that open up when certain individuals can cross from one geopolitical territory to another. The novel was published the year 2017 and has received a lot of positive reviews on how effectively the author has presented the narrative and the themes contained in the novel Hamid [1].

In Exit West [1] Hamid presents a story wonderfully combining the issues of migration and in-betweenness, letting the readers analyze a powerful journey that exists not only geographically, but also in the existential place. In the new vertiginous fantastic perception of territories, the novel sets the magical doors as the gates leading to further lands thus giving the characters and readers a chance to cross the spaces of geography and, in the deepest sense, the domains of culture, identity, and the self. From behind these doorways, Saeed and Nadia along with other

characters find themselves in a territory that is neither wholly of this nor that, and hence they have to deal with the challenge that such a condition presents. That being said, liminality as a concept seems particularly timely when seen as the primary thematic focus of the novel in *Exit West* [1] as it directly explores the threshold states of characters who navigate through doorways magical and otherwise as well as shifting borders of ethnicity and citizenship. In this case, liminality signifies an in-between state, as it refers to a transitional stage during which change and continuity in the social construction of self and the Self/Other, are being negotiated. Luhmann 1982 in his communication theory postulated that difference was more fundamental than opposition, while van Gennep [2] in *The Rites of Passage* was the first who introduced the concept of liminality. In this context Turner 1969 generalized Van Gennep [2] theory and he defined the concept of initiation as the most important thing and described the typical concept of Liminality to be the second phase where an individual is transformed and is no more the same person he was Turner [3].

3. Transcending Geopolitical Boundaries in Diasporic Fiction

The event that marked the beginning of the revolutionary processes was the period of people's migrations across the globe, and modern literature remains an effective means for investigating the essence of the experience of such individuals. *Exit West* by Mohsin Hamid published in 2017 is a novel that should be considered an important work that portrays the interaction of self-images with the context and spaces that are not attributed to national or cultural borders, as well as the transitory statuses people get when migrating from one country, culture, or even type of existence to another. This work thus aims to assess the notions of liminality, threshold, and *communitas* over the novel *Exit West* 2017 by Mohsin Hamid within the context of Victor Turner's Theory of Liminality and *Communitas* canvassed in 1967. The idea of liminality can be traced back to the Sociology and cultural anthropology initiated by Arnold van Gennep in 1909 in *Rite of Passage*. Following Gennep, the concept was developed further by Victor Turner [4] and specifically within the context of the post-colonial literary interpretation by Homi K. Bhabha [5]. Focusing on the 'here' of the Global South and the lives of two young Somalis the novel *Exit West* 2017 provides a thought-provoking glimpse into existence beyond the physical and metaphysical borders. Hamid captures themes of traveling and dwelling in the space between fixed points of belonging masterfully in this novel. Engaging with the function of doors in the internal universe of the book, magical doors can be seen as presenting the reader and the characters beyond space

as well as more importantly the realm of cultures, identity, and the self. Since Saeed and Nadia are in this liminal state, both the ambiguity and the transformation of one's status are part of the interactions that happen through these portals. The theme of liminality is at the core of the narratives of *Exit West* 2017 in terms of border crossing, which may be metaphorical as in the case of doors or real when it comes to aspects of ethnicity and identity. By this measure, liminality became the state of being in-between, a process via the core change occurs, people and communities negotiating, contesting, and even suffering through their expectations of themselves and of others within this phase. Thus, this idea offers a qualitatively different perspective on understanding the subject's relationship to the modern dynamic of the world, the composition of the novel, and the transformation of the characters.

Southeast Asian diasporic fiction has rapidly emerged in the contemporary literature to address the demographic shift, international migration, and different methods of living together with others. These are contrasting positions that define the living experience of a diasporic subject, which discusses a subject's place in the world; thus, diasporic narratives prove useful for understanding people's experiences in the contemporary world Anderson [6]. There is one particular work within this genre which is Mohsin Hamid's novel, "Exit West," which tells the story of the Syrian Civil War refugee Nadia and the universality of the ordinary man Saeed, using doors that have magical powers. There are notions of magical realism in the narrative as Hamid tries to give the reader a perspective of the state between realism and having a fantasy where the reality is that the lives of individuals are just in between migrating between countries and experiencing life between two homes Hamid [1].

