

The Power of Illusion: An Analysis of Existing Order of Freedom v/s Global Slavery in the Perspective of Mohsin Hamid's *Exit West* (2017) and Muhammad Hanif's *Red Birds* (2018)

Afeera Mehboob Chughtai

Abstract

The domination of the West over the entire World's politics and illusion of freedom, created by European powers, given to the third world nations needs to be resisted. This article highlights the narrative of the refugees that are produced as a result of global conflict over power struggle. It is a contrapuntal analysis of modern day global slavery by emphasizing upon the representations of various attitudes towards it from the perspective of both civilizations in the context of refugee migration against the dominant discourse. The dislocations and influx of migrants in the current era are the results of colonization and imperialism of modern times in terms of cold war and civil chaos. The novels of Hamid (*Exit West*) and Hanif (*Red Birds*) provide the voices to those humans who have lost their homes and families in wars and genocide. The representations of refugee crisis from the point of view of those who have been experiencing displacement provide a ground for contrapuntal analysis. I have taken the post-colonial theorist's approach to overcome the binaries and dichotomies that surround in the understanding of migration patterns. As Edward Said and Homi K. Bhaba's philosophies provides a ground to understand contemporary destructed world order; this research by utilizing their viewpoints have compared the problem of on-going structures of slavery and future of such kind of enslavement with the occupation and slavery of colonial era.

Keywords: Globalization, modern-day slavery, power dynamics, Refugee marginalization, Mohsin Hamid, Muhammad Hanif, Edward Said

We are a generation of dislocation, sometimes without even being exiled. The world is in turmoil because every nation wants to gain the ultimate power, “the main battle” as argued in *Culture and Imperialism* by Edward Said “in imperialism, is over land” and this led to continuation of war on “who had the right to settle, ... who kept it going and who won it back” (Said xiii). The world, because of this “worldwide culture of imperialism” and consequent resistance to Western empire for their savage attitude towards the Others, is witnessing the highest level of displacement on record, the statistics given by United Nation High Commissioner for Refugees has proved this claim.

The problem of displacement, discrimination, unequal distribution of wealth power and opportunities on the basis of religion and ethnic conflict is not confined to West v/s Non-West. The border issues are present within the continents. The conflict is not confined to one or two states or zones rather borders are now the figures residing “between domains, between forms, between homes, and between languages.” (Said 403). Pakistan is facing similar serious issues as per official records from 2001 till now, there are more than 10,000 Pashtuns in majority then Baloch and Muhajir persons who gone missing and are never given the right to question those forced disappearances.

These issues are very significant as the world is trapped in this power conflict badly. One of the purpose of doing research on this subject is that, this subject can never be outdated, as the process of colonization and imperialism is an ongoing process and slavery has transformed into legal institution. Modern slaves are the slaves of global power organizations and their rights are being confiscated by legally declared motives for the betterment of humanity.

It is a critique on the dilemma in which every post-modern subject is stuck, the realization that the hope of freedom and improvement in life standards given to us is itself an illusion.

Literature Review

Throughout 20th Century and so today, refugee migration is one of the most common forms of migration in the globe. After 9/11, America has waged an open war against terrorism and in order to eliminate it, they continuously bomb the hills and the deserts and the lands of Middle East and Africa without considering and understanding the fact that generations of people who are born in to such conflict have been traumatized for being homeless and lose their senses and identities. In *Culture and Imperialism*, Edward Said articulates this traumatic phase as follows;

One of the unhappiest characteristics of the age is to have produced more refugees, migrants, displaced persons, and exiles than ever before in history,...As the struggle for independence produced new states and new boundaries, it also produced homeless wanderers, nomads, and vagrants, unassimilated to the emerging structures of institutional power, rejected by the established order for their intransigence and obdurate rebelliousness. (Said 402-03)

Post-colonial theorists have contributed a lot to migration literature by identifying its structure and politics. Their main concern is to address the position and agency of migrants in borderless world, and the need to address their side of the story to understand the subject with all of its nuances. Migration literature in a way can be considered a

defiance against the dominant discourse of West to objectify the migrants' and refugee image. It challenges the stereotypes associated with the migrant's figure by providing the narratives from the migrant's point of view.

