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MIDDLE EASTERNERS AS NEOCOLONIAL NOMADS: NEOCOLONIAL DETERRITORIALIZATOIN OF MIDDLE EASTERNERS IN MOHSIN HAMID'S *THE RELUCTANT FUNDAMENTALIST* AND *EXIT WEST**

Abstract

Neocolonialism amounts to the contemporary practices conducted by imperialists to exploit underdeveloped countries after decolonization. Initially, neocolonialists performed indirect methods, such as economic and logistic support to the monarchs or governments and radical groups that were heavily influenced by political Islam, in the Middle East, but it has then evolved into an extreme form through direct military interventions after the 9/11 terrorist attacks. The study argues that those practices have dislocated Middle Easterners, and their dislocations are associated with the unfixity of identities. Grounding on Deleuze and Guattarian nomadology and identifying their dislocations as neocolonial deterritorialization, the study examines the changes Middle Easterners experience due to their exposure to the factors in neocolonial spaces and in new territories. In this regard, the study aims to analyse the deterritorializing impacts of neocolonialism on Middle Easterner immigrants *The Reluctant Fundamentalist* and *Exit West*.

Keywords: *The Reluctant Fundamentalist, Exit West, Neocolonialism, Deterritorialization*

YENİ SÖMÜRGECİ GÖÇEBE OLARAK ORTADOĞULULAR: MUHSİN HAMİD'İN *GÖNÜLSÜZ KÖKTENDİNCİ* VE *BATI ÇIKIŞI* ROMANLARINDA ORTADOĞULULARIN YENİ SÖMÜRGECİLİK ALTINDA YERSİZYURTSUZLAŞMASI

Özet

Yeni sömürgecilik, emperyalistlerin sömürgecilik sonrası dönemde az gelişmiş ülkeleri sömürmek için uyguladığı metotları ifade eder. Başlangıçta Yeni sömürgecilik Orta Doğu'da siyasal İslam'ın etkisi altında kalan monarşilere veya hükümetlere ve radikal gruplara ekonomik ve lojistik destek gibi dolaylı yöntemler uygulamış, ancak 11 Eylül terör saldırılarının ardından Orta Doğu'ya doğrudan askeri müdahaleler gerçekleştiren aşırı bir biçime evrilmiştir. Bu çalışma, bu uygulamaların Ortadoğuluları yersizyurtsuzlaştırdığını ve bireylerin fiziksel yer değiştirmelerini kimliğin akışkanlığı ile özdeşleştirilebileceğini tartışmaktadır. Deleuze ve Guattari'nin göçebelik anlayışını temel alan ve bu yer değiştirmeleri yeni-sömürgeci yersizyurtsuzlaşma olarak tanımlayan bu çalışma, yeni-sömürgeci anlayışın dizayn ettiği uzamlardaki ya da göç ettikleri yeni topraklardaki faktörleri deneyimlemeye maruz bırakılan Ortadoğulu göçmenlerin kimlik değişimlerine odaklanmaktadır. Bu bağlamda, bu çalışma Orta Doğu' da uygulanan yeni sömürgeci politikaların bölge insanı üzerindeki yersizyurtsuzlaştırıcı etkisini Mohsin Hamid'in *Gönülsüz Köktendinci* ve *Batı Çıkışı* romanları kapsamında analiz etmektedir.

Anahtar Kelimeler: *Gönülsüz Köktendinci*, *Batı Çıkışı*, Yeni Sömürgecilik, Yersizyurtsuzlaşma

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1.INTRODUCTION

Literature is political. The affinitative relationship between literature and politics does not only stem from the fact that the former can chronicle the history of the latter, but also from the former's tendency to shed light on the causal agencies of political developments in a specific period and their consequences on individuals experiencing them. Unlike history, literature also enables analytical reading of texts since they harbour human beings' urges shaping the political history of the whole world. One of the remarkable urges which many authors have chosen as subject matters in their works is human beings' will to power since it has had a great influence on the political history of the world, and literature has become a means to encourage and justify the urge to get power by exploiting others. This enabled the emergence of the literary tradition, the colonialist discourse, which built Eurocentric hierarchy to maintain exploitation, and that hierarchy triggered by colonialist attitudes had reigned by the time postcolonial studies undermined it through the end of the 20th century. While postcolonialist literature dealt with the cultural legacy of the long colonial period and deconstructed the colonialist dichotomy, it did not ignore the new exploitation method, Neo-colonialism, which emerged after decolonization movements throughout the colonies. Thus, laying bare its tenacious bond with politics, literature began to deal with influence of this new political phase on individuals and has still been focusing on the political, economic, and cultural consequences of neocolonial policies on neocolonial subjects.