4. Victor Turner's Liminality

The liminality concept comes from Victor Turner and so basically is the concept arising out of the cross-cultural study of rites of passage. As such, liminal phases are an indication of changed states that manifest a condition of doubt where nothing is certain and a normal social structure is absent. Anti-structure, as defined by Turner, abolishes the framework of normative social identities on which everyday life is built; this proves coherent with the unsettling notions of diaspora as reflected in diasporic literature. The concept of liminality by Victor Turner, a social anthropologist, can help map the transitional stage that occurs in analyzing the phases characters go through in

diaspora narratives. Liminality as defined by Turner [7] is referred to as an in-between state, that is a phase of social, cultural, or psychological transition where the existing social rules, laws, and other norms are temporarily suspended. It proves useful to think of this idea when analyzing the life worlds of people in movement across geopolitical borders region since it captures the in-betweenness of the diaspora. Liminality has developed to be among the postcolonial tendencies, although it was not a type of postcolonial tendency initially. Instead, it was once a concern for regional cultural research but in the process of globalization and multiculturalism, it became a part of a set of scholarly ideas best termed postcolonial theory. Mohsin Hamid's recent, stylistically experimental novel *Exit West* has already been acclaimed for its exploration of themes such as the state of the in-between, migration, and the breakdown of distinctions. Characteristics of marginality that urge readers to think over the transitional zones where characters live as well as the transformations that occurred in these zones. Employing magical realism is one way in which such a state is portrayed in the novel case.

That is why the novel can be considered a prototype of works in which various types of mystical elements are included to signify the blurring of limits and the absence of categorical differences between the characters. This applies because the magical doors that Puar exhibits in *Exit West* are the spaces or passages that characterize the existence of the characters beyond the confines of the material world. In the process of crossing these doors, which open to parallel worlds where readers are, the main characters, including Saeed and Nadia as the two main characters, undergo essential metamorphoses and constantly occupy the middle ground between their starting and final positions. Victor Turner discusses this shift to the other world in detail in 'The Forest of Symbols 1967 focusing on the rites of passage and the consequent change of persona Turner [3]. The purposes of these rituals, which comprise the narrative of *Exit West*, are symbolized by the main characters' passages through doors: thereby they must reshape their identities and determine their place in the world. The novel focuses on various global migration issues since it is set in different world locations and this highlights how migration comes to impact characters' lives. *Communitas*, the idea of equality and togetherness that can be experienced throughout the phase of liminality, offers a theoretical framework to analyze how citizens of the world depicted in "Exit West" deal with issues of identity and inclusion.

In essence, by trying to categorize diasporic identity, it is possible to use again and for the first

time, the concept of liminality developed by Victor Turner and analyze the transformation phases that diasporic people undergo. Liminality is a concept developed by Turner [4], with regards to which the individual is in a phase in between two socially constructed phases, at a time of transition. The idea becomes especially significant when used when talking about Nadia and Saeed in “Exit West” regarding their migrations’ oscillations. There is a rich body of literature in diasporic fiction, and more specifically in liminal theory on which this study is built. Scholars have argued that diasporic narratives describe the Coloring experiences and the processes of cultural transposition and negotiation of subjectivities Gupta [8]. Nonetheless, the way is still open to investigate the narrative of timely decentred human beings, especially using the prism of Victor Turner’s liminality.

5. Statement of the Problem

The current generation is experiencing some of the most significant events in the history of nations and global migrations, and literature has emerged as a crucial tool to narrate people’s experiences of the diaspora. In this context, Mohsin Hamid's "Exit West" is also quite insightful and uses magical realism and metaphorical doors as a narrative device to portray the change of character that indicates the journey of crossing boundaries of the geopolitical structures. Nevertheless, the current phenomenon of diasporic fiction and its analysis using Turner’s liminal stage is still rather undeveloped. This research is intended to fill this void by undertaking a comprehensive analysis of “Exit West” via the framework of liminality to explicate the processes of transition and subsequently analyze the effects of narratives of diaspora. It would be useful to presume that this study may provide a contribution of an interpretation of diasporic fiction from an angle that is distinct from the existing debates for the potential readership. The rationale for selecting the text in question for analysis is that it offers a fresh perspective on the examined topic. In the same way, the theme of magical realism touched in the work of Hamid represents the power of the door that turn the geographical borders of the geography. Further, spanning its manner of characters, Nadia and Saeed, their journeys adhere to Turner's concept of liminality. The study’s justification is also connected to the theoretical framework of liminality which provides a broad understanding of the change of state that the characters of the diasporic plot have to go through. In light of the investigation carried out in this paper, the following research question can be posed:

Q.1: “How does Mohsin Hamid's *Exit West* use the concept of liminality to portray the

transformative experiences of its characters as they navigate and transcend geopolitical boundaries?”

6. Research Design

In terms of its methodology, this research uses a qualitative approach because the analysis of diasporic fiction is a subjective phenomenon. The qualitative design will justify a deeper look at the Characters in ‘Exit West’ under the liminality concept suggested by Turner. Several strategies are thus employed in this study for the exploration of liminality, diasporic identity, and geopolitical boundaries due to the inherent fluidity of qualitative research paradigms. Moreover, primary data will comprise a close reading of the novel “Exit West” highlighting scenes that describe the characters’ intermodality. To support the primary data, non-narrative secondary sources such as literary critiques and contextual analysis will be useful. These passages will be chosen based on their topicality towards diasporic concerns and physical borders, which will allow for deep analysis of the liminal territories that the novel offers. Measurement and data analysis will entail a thematic analysis approach that will be informed by Turner’s concept of rites of passage and Liminality. These passages will be analyzed based on indices that include cultural negotiation, identity change, and geopolitical lines. This means that the analysis will be a heuristic process in which the narrator will look for patterns and themes in the identified liminal spaces as presented in the novel.

7. Analysis of the Text

7.1 Geopolitical Boundaries and Major Characters' Challenges to Frontiers

Houdek et. al (n. d) state that even as Saeed and Nadia roam the world, the Taliban continue to haunt them and they are incapable of enjoying the pleasures of being out of their home country. Back in the homeland, major characters such as Saeed and Nadia undergo terrible experiences at the hands of the Taliban. Furthermore, the book demonstrates the hopes that the diaspora communities are full of and how such communities are full of transformation. Thus, there are feelings of both belonging and not belonging, which is also a significant theme evident in the book. Both protagonists, however, possess the option of returning to the country they have originally come from; yet, both of their journeys entail their form of the emphatically experienced ‘there-and back again,’ or, as Case describes it, the ‘no- return.’ Saeed and Nadia’s response to immigration

differs slightly before their trip to Mykonos.

Thus, Saeed states Hamid [1], “It was not that he had come to doubt, he would come back. . . . Because he doubted, he would come back. Losing a home was the more accurate description: temporarily, intermittently, never once and for all. “The man also finds an existential dilemma in that he cannot simply leave his father behind as the latter refused to go because, In this context, Saeed declares: In the following quote by Hamid [1] the reader gets the gruesomeness of the effect of migration on those left behind, That becomes clear with this quote by We murder those we leave behind when we migrate. Nadia, on the other hand, is more hesitant and conflicted regarding her first experience of stepping out into the ‘real world’. It concerns her both as being “at the tender mercy of strangers, living off alms like a rat, penned up in pens” and “having the gleam of a new future in store somewhere – change” Hamid [1].

The main events of the first story revolve around an Australian woman who is fast asleep in her bedroom with her husband away on a business trip. She leaves her home’s security system off and soon thereafter a man with ‘dark skin,’ and ‘dark woolly hair,’ emerges from the blackness representing the intrusion into the White world by persons of color. A dark man, symbolizing the struggles of the people of a diaspora, appears in a woman’s bedroom after a long fight through her bedroom which is otherwise a confined space with insufficient light. In the story, a dark man was planning to rape and kill a woman, but he escapes through a window without any harm and his only desire is “not to be heard” Hamid [1] meaning he had no plan of hurting the white woman but his sentiments are a clear indication of the extent of desire to get into a new world without any hostile intention towards whites Hamid, [1], The second story is a continuous version of the first story as it depicts nativist reaction given the proliferation of migrants across the globe.