The two prominent theorists who deal with the post-colonial subjects, Edward Said (1935-2003) and Homi Bhabha (b.1949) have discussed the main concerns of migration literature. The most significant characteristic of migration literature is criticized by Bhabha's "hybridity" and "The Third- Space". He talks about migration with reference to culture and traditions. Thus "the unhomely condition of modern world", the ways migrants cope with the new places plus the nostalgia for their home and the insecurities are the major themes of migration literature. Edward Said was a proponent of political right of Palestine and the creation of an independent Palestinian state. He states in *Reflections on Exile and Other Essays* that "Exile is strangely compelling to think about but terrible to experience" (173). He believes that an exile has more power and intellectual capability.

The central concerns of the writers Hamid and Hanif, through literature, is to humanize the condition of refugees. Because in this way readers can feel what most of the people on Earth are going through and what it feels to be a refugee. Hamid, therefore, criticizes the restrictions on freedom of movement by employing the technique of magical realism. In this way, he not only criticizes but also suggests the way through which we can achieve an optimistic future of borderless world, free from all dichotomies. However, Hanif establish his narratives in satirical manner. The target of his satire in *Red Birds* is the hypocrisy of imperialist governance. He employs humor

to emphasize the absurdity of ongoing racial and religious conflicts.

I have emphasized the narrative of the refugees that are produced as a result of global conflict over power struggle. This research addresses the perspectives of both, those in power and on whom the power is exercised. This literature can be designated as the literature of resistance from Said's philosophy. But the question that arises afterward is, does resisting through counter-narrating histories and present is enough? Or does it have an ability to bring down the systems? Though on official grounds slavery and colonization have now been banned but they have long lasting impact on the entire globe thus "Imperialism did not really end, did not suddenly become past once decolonization had set in motion the dismantling of the classical empires" (6) as Said says in *Culture and Imperialism*.

Argument: Enslavement / Freedom

You protect your asset, you cultivate an ally and when the time comes to put them to use they cross over to the other side... we have heard about the birds who refuse to fly away even when the cage door is left open
(Hanif 237)

The world has witnessed the progression of the West. The entire process through which they have maintained their sovereignty over the entire globe, from so long and internalized the subordination of the rest. Histories written by conquerors, supremacist influenced media and literature are few of many means to uphold domination. Nathan Gorelick, Assistant Professor, Department of English Literature, Utal Valley University in a talk on *The Illusion of Freedom: Literature and the Invention of the Psychological*

Police State states that “The freedom, that is supposed to result from transformations in intellectual life and political institutions—the transformations we see in the 18th century—is an illusion, quite clearly defined as the freedom to obey,... I want to show how Enlightenment art— especially literature—established the mechanisms of social control and obedience that sustained this illusion of freedom” (“The illusion of Freedom”).

Hanif in *Red Birds* represents the dilemma in which the “Others” are trapped in this illusion of freedom given by West. The main victim of this illusion is the character of Bro Ali, who along with his father is employed at Hanger- a base camp. Momo, being a visionary, assumes the nature of their jobs as a form of slavery, under such circumstances they are bound to go to war “because there’s nowhere else to go” besides he believes “contractual employment... as code for kidnapping” (19) he believes that his father has traded his elder brother for the sake of their safety while explaining their family situation to the white pilot. Major Ellie, in response rejects the allegation by saying that “We don’t trade in humans. It’s not even legal anymore” (187). Momo equates the contractual employment with that of human trade- as a new form of slavery. Because the roots of slavery are slave trade, as in the past, under the dogma of economic welfare and savageness of the black natives, they were forced to work like animals and were not free. He thinks that the politics of enslavement has transformed into this, but the purpose behind it still is the same. Moreover, Momo thinks that his father is “chronically depressed” because “he is going through a phase of unrequited love for his American employers” (21) further he argues that, as a nation we all suffer from this

disease, and out of this love we fail as a nation because we lack the spirit of nationalism. And that is how they “stole us brick by brick” (13). The disruption of this illusion of safety and economic prosperity is likewise represented in Hamid’s *Exit West* through the desperation of refugees as they refer the Western refugee camps as “mousetraps” because of lack of resources and through “the fear in people’s eyes that they would be trapped here, or until hunger forced them” (110-111) to migrate to the other city. This illusion of freedom is thus a deception as the refugees are stuck into an endless cycle of “false hope” (105).