Gaining inspiration from his life consisting of perpetual migrations in the Lahore-the USA-London triangle, Mohsin Hamid is one of the notable postcolonial writers who tends to reflect the experiences of migrants during the neocolonial era. The migrativity of his life has enabled him to observe the economic, social, cultural, and militaristic impact of neocolonial methods on both migrants and locals because while he witnessed the cruellest terrorist attacks and drone strikes during his stay in his country, he also experienced the aftermath of terrorist attacks on the World Trade Centre and the Pentagon when he was in the USA. Moreover, his mobility urges him to shed light on migrants' problematic relationship with home, and he expresses the impact of the migrations on him, uttering that he calls Lahore, New York and London "all three home" while he considers himself as "a half-outsider" (Hamid, 2014: 13). His first-hand experiences in the neocolonial period find reflection in his novels, and, in *The Reluctant Fundamentalist*, he depicts the impact of neocolonial era on the Middle Easterner immigrants who become dislocated and outcast after the terrorist attacks through Changez, who metamorphoses from a promising financier to a potential terrorist. In *Exit West*, Hamid focuses attention to the destructive militarism neocolonialism has been conducting since the terrorist attacks and sheds light on the contemporary refugee crisis induced by neocolonial policies performed in the Middle East through Nadia and Saeed, who are dislocated by the neocolonial militarism and migrate to find a safe territory to live. In this context, the article brings Hamid's *The Reluctant Fundamentalist* and *Exit West* together, considering them as mutually complementary since they depict the development of neocolonialism in the Middle East and aims to analyse the impact of neocolonial practices on the peoples of the Middle East. Examining that those practices have physically dislocated Middle Easterners, the study also builds a theoretical link between their physical dislocations and Deleuze and Guattarian understanding of deterritorialization, analysing the alterations immigrants have undergone due to outer factors in new territories. Moreover, it also argues that Hamid seeks a solution to the contemporary refugee crisis through cosmopolitanism because while he normalizes immigrants' alterations, he also fictionalizes a cosmopolitan territory, embracing all diversities.

2. NEOCOLONIALISM AND THE MIDDLE EAST

Neocolonialism refers to all practices conducted by imperialists to exploit less developed countries all around the world during and after decolonization period. The political conjuncture of the decolonization required an alternative method to maintain exploitation because liberation movements in colonies, political and economic incapability of European powers to sustain traditional colonialism after world wars and the increasing political hegemony of America around the world beclouded the operation of the traditional exploitation system and necessitated "the foundation of for more intensified penetration of finance through capital through neocolonisation" (James, 2015: 126). The emergence of the new political and economic world order has also problematized the reference of postcolonialism for contemporary power relations, and Elle Shohat underlines the significance of neocolonialism as "a signifier of a new historical epoch," stating that postcolonialism "lacks a political content which can account for the eighties and nineties-style U.S. militaristic involvements in Granada, Panama, and Kuwait…" (1992: 105). Many critics have noticed the necessity of a new term to identify the era after decolonialization, and neocolonialism has been started to be used to for the political and economic

exploitations around the world. Jean-Paul Sartre is the earliest critic who coins the term, neocolonialism, to refer to the French imperialist practices in Algeria. Even though he does not provide a definition for the term, he lays an emphasis on the transition to a new exploitation system and names it as neocolonialism. (Sartre, 2005: 9). The critic who acquainted neocolonialism as a term is Kwame Nkrumah, who, in his *Neo-Colonialism, The Last Stage of Imperialism*, defines the era after decolonization as neocolonial period by analysing the political and economic condition of African countries. Emphasizing the ongoing exploitation and their so-called independence, he clearly suggests that African countries have been trapped by "international sovereignty" and their economic and political policies are "directed from outside" (1966: ix). The indirect control in the neocolonial countries is performed by local elites who procure the "authority to govern" through "the support" of neocolonialists who leach into decision mechanisms of countries through economic siege and aids (ix). Similarly, Frantz Fanon emphasized pseudo independence of neocolonial countries and clarifies the reason of the ongoing exploitation with the conditions laid down by the Western powers on the negotiations on independence stating that "the first matters at issue [are] the economic interests: banks, monetary areas, research permits, commercial concessions,…" (1967: 121). Briefly, neocolonialism is a new political and economic world order after decolonization, and even though it generally refers to indirect methods, such as such as economic siege, financial aids through international organizations or militaristic supports, it has a potential to transform into direct interventions when there appears an obstacle before exploitation.

Nkrumah, the first critic giving a definition of the term, foresees that neocolonialism may encapsulate direct military interventions and considers them as "extreme case[s]" in which "imperial power may garrison the territory of the neo-colonial State and control of the government of it" (1966: ix). Similarly, Vasily Vakhrushev identifies neocolonialism as a new exploitation method of capitalism after decolonization and suggests that it does not hesitate to perform violent actions paving the way for subsequent neocolonialist military interventions, such as "acts of aggression, police operations, the provocation of local wars,… coup d'état and assassination of leaders" (1972: 119). Even though the term neocolonialism was coined by African critics to refer to the ongoing exploitation in the continent, Nkrumah articulates that "[n]eo-colonialism is by no means exclusively an African question" but a new exploitation method practiced "in other parts of the world" (1966: xii). Gayatri Spivak is one of the critics using neocolonialism to refer to direct military interventions in the Middle East and identifies the Gulf War as a neocolonial military intervention, stating that neocolonialism is different from traditional colonialism and "involves political, military, ideological etc.- the whole paraphernalia" (1991: 221). Equivalently, suggesting that neocolonialism encapsulates military interventions through "the nations own army and police force or direct "invasion" of the neocolonial country," Robert Young exemplifies neocolonialist military interventions with military campaigns performed "in Afghanistan, Iraq, Libya, Serbia or Sudan" (2016: 49). Thus, despite its coinage for the continuant exploitation in Africa, neocolonialism has become a term standing for all direct and indirect methods which have been performed by the Western imperialists all over the world after decolonization.