As Hamid 2017 presupposes, the reader follows the events in “the Shinjuku district of Tokyo” when two Filipino women emerge from the cover of darkness followed by a solitary man. Through the young native man’s reaction, in the presentation where he talks about how he used to badly punish a half-Filipino child from junior school, Golding portrays natives as hostile and violent, hence portraying native animosity. He states that he didn't like Filipinos: ‘He didn’t like Filipinos, That was a very serious thing to hear. ’ They had to know exactly where they stood, but they did have a position. And crouched behind them while playing with something cold and metallic in his hand Hamid [1].

Verbalizing the title, Hamid 2017 proposes the concept of the “Third Space for Enunciation” as there is a significant gap between “Exit” and “West.” Thus, the departures or arrivals depicted in the novel are never clearly presented – where “Exit to West” or “Exit from West” is unknown as the city and hence, for all migrants or members of the diaspora, there is always this sense of trauma while leaving or being in the West or the West leaving. Most potently, Third Space for Enunciation is figuratively portrayed through the author’s representation of Saeed’s Mother throughout the novel. They are more or less harmonious by following the principles of globalized risk, which means there is only a contradiction between having and having no voice, as this space is threatening. Secondly, Saeed’s mother is portrayed as having a map or a place with various axes to separate and break down something that does not have logical continuity.

The civilians saw the future based on the affiliations of the parts of the area with the government and the militants; it looked like an old quilt, and the most dangerous spaces were the fringes of the zones that changed owners Hamid [1]. In the context of “Exit West” released in 2017, Mahmood’s novel’s central concern can be said to cut across the very lives of the two principal characters, Saeed and Nadia, as refugees. They meet during war and peacetime in an adult education program where the two main characters are students. At the beginning of the book, the author offers several recalling aspects to help identify Saeed and Nadia. Saeed is shaved and it looks like his beard has grown back and is stabbing him while Nadia is fully dressed in a black robe. Taking into consideration, the fact that Saeed comes from a progressive family because his parents read together and smoke cigarettes which are fatal on the balcony, Saeed becomes a conservative man because he always replies “I don’t think we should speak aforesaid sex until we are wed” when Nadia

On the other hand, Nadia whose race is black covers herself with a black robe that might imply that she is conservative, though she offers the following explanation of the reason as “So men don’t fuck with me” Hamid [1]. It is seen that Nadia’s family is conservative

since she is scolded after she decides to live alone in NYC and the backlash is coming from her father, and her mother but more especially from her sister as is depicted by the following quoting from the book, ‘The relish stuck in Nadia’s throat: hard words on all sides, from her father, from her mother, even more so from her sister’- Ham The two families are depicted as overbearing throughout the book and although their aspirations are huge, their identities waver. Saeed and

Nadia have divided the cultures into two categories: the East and the West.

As stated earlier, the two characters exhibit what could be referred to as the 'double consciousness' that is ingrained in them because they consider themselves as originating from the East while at the same time aspiring to be in the West, which is a place they consider as wanted and one they imitate. They also want to travel to 'Latin America' Saeed does not pray at the beginning of this novel, however Hamid 2017 accustoms that 'he prayed more regularly every morning, evening and during lunch times' 186-7 when he is working in the London Halo, which reflect his strong connection and attraction towards his own country.

The protagonists in "Exit West" 2017 uphold the ambivalence surrounding identity crises by inhabiting two positions simultaneously: positions the Colonizer as the self and the Colonized as the other, or the position of the Colonized and the desire to occupy the position of the Colonizer. Saeed and Nadia of the London Halo are trapped in this third-world identity crisis. They toil tirelessly to build a suitable shelter; this is "a forty-square-meter piece of land and access to all utilities of the modern world at worker camp." On the working site, there is a very clear-cut divide between 'us and them', where 'them' are foreigners. Here, the Negritos are either 'supervisors or operators of heavy machinery,' 'the colonizers' Hamid [1] Namely, according to Nadia, the "driver of the digging machine" and his wife can be described as "... the couple a bit like the queen and king of a domain" in this case Hamid [1]. This is evident in her wanting to be like her masters without even realizing her hidden desire to be as influential as they are. Saeed provides an ambivalence to his role which situates him between his foreman and other worker migrant, while at the same time, performing the subjectivity of the colonizer and the colonized. This refers to the 'Third Space' for the articulation of the non-natives in the diasporic framework of London's 'Halo'. He ate with Saeed the way the majority of historical characters in this tale did close. Saeed lay between the foreman and the other team members and while he was significant and involved in supervising the team, he had the added advantage of speaking English Hamid [1].