According to Universal Declaration of Human Rights 1948, under article 4, “No one shall be held in Slavery or Servitude; slavery and the slave trade shall be prohibited in all their forms” (“United Nations Universal” 12). Slavery has been a permanent part of human race, though it has long been abolished officially but unfortunately people are still captured, marginalized, treated with inequality, forced out of their houses and trafficked. It, therefore, still prevails with its various forms. “Modern Slavery” and “New racism” are umbrella terms that are used numerous times to address the practices that involve subjugating people at any level or any activity which is slavery like. Its purpose, as Spears puts, is to “maintain racial hierarchies of oppression” (qtd. in Lazaridis 222). Lazaridis further argues that migrants are the “most apparent target of the discourses of ‘new racism’”. New racism, however was first articulated by Martin Barker in 1981, who published his book called *The New Racism* in 1981. It is actually a “call for a re-examination of the nature of racism arises not from purely academic grounds, but from the practical consideration that racism as an expression of prejudice

has already been outmoded in the world of politics” (qtd. in Duffield 31). However, the term modern slavery has no official definition but The United Nations Office on Drugs and Crime (UNODC) submitted in the paper entitled *The concept of ‘exploitation ‘in the trafficking in person’s protocol* that:

While ‘modern day slavery’ might be useful as an advocacy and umbrella term that seeks to bring together the variety of situations in which a person is forcibly or subtly controlled by an individual or a group for the purpose of exploitation, UNODC notes that there is no internationally agreed definition of ‘modern day slavery’ or ‘modern slavery’ (Chatzis 32)

Freedom and slavery are two problematic states of our time. According to anti-Slavery Australia, “the traditional view of slavery is that people are chained up and controlled, or bought and traded like property” (Chatzis 34) but today the ways to subjugate the weak have changed and thus the criteria to analyze person’s freedom also changes. The “control of movement”, “control of physical environment” and “psychological control” are the three fundamental ways to regulate the mechanism of Slavery. Hamid in an interview to *New York Times* says as follows:

One day the human beings of planet Earth will look back at our era and think of us, those who claim to love freedom but who live in societies that legalize migrant detention and deportation, with the same puzzlement that we think of those who lived in societies that legalized slavery. (“mohsinhamid”)

The notion that migrants and refugees are threat to the host nation is internalized that resisting them in the name of patriotism is normal. Migration has its deep roots in the colonial past, which was horrible and dark. Slave trade was an important element of migration during colonial times. The boundaries for slaves were formed out of prejudices and the restrictions bar them to enter into mainstream structure. Slaves were psychologically internalized with the idea of being uncivilized and thus were excluded from the dominant western social structures. Toni Morrison (1931-2019), an African writer was an advocate of Black's freedom and condemns the ways through which racism is being institutionalized and internalized. Racial identification of slaves not only subjugates them but also diminishes their subjectivity. Nationalism and racism thus play a very critical role in structuring migrant's agency in foreign land. The state of refugees in today's world is similar to the slaves in the colonial era. Margaret Atwood reviewed Morrison's depiction of Slave world as "the slaves are motherless, fatherless, deprived of their mates, their children, their kin. It is a world in which people suddenly vanish and are never seen again, not through accident or covert operation or terrorism, but as a matter of everyday legal policy..." and these attributes of globe in colonial times are similar to the present world ("Margaret Atwood's 1987 Review" 9). The conditions in which the victims of wars survive are portrayed in *Red Birds* through the character of Father Dear who complains the foreigner pilot, a victim himself and lacking power to resist against inhumanity of West. Father Dear's complaints about their constant status of being "fugee" for such a long time indicates that it is impossible to even think that they once were normal people. Existing world is unfortunately the

same as depicted by Hamid and Hanif in their works of fiction; characterized by the militant's assault, curfews and bombardments, suspension of communication networks and relocation/dislocation. *Exit West* represents the dichotomous division of humans through marginalization of refugees of London, it says as follows:

The city's dark swathes seemed darker, more significant, the way that blackness in the ocean suggests not less light from above, but a sudden drop-off in the depths below. From dark London ... wondered what life must be like in light London. (Hamid 142)

Nativism and xenophobia are social borders that are not as translucent as the geographical borders are, one cannot cross them because of the difference of race. But these social borders are more violent than geographical ones. *Exit West* mentions number of cities in Europe which has "witnessed massacre in the streets" (104) because of which number of people goes missing and the rest dies. *Exit West* contends that these kind of attacks are intended to "provoke a reaction against migrant in their own part of the world" (104). This is how the contemporary world continues to decompose in the form of civil wars, dictatorship under the age old idea of Western monopoly. Post- colonialism deals with the consequences of it. The persistence of Western hypocrisy is being questioned and criticized in *Red Birds* by Momo "It was simple, they bombed us and then sent well-educated people to look after our mental health needs" (44). Hanif in *Red Birds*, represents the consequences of war in a nuanced way, the major was supposed to bomb the place which is destroyed and abandoned to such an extent that "war itself is not interested in" and where people have "managed to become refugees in their own

land” (143). Major Ellie is a mouth-piece of western ideology who at first destroys civilizations in the name of civilizing them or eliminate terrorism then provides refuge and aid to maintain their power. This is very well described in the words of Major Ellie in chapter 27 of *Red Birds*;

If I didn't bomb some places, how would she save that place? If I didn't rain fire from the skies, who would need her to douse that fire on ground? Why would you need somebody to throw blankets on burning babies if there were no burning babies? If I didn't take out homes, who would provide shelter? If I didn't obliterate cities, how would you get to set up refugee camps? Where would all world's empathy go? Who would host exhibitions in the picture galleries of Berlin, who would have fundraising balls in London? Where would all students on their gap years go? ...You need fireworks to ignite human imagination. (Hanif 201)

The idea that the refugees are the real “Other” and threat to their nation is internalized into the minds, and being a combat unit their duty is to excavate those threats from the earth. Samuel P. Huntington argues that culture is the main source of conflict between civilizations, therefore, West has established an image of Arabs and East as barbaric, scavengers and terrorists/jihadi. This generalization has created a perception in the West that all non-Westerners are “related to bad Arabs” and if not then at least they are “up to something” (70). Momo's denial of being an Arab and pretending himself to be a civilized English speaker under the influence of dominant discourse is the result of hybridity which Bhabha refers as “in-between spaces” resulted in response to the clash

between two opposing and different cultures and because of orientalist approach towards the people living in eastern region. The position of post-colonial subjects/objects; all characters including American soldier and surveyor also, in this war conflict being refugees, has an agency to ask questions for the situation in which everybody is stuck. This otherness for the other civilization can be understood on the conflicted grounds, where the two meet. The interaction in an ambivalent situation between Ellie and Momo influence Ellie to rethink the civility of their nation. This conflict of perception can be seen in contrast to Huntington theory of clash between civilizations that “Islam and the West are on a collision course that will largely define 21st century global conflict (14) Moreover, the author criticizes the notion of global security through the exiled intellectual- the dog, “Global security is nothing but social engineering through job creation. First build a facility, then man that facility, then hire more people to protect that facility, then hire some dogs to protect those guards, then hire more men to destroy it, then start dreaming up reconstruction contracts”(231) Hanif criticizes that West exploits the developing nations to gain money and power and to reduce their agency in World’s politics. Edward Said in *Orientalism* argues that whatever has written by West about Arabs and East are based on false assumptions, intends to subjugate them and to encourage European and American imperial behavior with Arab Islamic nations. Hanif has brought the two characters from different civilizations together to highlight the ignorance of people about the cultures and ideologies of each other, which in reality is not true as both have their aspirations and struggles and both are actually equal victims of a never ending-war.