The Cold War was the climacteric when the United States-led neocolonialism seeped into the Middle East. The region had economic and political significance; it had rich natural resources, and its location was politically vital not only for struggling against the Soviets, but also for protecting Israel. The US neocolonialism benefitted from fundamentalists groups who were ready to fight against the Soviets who aimed to propagate atheistic ruling system in the region, and it defined "Islamic fundamentalists" who "battled Soviet troops in Afghanistan" as "freedom fighters" (Farhang, 1993: 1). While those extremist groups became collaborators of the US neocolonialism during the Cold War, the region became its garrison with the help of which it presented a militaristic threat for the countries in the region after the collapse of the Soviets. Being the only superpower in the region, the US neocolonialism provided logistic support for those being a party to its profits or performed direct military operations or invasions with the claims of democracy or freedom, such as military aid to Lebanon in 1982, Saudia Arabia in the Persian Gulf war against Iraq in 1984 and direct military interventions in the Gulf War against Iraq in 1992, in Afghanistan against the forces of Osama bin Laden in 1998 and 2001. (Foster, 2006: 22). Briefly, the contemporary wrecked Middle East represents the extreme condition neocolonialism can reach. Even though it commenced to operate in the region as an indirect logistic support to fundamentalist groups, it transformed into an invasive method conducting all means to sustain exploitation, especially after the terrorist attacks on the World Trade Centre and the Pentagon. Those direct or indirect neocolonial methods have generated political, economic and cultural shifts in the region, and the Middle Easterners who find themselves at the exact centre of disintegrations become deterritorialized due to physical dislocations by neocolonial policies.

3. NEOCOLONIAL DETERRITORIALIZATION OF MIDDLE EASTERNERS

Deterritorialization, in its simplest terms, stands for severance of social, political and cultural practices from their indigenous people and native lands. Gilles Deleuze and Felix Guattari have enriched its meaning and brought the term to the field of philosophy to undermine conventionalities. They initially use the term to identify the alienation of language at the literary pieces of Franz Kafka, who was a member of Jewish family living in Prague but speaking German. They regard him as a deterritorialized writer because it is impossible for him, as a Jewish, to write about the Jews in German. On the other hand, due to his subversive attitude towards the dominant language, he also enables "the deterritorialization of the German population itself" since it is impossible for him to write in German as a German writer does (2003: 16). Deleuzian understanding regards such literary texts as minor literature with "a deterritorialized language" and glorifies them, suggesting that they are "genuine literature" since they underline "the force and value of change and becoming in an artwork" (Antakyalıoğlu, 2018: 262). They also focus on the potential of identity to change through the same concept, deterritorialization, and define identity as a nomadic entity that is always under the influence of outer factors in the environment. They regard those factors as deterritorialization which is "the movement by which one leaves territory" and "the operation of the line of flight" (1987: 508). The term refers to identity's incessant mobility which accumulates new traits and inhibits stability of being and fixation of identity. Defining identity as an on-the-go machine, they suggest that identity is "nothing more than the connections and productions it makes" and it "has no home or ground; it is a constant process of deterritorialization, or becoming other than itself" (Colebrook, 2002: 55-56). Similarly, Brown and Fleming remarks that in contrast to "the old Oedipalizing models of psychoanalysis" which alleges that identity is formed "through identification with something that is always already lost," identity experiences alterations due to the interactions with outer factors, and it is a process of becoming in which the border between "inside and outside, actual and virtual, and even between self and other significantly blur" (2011: 276). The idea of deterritorialization can be understood better through the concept of rhizome which is, in fact, a biology term referring to the wild plants which grow laterally and strike multiple roots. Unlike trees, their horizontal growth enables them to have decentred bodies whose beginnings and extreme points are not outrightly perceived. Building an analogy between identity and rhizomic plants, Deleuze and Guattari identify rhizome as a "system" which "substract[s] the unique from the multiplicity to be constituted" (1987: 6) and remark that identity is not a being, but a process of becoming since it absorbs possibilities "while it passes between points" and "it is not defined by points it connects, or by points that compose it" because "it comes up through the middle" (293). In brief, for Deleuze and Guattari, identity is not a fixed entity, but it is open to alterations or modifications due to the interactions with incentives.

Similarly, Mohsin Hamid, in *The Reluctant Fundamentalist* and *Exit West*, dwells on the unstable nature of identity through the inclusion of characters who undergo alterations due to interactions with the environment. However, his emphasis on alterations of identities in the abovementioned novels is political because, as a writer with Middle Easterner roots, he inclines to lay bare that neocolonial policies have obliged Middle Easterners to a process of physical dislocations. His characters are coerced to interact with new territories and factors which are shaped by neocolonial discourse or policies during their physical mobilities, and their mobilities coincide with the multiplicity of their identities. "Rather than following a linearity or/and offering a clear illustration", Hamid "creates a critical contemporary panorama of the world with […] political and cultural facts" (Özer Taniyan, 2023: 322) through displacements. Those political displacements which become repetitive motifs in both novels enable him not only to deal with the consequences of neocolonial policies on Middle Easterner migrants who become potential terrorists in *The Reluctant Fundamentalist*, but also to seek an answer for the contemporary refugee crisis caused by the neocolonial destruction in the Middle East in *Exit West*.

4.CHANGEZ AS A NEOCOLONIAL NOMAD IN *THE RELUCTANT FUNDAMENTALIST*

The Reluctant Fundamentalist narrates the story of a Pakistani man, Changez, whose individual history coincides with not only physical dislocations of Middle Easterners by neocolonial policies but also displacements of their identities in neocolonial spaces. His discontent with the diminishing economic power of his family and his ambition to take his place in the new global economic system transform him into an economic migrant, and he migrates to the US where he can obtain the wealth and power his family has lost. After he receives an acceptance from the university of Princeton and graduates with a first, he is employed at one of the most prestigious companies, Underwood Samson & Company, in the US and he begins to enjoy the advantages his position and his new identity promise. However, his enjoyment does not last long due to the factors he encounters during his journeys, and his identity undergoes an alteration when he perceives that neocolonialism has been destroying the region where his family lives and he, as a financier at an international company, is one of the manservants of neocolonialism. Becoming a man who is opposed to American imperialism, he begins to lecture at a university in his country to raise awareness against American neocolonialism; however, his narrative

lays bare that he becomes deterritorialized due to the possibilities he accumulates during his displacements by neocolonial policies or discourse.