They relate to the diasporic space defined by Hamid 2017 in 'Exit West' as a category under which politics, economy, culture, and psychology are located. As Hamid stated on page 100, Mykonos is a place "of many colors and hues" and Saeed and Nadia are "finding their resources dwindling" or, in other words, they "had been struggling financially" because "their funds were quickly running out." Hamid [1] Perhaps even worse, during this psychological torture, Saeed and

Nadia meet some males who chase them along the beach; thus, escaping, “Nadia tripped and barely cut her arm on the rocks” Hamid [1] Further, it highlighted that Saeed and Nadia were once scammed by a man who claimed to help the two to leave Mykonos only to disappear.

In his assessment of London Halo, Hamid 2017 posits that Halo embodies migration as a ‘global crisis,’ a political concern that was not lost on Halo. As the agency of ‘accounting for more people again than London itself,’ London Halo is a postcolonial place /inside/ a globalized globe Hamid [1]. It also creates a labor market where the bourgeoisie is the Colonizers or whites, and the proletariat is the Colonized, or browns; Saeed and Nadia work in one of the ‘worker camps’ There is therefore, an economic struggle between the locals and the foreigners due to this disparity. In this way, again, Hamid builds up the dualism between the colonizer and the colonized, since both are in a position of the domination of the other and the submission of the dominated. As stated by Hamid, immigrants, and certain nationalist radicals persisted in blowing up bombs, wielding knives and guns, and holding on to buildings that they had no right to occupy Hamid [1].

8. Discussion

To address question one which addressed the struggles of the main characters Saeed and Nadia in ‘Exit West’ by Mohsin Hamid 2017, they defy the geopolitical flaws of immigrant compartmentalization through an integration of narrative migratory experiences. Nadia and Saeed are the prime characters of the story who hailed from a city in an unnamed country that is on the precipice of civil violence. When lives become threatened and danger creeps in, they have no option but to escape to the next scene. Different parts of the world opened four doors as if they were magic doors to other rooms and the children went through them and became afraid when they were transported to Greece, England, and even the United States. These doors symbolize a shift from the conventional fences and walls perimeters that can be crossed freely in this, otherwise, fictional world by the characters. It is by adding a magical realism context that the protagonist is presented with those strange doors that allow for immediate movement from one zone to another. This is especially revolutionary because it creates another means by which an individual can move from one area to another; a mode of transportation that is not confined by political boundaries or geographic terrains. During the novel, the reader is introduced to several characters in similar situations; characters who are forced to flee their home countries due to war and oppression. Their experiences and relationships thereby showcase the equal spirits within people from different

countries, which counters the hostility existing in political separatism. : Like other novels in the genre, Nadia and Saeed focus on two of the fundamental issues associated with the concept of migration: identity and belonging. The factors that their characters depict counter the concepts of belonging to a particular nation or culture as they live and strive in a world that has adopted the system of migration.

Analyzing the novel, the study concludes that, at its core, *Exit West* 2017 problematizes the notion of a nation-state by using migration to represent a human experience beyond the confines of the nation-state-based political system. The characters' transformations are rooted in the understanding of the displacement, identity, and people's interconnections in the world of today, and in this view, the novel contributes to the development of Diaspora literature observed in the recent population demographics, migration, and cultural relations shifts worldwide Smith [9]. Emigration stories are wonderful in presenting the struggle of self-identification and a sense of belonging, as well as cultural alienation which are key concerns of the postmodern world Anderson [6].