Refugee migrants being stateless and dependent on the host countries can be considered as global slaves. Their identities and associations are in constant flux as they are not considered the regular member of society, moreover they are always being questioned for their nationalist/patriotic approaches. This irregularity and crisis of identity, relationships and life because of war is represented in *Exit West*. The main characters of the novel are shown to migrate to various countries including Mykonos, Greece, California and in London. They were encountered with number of other refugees from other parts of the world. Hanif depicts the era in which “People vanished... and for the most part one never knew, at least not for a while, if they were alive or dead” (73). The unfortunate reality is that everybody is the victim of power either he/she is a native or a migrant or a refugee or a slave. The “law and order” is the establishment of any state to gain ultimate power in the name of maintaining peace and bringing security. The motif of half mothers and half widows is central to post-colonial and migration literature. Mother dear is representative of half mother and Cath of half widow, both face same situation because of war. Even the position of lost Ellie and Momo’s bro is the same, both are lost and slaves in alien land. Ellie’s statement “forget colour, forget nationality, aren’t we mutually dependent on each other?” (201) actually questions the humanity that has long been gone from the earth. In the race of survival and power, humanity vanishes. For Momo, Lady Flowerbody and Ellie both are objects which he can use as exchange for his brother. Sartre calls this domination of West to achieve ultimate power from the indigenous “racist humanism, since the European has only been able to become a man through creating slaves and monsters” (qtd.in Said 237). By creating hostility

among humans, peace can never be achieved. Said also observes that “survival is about the connections between things” these connections can only be understood when we start questioning because “It can be a break in thinking patterns where you suddenly want answers to life’s big questions” (408). Since a migrant figure faces severe crisis of freedom, he/she starts pondering over the meaning of choices; the choices which seem an illusion. “To bomb or not to bomb, or as Central Command started to put it, ‘To B or not to B’” (Hanif 105) a renowned line of Shakespeare’s Hamlet, is used here as a metaphor by Hanif to show the misery, pain, grief and delusional state of every single character of his novel because of chaos inflicted on the characters due to modern warfare. This question from Major Ellie contains multiple meanings and perceptions. It questions the dilemma in which armies and militants are being stuck out of nationalism, patriotism and dedication for their service. The character of Major Ellie is an embodiment of entire military unit of the West (and the rest also) who took War as an opportunity to “make extra points” without questioning the “unlawful commands” (8) of authorities. The realization came when he gets stuck in to the same situation of dependency and at the same place which he primarily wants to bomb. Edward Said in *Culture and Imperialism* contends that a migrant figure has a unique perception to understand the reality of things, as they are exposed to two different cultures. Their ability to compare different cultures and behaviors enables them to understand various dimensions (186). This contrapuntal analysis enables the migrant’s figure to understand the point of views of the “Other” as well. In initial chapters, the author emphasized upon the perception that Ellie has regarding Arabs and the desert people “a place where evil festers”. There is an instance

where Ellie describes Colonel Slatter's perception about Arabs as a "Paradise on Earth... full of milk and honey, a valley of sex-starved girls and eternal erection" (35) His own views regarding the birth of Arab civilization is very naïve and in fact the product of his Cultural Sensitivity Course, he believes that women were being "forced out in the desert" to give birth to the holy men (60). This is how they believe Arab civilization was born and then Ellie shifts to the stories that he has heard about the "rich Arab's love for luxury vehicles, gold plated Lamborghinis and Range rovers fitted with Gucci seat covers and matching prayer mat" (78) these two extremes are the product of the oriental knowledge that is implanted in the minds. Moreover, Momo's concern for his dog- Mutt confirms Ellie's ideology about Arab's inhumanity. Later Ellie questions humanity of their own culture who also gives importance to the dogs over humans, and he comments that "any culture which cares whiny mutts more than starving humans" (88) themselves needs a cultural sensitivity crash course. Hanif disrupts this power discourse by giving voice and agency to a child of desert over an American pilot. Said argues that "Orient" is not a free subject and is unable to speak for himself but in *Red Birds* Momo not only speaks about the savageness of war that is inflicted upon them by the West but also maltreats the "white man" with much authority. So in a way in *Red Birds*, Hanif reverses the roles of "Self" and "Other", as the western Major has been represented as the "Other". There has been a shift in power, the natives of the refugee camp are not represented according to the Western point of view, neither are they savage nor exotic. Momo, the main narrator though a teenager is not only able to speak English with "fake American accent" (91) but also treats an American soldier with hostility, in this way