Changez's volunteer migration to the US hints for the repercussion of oblique neocolonial practices in the region, and it is his initial neocolonial deterritorialization. Even though his narrative considers his being economic migrant as a dream coming true with his acceptance at Princeton and employment at such as a prestigious company, it also reveals that his displacement is pertinent to his family's economic loss in the new economic structure of his country. His great grandfather used to be so rich that he could "endow a school for the Muslims" and his family house is in "one of the most expensive districts of this city" (Hamid, 2008: 9). On the other hand, he explicitly remarks that even though all his family members "are working people, professionals," they "are not rich" anymore due to the economic downturn in their country (9). To demonstrate the collapse, he compares purchasing power of his grandfathers with of his father and expresses that his father does not even have enough money to send him to college. While his emphasis on the economic downturn functions to be the motivation for him to migrate to the US, it also hints for the impact of indirect neocolonial means on deterioration of economy in his country. As Nkrumah suggests that economic hegemony on neocolonial countries is conducted with "monetary control over foreign exchange through the imposition of a banking system controlled by imperial power" (1966, x), Changez chalks the foreign exchange control off the reason of impoverishment in his country, uttering that "salaries have not risen in line with inflation, the rupee has declined steadily against the dollar" (Hamid, 2008: 10). This economic downturn by neocolonial means meets on common ground with his characterization as a materialist and acquisitive man and clarifies his economic migrancy. Being displaced from his country due to economic reasons, Changez becomes a neocolonial nomad who strives for obtaining a place in the new territory and in the new world order.

Changez's physical displacement credits nomadism to his identity because he undergoes change due to the interplays with exterior factors in his archetypal journey, which enables the analysis of his displacement with the idea of deterritorialization. Defining identity not as a being but a process of becoming in which individuals transform, Deleuze and Guattari state that identity is always in a process of deterritorialization, and this nomadism restrains the stability of identity (1987: 293). During deterritorialization, identity is generated through "the cultivation of the self in a way that suggests important possibilities for learning how to make adjustments to our subjectivities" (Oladi and Portelli, 2017: 666). In the novel, Changez's nomadism begins with his volunteer migration to the US because his physical displacement brings about an adaptation process into new professional position and identity. His reterritorialization into his new position does not pose a problem till the neocolonial discourse otherizes him as a potential terrorist due to his voluntariness and New York's cosmopolitan structure; however, the narrative foreshadows the radical alterations he will undergo, stating that his new position has "the potential to transform [his] life" (Hamid, 2008: 14). The opportunities his new position at Underwood Samson offers are the main factors enabling him to embrace Americanness because being a financier at such a prestigious company helps him feel "bathed in a warm sense of accomplishment" and "nothing trouble[s him; he is] a young New Yorker with the city at [his] feet"(45). What he feels cannot just be understood as an emotion felt after success because he frankly utters that he does not "think of [himself] as a Pakistani" and it is odd for him to have grown up there (45). Briefly, Changez, who has been dislocated by the new economic world order and encouraged to migrate to the US, meets new factors in the new territory, and his physical dislocation promotes a process of deterritorialization his identity experiences.

Changez's physical mobilities which become a repetitive motif in the narrative reveal that they correspond to his nomadic identity through the alterations his identity undergoes by accumulating new possibilities to form subjectivity. His first business trip to Manila proves that he is charmed by the opportunities his position offers, and his attitudes and behaviours begin to change. To be respected as a qualified financier at the company, he pretends to be American, attempting "to act and speak, as much as [his] dignity would permit, more like an American" and since he wants to enjoy the esteem he deserves, he starts to summon executives disrespectfully who are at his father's age (65). Even though his behaviours can be regarded as his endeavour to be respected at the company, his anecdote about a Third World citizen taxi driver indicates that he has transformed from a Middle Easterner to a New Yorker because he proves that he has embraced his Americanness, and he is ready to fight for it. To demonstrate, when he gets boxed in a limousine in Manila, he notices that a Filipino driver in a jeepney glowers at him. Feeling that the driver is angry with his Americanness in luxury, he "stare[s] back at him… and maintain[s] eye contact until [the driver is] obliged to by the movement of the car in front to return his attention to road" (67). Changez's reaction to the driver demonstrates his identification with Americanness because he reacts to the driver as if he was true American, embracing the hatred felt for Americans. Similarly, his business trip to Chile provides new possibilities for him to interact with

and to form subjectivity, which helps ascribe nomadism to his identity. His physical mobility enables him to meet Juan Bautista, who is the manager of the company that Changez supervises, and this meeting creates another possibility for Changez to form subjectivity because Bautista confronted Changez with the fact that he is a manservant of American neocolonialism through the analogy of janissaries. Stating that janissaries "were Christian boys" who were "captured by the Ottomans and trained to be soldiers in a Muslim army," Bautista underlines his function at this new world order, expressing that they "fought to erase their own civilizations" (152). Changez, who has identified with Americanness through his position at the company, faces the reality that he is one of the representatives of American imperialism that is destroying the Middle East. Accepting to be "a modern-day janissary" at the new world order ruled by American neocolonialism, Changez perceives that he contributes to the destruction of the Middle East. His business trip to Chile forces him off Americanness, and he, as a neocolonial nomad, takes the road to his country. This journey does not only reveal his alteration through his shame and shock upon seeing the wretchedness of his home and country, but also foreshadows the radical change he will undergo because he confesses to the unknown listener that:

> "I had changed; I was looking about me with the eyes of a foreigner, and just any foreigner, but particular type of entitled and unsympathetic American who so annoyed me when I encountered him in the classrooms and workplaces of your country's elite. This realization angered me; starting at my reflection in the speckled glass of my bathroom mirror I resolved to exorcise the unwelcoming sensibility by which I had become possessed" (124).