Having defined Saeed and Nadia as the main characters, Hamid 2017 reveals that they are in an anterior position of being alienated from the community, which is in a state of rebellion against terrorists and the city authorities. Nadia was depicted to be always dressed in garments that reached from the ground to the tips of her toes as well as her jugular notch while on the other hand, Saeed was described to be having a beard Hamid [1]. While the initial signs suggest that Saeed is moderate, and Nadia is very religious, both are realized to be outside the normal conventions of the society, as they are following their own rules. When their business lesson is near complete, Saeed offers to get Nadia over to join him for a cup of tea. "Your evening prayers are not recited?" Saeed is asked by Nadia. Orgasndrea shows how shocked she is to see Saeed does not practice what he preaches regarding the beliefs of a Muslim. Yet, Saeed learns that for all her modesty and concealing garments, Nadia is not very religious at all. This surprises Saeed when she takes the bike and does not cover her face with a veil as normally done in Islamic countries rather she wears a black motorbike helmet (3). Well, she is an interesting character who is heavily endowed with both courage and mystery. Then, when they meet him again, Saeed questions her about her dual life: though she covers herself from head to toe and does not leave the house without her father's permission, she lives an utterly American life. Nadia answered definitively, "So men don't fuck with me," thus meaning that she uses the veil as a shield Boddy-Ross p. Their

working relationship was not static, however, as Saeed recommended that they go their separate ways, and within a short time, they moved from “beginning, or meeting, and subtly agreeing to start their day” (Fitzgerald 132) than to “not work hard; such shame for talking to each other” (Fitzgerald 133). This reveals the extent of their forced relationship and how much they appreciate each other and love to stay together when their relationship turns real. It was just like Saeed said when they were lying in bed after their sex-bust night and decided to go for a walk. At this point, they were unable to initiate the impulse to kiss at short distances. It seems so inevitable that they are going to land in their hometown in the west which will require the same amount of time as well as space to strengthen the bond.

About the Theory of Liminality, the change of character is greatly facilitated by the course of events depicted in the television cartoon. According to Gennep [2] the Changes, those involving rites of separation, transitional state, and reincorporation, need to occur and he stresses that men have to change and be taken out of society to achieve a certain change in personality. Immigrants are bound to either reaffirm or transform their identity because the mere act of acculturating tends to make changes in the acculturative person. Nadia is provoked by personal factors such as the desire for change and opportunities for immigration. For instance, while Nadia wishes to travel, on the other hand, Saeed feels irritated at the thought of leaving behind his family. But from the beginning, she also had fears of having to be transferred out of the city she was used to and having to go to an alien country. She says this way they ‘will have to worm the pen caged among the hand sand keep them going all consistent’ (47) and have to be like underdogs, she should not do this.

9. Conclusion

The literature review and the discussion section have unfolded the complexity of the narrative of Mohsin Hamid’s ‘Exit West’ as well as have attempted to understand the contours of migration, identity, and politics with the help of deciphering Victor Turner’s Theory of Liminality. It is not only the story of displacement in geographical spaces but also perhaps more importantly, the story of transformations in existential dimension and identity crises. The book is not confined within the traditional parameters of the diasporic bildungsroman; rather, it is a novel that improves upon the form with the inclusion of magical realism and the effective and timely portrayal of the migrant experience. Analyzing the novel concerning Turner's liminality theory provides ample evidence and comprehensible approaches to the concept of migration. The focus on the liminal as

something threatening, the motif of the in-between that the theory provides can be seen reflected in the novel's descriptions of the physical and psychological travels of its characters. These are movements that are not merely on the physical plane but those that change one's identity/personal stand and correspond with current issues of immigration. Therefore this analysis shows how literary works including 'Exit West' play the vital role of expanding knowledge on global matters. The novel has a very realistic and unique form of telling the story and a powerful theme that other authors and works only briefly touch upon migration, thus offering a rather nuanced and empathetic look at migration. Therefore, the application of Turner's theory contributes further to this understanding by amplifying how identity and experience may not always be clear-cut for migrants. Together, these findings are important in highlighting how literary analysis and its qualitative approach can be useful in making social phenomena like migration easier to understand. Thinking of immigration in a wider social context, 'Exit West' can be viewed as a representation of the global migrant experience which reveals the psychological realities of journeys that people undertake.

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