showing his defiance. He cursed the Americans and mocks Ellie at his helplessness blatantly “An American in pain... in fucking pain in the ass of this universe” (88). This kind of resistance in terms of Bhabha’s post-colonial theory is called “mimicry”, it’s a strategy which is adapted by the “Others” incorporating certain features of opposing culture to destabilize the position of Self/Other. Dresses in a football kit with a “I (heart) NY cap” driving a jeep, speaking to an American with English in their accent is a hybrid colonized subject from Bhabha’s perception. The choice of language is an important aspect as Robert Philipson, a linguist in his book *Linguistic Imperialism* argues that, “The dominance of English is asserted and maintained by the establishment and continuous reconstitution of structural and cultural inequalities between English and other Languages.” (47) because language inequalities created by West to glorify their language and culture, using English in American accent by a desert boy is itself not only a kind of resistance but a way to show them their capability and competency. This capability is the product of hybridity, which from the point of view of Bhabha is essential as it “is the sign of the productivity of colonial power, its shifting forces and fixities.... the strategic reversal of the process of domination through disavowal” (27). Since technology has developed and approachable in every corner of the world so the information transference is also feasible. Having certain amount of knowledge itself gives a sense of empowerment. Momo had an approach to internet and TV by watching programs like “Nat Geo Xtra and Capital Talk” before all this bombing and post-bombing scenario. He got an insight into the Meta narrative because of the exposure to the political dynamics of the West, moreover he believes that “the real education is on

TV” (16) his character is more focused and ambitious for his business, instead of discussing problems and lamenting on the conditions he wants to “find the solutions to the problems that grown-ups have.” Utilizing the only asset that desert people have in his “Sands Global” project because “white people only understand things when their self-interest is gonna be involved” (167) though all of his money making schemes appears a failure including this project, he is adamant and head strong. This empowerment comes from knowledge that he gains through television programs in a language imposed by the supremacist. Said and Bhabha both believe that resistance is unavoidable and as hybridity is established on the grounds of colonial marginalization, it is, therefore, an ability to “estrangle the basis of its authority - its rules of recognition” (Bhabha 162). This notion is further summarized by Susan Bazargan, “Mapping Gibraltar: Colonialism, Time, and Narrative in “Penelope””, in *Molly Blooms: A Polylogue on “Penelope” and Cultural Studies* as follows:

It is the power of hybridity that enables the colonized to challenge ‘the boundaries of discourse’, and which ‘breaks down the symmetry and duality of the self/Other, inside/outside’ and establishes another space of power/knowledge. (Bazargan 119-38)

The remarks to a greater extent explain the illusive position of post-colonial subjects in post-colonization and the borders to enslave nations geographically, similarly power structures can shift. Resistance as Said argues comes with marginalization, hence its intensity depends on the amount of oppression anyone has to face. In *Exit West* and *Red Birds*, I have come across various forms of resistance some conscious and