The alteration he will undergo is again urged by physical mobility, and the exterior factors he encounters with during this journey do not only enable him to apperceive his alienation, but also urge him to maintain a stance against American neocolonialism. His nomadic identity, this once, embarks on being a Middle Easterner who is ready to fight against American neocolonialism; he grows beard and regards himself as a traitor who has become a menservant of American neocolonialism (128). Accumulating new possibilities during his visit to his family, Changez returns to the US as a different man who considers his American dream as treachery and who does not even want to eat or speak. In contrast to his gratification for his acknowledgement as a prestigious financier and for his content with the grandeur his position promises, he is "no longer excited by the luxuries" that his American identity provides; he cannot enjoy the "comfort of first class" flights and he rejects "the flight attendant's offers of champagne" since he no longer luxuriates in behaving pretentiously (140). In addition to his internal feud, what promotes his unrest is the radical change of New York which transforms from a cosmopolitan space where Middle Easterners do not have difficulty in holding on to life to a neocolonial space where there occurs prejudice against Middle Easterners after the 9/11 terrorist attacks. Like many Middle Easterner immigrants, he is also considered as a potential terrorist; he is kept in a special room for long hours and "subjected to verbal abuse by complete strangers" on the subway just as he has beard (140). Perceiving that he has no chance of working and living in New York since both he and New York have undergone alterations promoted by neocolonialism, Changez returns to his country and works at a university to raise awareness against American neocolonialism. Hence, Changez's alterations induced by the neocolonial factors he encounters during his physical dislocations and his mobility enables his definition as a neocolonial nomad in Deleuze and Guattarian terms because the narrative does not only aim to focus on his physical dislocations by neocolonialism, but also underlines his alterations through the possibilities he accumulates during those mobilities.

Changez proves to be a true nomad in Deleuzian terms because not only his physical mobility but also his state of inbetweenness promoted by the possibilities in new territories help him fit the definition of nomadic identity. Objecting to the fixity of identity as a being, Deleuze and Guattari ascribe nomadism to identity and clarify the ongoingness of identity through inbetweenness because they consider it as a process of becoming which "is neither the one nor two, nor the relation of the two; it is the in-between" (1987: 293). Due to the impact of the new possibilities and factors on nomadic subjects who attempt to embrace new characteristics with their own preferences or compellence, "Deleuzian nomad thrives in the realm of unpredictability and is in a constant state of *ongoingness* and *inbetweenness*" (Oladi and Portelli, 2017: 666). Within this context, Changez's dramatic monologue reveals how neocolonial environments push him into a state of inbetweenness and how they transform him into a neocolonial nomad who wanders in neocolonial spaces, feeling unbelongingness to nowhere. His inbetweenness begins to demonstrate itself through the opportunities both his position at the company and the cosmopolitan New York provide. While he is fascinated by the prestige and luxury his company ensures and he does not identify himself as Pakistani anymore, he also wears "a starched white kurta of delicately worked cotton over pair of jeans" and feels "completely comfortable" at the streets of New York (Hamid, 2008: 48). Even though he is bewildered by the reality that he was born in the East and defines himself as a darker and younger version of James Bond, he cannot "forget such things as how much [he] enjoy[s]

tea in the city of [his] birth" (15). Briefly, his migration to the US and employment at a prestigious company push him into a state of inbetweenness, and he weaves between the New Yorker and Pakistani identities. Besides, his inbetweenness deepens through his political concerns when he goes to Manila to supervise a company and is amazed at the wealth of the city. He expects to "find a city like Lahore-or perhaps Karachi," but "[what he finds] is a place of skyscrapers and superhighways" (64). His comparison originates a political stance which is furious at the wretchedness of his country, and he is now in between his American dream and political stance. This inbetweenness finds reflection in his behaviours in Manila when he gets angry with the taxi driver's irate glance. Changez, in fact, perceives that the driver glares at him due to his anger at the wealth and dominance of the US over Third World countries, but he embraces the driver's anger at Americans and glares at him till the traffic moves. Even though his comparison between Manila and his country puts him inconvenience about the hegemony of the US over Third World countries, he still pretends to be American, assuming an arrogant and bossy attitude towards the executives he supervises, as his American colleagues do. However, his shame on such behaviours and his alienation among his colleagues demonstrate his inbetweenness because even though he adopts his American identity, embracing even the hatred felt for Americans, he confesses that he is "often ashamed" of his strict attitudes towards the executives, and he feels "so foreign" among his colleagues in a luxury limousine (67). These factors he encounters due to his physical mobility meet on common grounds with the possibilities accumulated during deterritorialization and enable analyse the function of inbetweenness in this process through his inconvenience.