the other unconscious. However, the character of Mother Dear in *Red Birds*, in first two parts of the book show very conscious resistance but when she realizes that her son might have lost his life and her younger son's life is also at risk, her resistance is more violent and aggressive with her weapons "The Dagger" in the result of that trauma. It is from chapter 31 onwards that the readers get an insight into the character of Mother Dear, she has articulated her perception about war and losses. She abuses Lady Flowerbody for the kind of "sisterhood", she wants to establish for the women of the entire globe as they all suffer from it equally. Mother Dear does not believe in such kind of unification which aims to turn someone "grief into strength" and "loss into global perspective" (218) in comparison to her, Lady Flowerbody considers their revenge as an insane kind of "feudal tradition" because it will kill the entire family to save one, thus in the process of resisting their destructive tactics and getting revenge for the loss "you become your enemy" (253). The character of Mother Dear defies the conventional heroic representation of the death and sacrifices that are made not voluntarily but out of threat on their selves. Meta narrative of war is linked with deaths and its heroic representations. Particularly the literature based on Great War represents war and masculine death in heroic manner. The characters of Mother dear and Major Ellie questions the normalization and justification of dehumanization and destructions brought in the name of heroism. Major Ellie questions the authorities and their fake nationalism and asks the soldiers to look up to their senior colonels for inspiration. He criticizes that the soldiers are asked to "drink like Slatter ... fly like Slatter. Nobody said anything about living like Slatter or dying like Slatter, when you are in trouble nobody

ever said go talk to Slatter.” (239). Thus highlighting hypocrisy in defense department of every nation. The high officials residing inside their lavishly luxurious offices, who do not involve in any battle field combat, orders to bomb such a barren place because of their filthy logic. Without considering such acts on moral grounds, Colonels have to do their duty and soldiers have to do theirs. And above all, the illusion of security that is given to their soldiers is being questioned as “they give you 65- million-dollar machine to fly, with the smartest bomb... you burn you fuel at the rate of fifteen gallons per second and if you get screwed up they expect you to survive on four energy biscuits...”

(3) Even in an age of technology and social media, where one can get information of anybody in an instant and when it is easier than ever before for those intelligence agencies to track anyone by putting “GPS chips in pets and migratory birds now”, how can a soldier who is sent for a mission can “get lost these days? And how can someone flying around in a 65-million-dollar machine get lost? (6). The soldiers who are chosen to do such tasks are being given an illusion of “raising profiles” as Major Ellie’s career profile gets only “bottom-line competence, but there was no acts of extra ordinary valour, no courage-under-fire-type citation. (6) West not only objectifies the Orientals but also themselves, by internalizing the notions and needs to continue war. Thus freedom and equality are political ideals that are used to maintain desired order. The empire has the power to transform such ideals into illusions in order to make profit. The establishment of American dream is another example of illusion, as it offers equality and freedom to every man to prosper economically, culturally and individually. The hypocrisy of this platform can be traced from the fact that they not only objectify the outsiders and

refugees but enslave the capacity of the natives to understand the facts by selling them false narratives, which are not only full of hatred for others but also restricts their sense of understanding.

Assumptions/Conclusion

It is often argued that literature and media contribute a lot in the formation of national attitude and perception towards governance or political institutions. These mediums are thus not free, because government influences them. Consequently those narratives that are against the desired interest are to be banned or simply revoked. The powerful have the power to buy and sell their projected narratives. Through this channel the authority manages to maintain havoc in the third world countries then they limit their agency to escape by creating barriers for exiles, which leads to the existential crisis and consequent loss in faith and god. The quest of post-colonial individual in finding their status in this new world order is central in both of the novels. Against the dominant discourses, there exists the agency in post-colonial figures, which is chosen deliberately to resist the representations of “others”. In foreword to the 1986 edition of *Black Skin, White Masks*, “Remembering Fanon: Self, Psyche and the Colonial Condition” by Homi K. Bhabha, he argues that in the struggle against the colonial oppression, “the social and psychic representation of human subject” is important as it not only claims the alternative approach to westernized history but also “challenges the transparency of social reality” (xxiv).

Works Cited

Bazargan, Suzan. “Mapping Gibraltar: Colonialism, Time, and Narrative in “Penelope”, in Molly Blooms: A Polylogue on “Penelope” and Cultural Studies, ed., Richard Pearce”. *Wisconsin UP* 1994. Pp.119-38. Print.

Bhabha, Homi, *The Location of Culture*, Routledge, New York, 1994

Bhabha, Homi K., and Ziauddin Sardar. *Fanon Black Skin White*

Masks: Introductions by Homi Bhabha and Ziauddin Sardar. Pluto Press, 1986.

Buttler, Judith. "Precarious life, grievable life" *Frames of War, when life is Grievable*. New York: Verso 2009. pp. 9-11.

Chatzis, Ilias. "The concept of 'exploitation 'in the trafficking in person's protocol'", 2015. *United Nations Vienna*, 2015. P.32 https://www.unodc.org/documents/congress/background-information/Human_Trafficking/UNODC_2015_Issue_Paper_Exploitation.pdf Accessed 13 Aug. 2019.

Crosby, Patricia, and Assan Ali. "Counter Narratives for Countering Violent Extremism." *Recognising extremist narratives*. 31 Aug. 2019.

Cuddon, J. A. *Dictionary of Literary Terms and Literary Theory*. London: Penguin, 1999. Print.

Duffield, Mark R. "Mark R. Duffield: New Racism . . . New Realism / Radical Philosophy." *Radical Philosophy*, <https://www.radicalphilosophy.com/article/new-racism-new-realism>.

Fekete, Liz. "The Emergence of Xeno-Racism." *The emergence of xeno-racism, The Institute of Race Relations*, 28 Sept. 2001, <http://www.irr.org.uk/news/the-emergence-of-xeno-racism/>

Hamid, Mohsin. *Exit West*. Penguin Random House, 2017.

Hanif, Muhammad. *Red Birds*. Bloomsbury publishing, 2018.

Huntington, Samuel P. *The Clash of Civilizations and the Remaking of World Order*. Simon & Schuster, 1996.

“International Migration and Development. Report of the UN Secretary-General.” *United Nations General Assembly*. 18 May 2006. <https://www.un.org/en/development/desa/population/migration/publications/migrationreport/docs/MigrationReport2006.pdf> Accessed 22 Jul. 2019.

Lazaridis, Gabriella, “What Is New in ‘New Racism.’” *Security, Insecurity and Migration in Europe*, Routledge., 2016, p. 222.

“Margaret Atwood’s 1987 Review of *Beloved*.” *Book Marks*, 27 Feb. 2017, bookmarks.reviews/margaret-atwoods-1987-review-of-beloved/. Accessed 23 Jun. 2019.

“Mohsinhamid.com.” *Interviews of Mohsin Hamid*, www.mohsinhamid.com/interviews.html. Accessed 21 Aug. 2019.

Mondal, Anindita. “Postcolonial Theory: Bhabha and Fanon.” *International Journal of Science and Research (IJSR)*, www.ijsr.net/archive/v3i11/MjUxMTE0MDE=.pdf.

Phillipson, Robert. *Linguistic imperialism and linguicism*, Oxford: OUP, pp. 47.

Said, Edward W. *Culture and Imperialism*. Vintage Books, 1994.

--- “Preface.” Preface. *Orientalism*. England: Pantheon Books, 2003. xi-xiv. Print.

--- *Representations of the intellectual*. Vintage Books, 1994.

Sazzad, Rehnuma. “Edward Said’s Concept of Exile: Identity and Cultural Migration

in the Middle East.” *Middle East Monitor*, 31 Oct. 2017, <https://www.middleeastmonitor.com/20171031-edward-saids-concept-of-exile-identity-and-cultural-migration-in-the-middle-east/>. Accessed 3 Jul. 2019

“The Illusion of Freedom.” *UMOCA*, The Utah Museum of Contemporary Art, 28 May 2015, www.utahmoca.org/2015/05/the-illusion-of-freedom/. Accessed 12 Jul. 2019.

UN High Commissioner for Refugees (UNHCR), *The State of the World’s Refugees: In Search of Solidarity*, 2012, available at: <https://www.refworld.org/docid/5100fec32.html> Accessed 7 Jun. 2019