The turning point in Changez's deterritorialization is the 9/11 terrorist attacks, which trigger the neocolonial invasion in the Middle East, and the attacks and their political and militaristic consequences do not only enable him to discover his real feelings about the neocolonial hegemony of the US over Third World countries, but also urge him to embark on a political stance against the US neocolonialism. Çelikel remarks that "US becomes the source of [Changez's] Occidentalist reconstruction of America's political history after 9/11 attacks which [makes] him realise his non-western identity and his cultural refrain from the western ideological dominance" (2020: 880). Changez's dramatic monologue reveals his awakening to his non-western identity when he narrates what he feels upon seeing the fall of the twin towers. Even though he is "the product of an American university," earns "a lucrative American salary" and is "infatuated with an American woman," he feels pleasure for the collapse of the twin towers due to its symbolic meaning and he "desire[s] to see America harmed" (2008: 73). The attacks do not only enable him to perceive that his Middle Easterner side survives despite his effort to be American, but also consolidate his political stance against the US neocolonialism. Another factor promoting his political stance after the attacks is New York's transformation from a cosmopolitan to an Islamophobic space. Haider clarifies the impact of the attacks on the alliance that was built between the US and Islam during the Cold War, remarking that "the destruction of twin towers of the World Trade Centre also topple[s] the twin towers of Islam and the West" (2012: 205). Like Changez, Middle Easterner immigrants in the West become potential terrorists in one night, and they lose the chance of living freely in New York because it has become a dangerous city where Muslim taxi drivers are beaten, "mosques, shops and even people's houses" are raided by the FBI and "Muslim men" are abducted (2008: 94). These consequences of the attacks intensify his inbetweenness because being an American or Middle Easterner is no longer an internal conflict for him, and he becomes a part of the political tension between the West and Islam. As an ambitious economic migrant who is fallowing his American dream resolutely, Changez is not eager to give up his dream, but prefers to ignore his political sensitivity through "armour of denial" and he alleges an excuse that he is a Princeton graduate who "earns eight thousand dollars a year" and "such things [happen], in America as in all countries, to the hapless poor" (2008: 93). However, his next business trip to Chile offers new possibilities for his nomadic identity because his armour of denial is thrusted by Juan Bautista, the manager of the company Changez supervises. Being likened to janissaries who were Christian boys "captured by the Ottomans and trained to be in Muslim army… to erase their own civilizations" by Bautista, Changez confronts his function as a financier at such a neocolonial company, accepting that he is one of "the officers of the empire" and he feels "torn" (151-152). His awakening deterritorializes him from his Americanness and he finds himself on the plane to his country to visit his family. This trip contributes much to his political stance against neocolonialism because he becomes "saddened" and "ashamed" when he sees "how shabby his house appear[s]" and assumes a remonstrant attitude, growing a beard which is associated with being terrorist (124). On his return plane to the US, there sits absolutely different Changez, who has transformed from an ambitious economic migrant that does his best to be a part of the cosmopolitan world of the US to a man who considers himself as a selfish traitor. Deleuze and Guattari remark that identity is similar to "a stream without beginning or end that undermines its banks and picks up speed in the middle" (1987: 25) and similarly Changez's initial dislocations from his country by the neocolonial world order and his physical mobilities in neocolonial spaces erode some of his characteristics while they generate new ones. The factors which speed

up his deterritorialization are political because the political stance triggered by his comparisons between his wretched country and wealth Third World countries, his watching the invasion of the Middle East by the US alive and his experiencing Islamophobia in New York precludes his desire to a member of a cosmopolitan world and deterritorializes him from his American identity, exiling him back to his country.

However, Changez's return to his country does not allow of smooth adaptation to his homeland because his dramatic monologue reveals that his experiences in the West enable him to internalize new characteristics which urge him to feel internal conflicts about his existence in the West and the East. Those conflicts promoted by his physical mobilities in neocolonial spaces do not only prove his nomadic identity, but also reveal the feeling of unbelongingness that he, as a neocolonial nomad, experiences both in the West and the East. His unbelongingness coincides with Deleuze and Guattari's understanding of rhizome because making an analogy between identity and rhizomic plants, they remark that identity "ceaselessly establishes connections" which are "absolutely different from roots and radicles" and those connections pave the way for new roots which provide identity with multiple and decentred structure (Miller, 1993: 11). Regarding identity as a process of becoming that is under the impacts of the interactions with outer factors, they suggest that becoming "constitutes a zone of proximity" and "indiscernibility" where subjects experience state of inbetweenness and unbelongingness and define that zone as "a no-man's land" (Deleuze and Guattari, 1987: 293). Changez's migration to the US and his mobilities in neocolonial spaces have similar impacts on his identity because even though he eagerly attempts to adapt to Americanness to obtain a place and achieve his dream, his experiences in neocolonial spaces and political results of the neocolonial policies push him into a state of inbetweenness about his existence in the new world order and send him into exile in his own country. Changez becomes a wanderer in such a no-man's land because he "lack[s] a stable core. [He is] not certain where [he] belong[s]- in New York, in Lahore, in both, in neither" (Hamid, 2008: 148). His nomadic identity also reveals itself through the impact of the possibilities he has accumulated in his mobilities when he confesses that he has "returned to Pakistan, but his inhabitation of [the US has] not entirely ceased" and he is "unable to relocate in the city of [his] birth" (14). Hence, through the alterations he undergoes in his archetypal journey while striving for adapting to new territories or generating a political stance against the US imperialism, Changez proves to be a true nomad who loses the chance of living with a sense of belongingness neither in the US nor in his country due to the new world order: neocolonialism.

Briefly, *The Reluctant Fundamentalist* tells the story of a Middle Easterner whose American dream fails due to the neocolonial policies and their consequences both in the East and West. Changez's migration to the US and his professional career providing him with frequent mobilities in neocolonial spaces enable him to meet new possibilities which urge him to transform from a representative of the US neocolonialism to its enemy. While his narrative which reveals his alterations promoted by each physical mobility enables him to be defined as a deterritorialized subject through the understanding of nomadology by Deleuze and Guattari, it also hints for Hamid's political view on the repercussions of neocolonial policies performed in the region. Benefiting from mutability of identity through Changez's alteration that can be clarified with Deleuze and Guattarian nomadic identity, Hamid also dares to underline that the US neocolonialism has deprived Middle Easterners of living in the cosmopolitan West, laying bare the political stance Changez acquires due to the political consequences of neocolonial policies and his own experiences in neocolonial spaces. In this regard, *The Reluctant Fundamentalist* can be regarded as a literary piece which does not only lament for the loss of cosmopolitan West for Middle Easterners, but also underlines their deterritorialization through Changez's inability to adapt to his own country and his final depiction as a wanderer.

5.NADIA AND SAEED AS NEOCOLONIAL NOMADS IN *EXIT WEST*

Similarly, Hamid, in *Exit West*, deals with neocolonial policies performed rigorously in the Middle East since 9/11 terrorist attacks and sheds light on the impact of those policies on natives who are compelled to migrate to safer territories due to the destructive military force of neocolonialism in the region. The novel centres on a young couple, Nadia and Saeed, who choose to migrate to the West through magical doors because they realize they can no longer live in their birthplace due to escalating war and terrorism. Lucienne Loh explains the contemporary "mass migration movements" from the East to the West with "civil wars stemming from neocolonialism" (2013: 208). Similarly, associating the novel with the refugee crisis triggered by the Civil War in Syria, Bağlama remarks that it "vividly manifests the universality of migration and the psychology of exile, loss, dislocation and unbelonging in a foreign land through different occasions and imagery sprinkled throughout the novel" (2019: 150). The novel ignores the hassle and physical suffering refugees experience on the road through magical doors supplying them with instant departures and arrivals but lays an emphasis on the factors prompting dislocations and their consequences on subjects. Addressing the novel's emphasis on those factors and

consequences with an existential perspective, Erdal suggests that the war-torn unnamed Middle Eastern city and their experiencing violence directly evoke "the fear of death, which emerges as a central component of existential anxiety" in natives and the brutality of the space promotes them to seek for another space, reminding them off their mortality (2024: 84). In this regard, while the novel's tendency to regard the violence in the unnamed city as the factor promoting dislocation enables its analyses with neocolonialism, its focus on the alterations of subjects wandering among spaces helps them conform to the Deleuzian understanding of deterritorialization and rhizome.

In *Exit West*, neocolonial deterritorialization begins with Nadia's leaving family house, and while the narrative consolidates her characterization as a free-spirited woman through her dislocation from family, it also strikes a critical attitude towards the ecclesiastically straitlaced society that neocolonialism has built through Islamization. After 1970s, political Islam became "a potent force" by means of provocation by "the West as an ideological antithesis" not only to "a modernizing world" but also to the "problems of economic turmoil and political repression" in the region (Soherwordi, 2013: 21). Thus, political Islam supported by neocolonialism has built societies where strict religious rules have policed peoples of the region. Regarding the rise of political Islam after the Cold War as "a process of social engineering" formulated by the US to serve its own interests in the fight against communism (2014: 110), Hamid undermines the bigotry that neocolonialism has provoked, fictionalizing a female character, Nadia, who objects to its dogmatic impositions. To build her challenging character on a solid ground, the narrative begins depicting her as a girl who has "ill-suited" harmony with her obscurantist school which imposes "rote memorization" of religious and patriarchal dogmas upon students (2017:17). What lies behind her failure at school is not related to her mental capacity, but her interests. Her favourite subject is art, and since the obscurantist education does not draw her attention, she, during classes, spends "a great deal of time doodling in the margins of her textbooks and notebooks" (17). She is also decisive because she does not hesitate to pursue her desires despite living under threat of "a slap on the back of the head" (17). Being obliged to obscurantist education in a bigoted society and to the oppression of patriarchy and religion by her conservative family does not intimidate her, but she becomes a woman who questions the issues which are not allowed to debate. In adulthood, she is an unsubmissive woman who does not obey the impositions of bigoted society, and "her constant questioning and growing irreverence in matters of faith" create a gap between her and family members. When she announces that she wants to leave home and live alone after completing university, she transforms into a nomad who leaves her first spatial environment and becomes a wanderer in neocolonial space. Even though the narrative regards her dislocation from family home as a factor enabling her to become a true nomad by breaking her bonds with family and as an opportunity to form subjectivity, it also adopts a critical stance against the ecclesiastically straitlaced society which political Islam has built in the region since the Cold War. Considering political Islam as a process of social engineering, Hamid underlines that bigotry leaves her no choice but to leave family house to achieve subjectivity through Nadia's leaving home, and her physical dislocation due to zealotry is directly related to political Islam which has become a neocolonial means to control the region since the Cold War.

Being physically dislocated from her initial spatial environment and her liberty in a flat contributes much to her becoming because the narrative builds a contrast between the former and latter spaces and lays bare her volunteer efforts to experience possibilities to form subjectivity. Underlining these efforts to adapt to the new space, Deleuze and Guattari remark that "the nomad reterritorializes on deterritorialization itself" (1987: 293). Similarly, Nadia designs the new space in accordance with her own delights and regulates behaviours which do not hinder her freedom in such a strict society:

> "She secured a room of her own atop the house of a widow, a record player and small collection of vinyl, a circle of acquaintances among the city's free spirits, and a connection to a discreet and non-judgemental female gynaecologist" (Hamid, 2017: 18).

Her preferences and regulations at the new space correspond to the reterritorialization process following deterritorialization and they reveal the alterations that deterritorialized subjects undergo by benefiting from the possibilities that new territories offer. Through a contrast between her life at family house where everything is regulated by religion and at the new space where everything is designed by her freewill, the narrative reveals her tendency to experience the possibilities in the new space which will beget alterations in her identity. In her former space, the artistic pieces are limited to "religious verses and photos of holy sites" (17). However, one of the first objects the narrator portrays in her new space is a record player, symbolizing her self-emancipation through her personal preferences in the new environment. Moreover, her artistic tendencies are marginalized by the imposition of the obscurantist education system centring around rote memorization during her pupillage,

and she must conceal her artistic tendencies, drawing pictures "in the margins of her textbooks and notebooks" (2). Yet, in her new territory, she puts her preferences at the centre of her life. She also distances herself from prude and judgemental people, such as her family members, and makes friendship with insightful and free-spirited people. These initiatives refer to the voluntary attempts that nomads perform during reterritorialization because being deterritorialized enables subjects to create new possibilities in a new territory and to undergo alterations to form subjectivity.

In addition to the freedom to design her environment, her new liberal space also provides her with various possibilities that she experiences and while those possibilities meet on common grounds with her characterization as a free-spirited woman, they also reveal her being a true nomad through her transformation from a stereotypical Muslim woman to a woman with freewill. As a true Deleuzian nomad whose identity is considered not as a being, but becoming, she cultivates her self through those possibilities to form authenticity (Oladi and Portelli, 2017: 666). As a deterritorialized subject who does not have any bonds with impositions of religion and its practitioner, her family, Nadia has the freedom to do whatever she wishes. Even though there occurs political bedlam due to the neocolonial intervention, she can participate in night courses to improve herself or she "enjoy[s] the luxury of wearing more or less what [she] want[s] to wear, clothing or hair wise" because she does not have an authoritative family member who can intervene in her preferences (Hamid, 2017: 1). Although she wears "all-concealing black rope" as religion commands, she explains the reason of her clothing with her own choice because her preference hinders men from intervening in her (16). Another possibility she experiences by means of her freedom in her new space is sexuality. Her liberation from impositions of religion through her deterritorialization from family house enables her to reterritorialize on one of the strictest taboos, sexuality, and she, as an unmarried woman in a bigoted society, obtains the chance to enjoy bodily pleasures which are strictly forbidden to single women. She loses her virginity on one of the one-night stands, and the narrative frankly states that she regards virginity as "the weight" that is laid as a burden on her shoulders (31). All these possibilities ensured by her new space do not only help her cultivate her self to form subjectivity, but also enable her to meet Saeed, with whom she experiences another process of deterritorialization.

Nadia's relationship with Saeed, who has difficulty in leaving borders of religion and patriarchy, helps trace her nomadic identity because while the narrative depicts their deteriorating relationship, it also bases the conflicts they have on her alterations, letting her transform from a stereotypical Muslim woman constructed by bigotry to a woman with freewill who can object to all impositions. This relationship begins in the new space she obtains after her dislocation from family house, and the first night she takes him in her flat is likened to birth. She, as an unmarried woman who is not allowed to have sensual relationships in the bigoted society where she has grown up, invites him to her flat and they beguile the time till the sunrise. This incident is a turning point in her archetypal journey, and the narrative depicts the impression of the first night of the relationship through an analogy to birth, writing "she stood naked, as she had been born" (45). Her nakedness symbolizing rebirth refers to her radical transformation because she symbolically takes off the clothes which are imposed on women by the rules of religion and norms of patriarchy, and she becomes "ready to resist the claims and expectations of the world" (45). Her rebirth as a woman who disentangles those impositions in her new space does not only underline her transformation from a stereotypical Muslim woman to a free woman, but also foreshadows probable alterations, emphasizing her resolution to get rid of impositions and to strive for subjectivity. Besides, another factor which helps trace her nomadic identity through her relationship is the fact that her resolution often collides with Saeed's unprogressiveness. While her resolution is nourished by possibilities of different territories, he feels uncomfortable upon witnessing them, and this results in deterioration in their relationship. Similar to Changez, who embraces different perspectives whenever he has experiences in different territories, Nadia's nomadic identity acquires new characteristics, and she undergoes alterations when Nadia and Saeed are obliged to leave the country through magical doors due to destructive direct neocolonial military intervention. Physical dislocations to find a safer place to live in peace deteriorate their relationship because "[m]oving from one door to another requires the migrants to shed old identities and construct new ones" and whenever they migrate to another territory, their "relationship is altered" because "they become different people adapting to their new surroundings" (Asaad, 2020:82). These alterations revealing their nomadic identities are emphasized with the motif of rebirth and their passing through magical doors is obviously likened to the process of birth:

"the passage was both like dying and like being born, and indeed Nadia experienced a kind of extinguishing as she entered the blackness and a gasping struggle as she fought to exit, and she felt cold and bruised and damp as she lay on the floor of the room at the other side, trembling and too spent at first to stand, and she thought, while she strained to fill her lungs, that this dampness must be her own sweat" (Hamid, 2017: 98).

The analogy between passing through magical doors and rebirth refers to a process of reincarnation that can be regarded as the death of the old identity and birth of the new one or to a process of incarnation in the same bodies with different characteristics. The narrative exemplifies these alterations through their impacts on the relationship between Nadia and Saeed. He considers her as a lively woman with whom he may start a traditional family, like his family, however after their displacements, she demolishes the image of ideal woman to marry with the changes at her attitudes towards him. Firstly, during their stay in Mykonos, the first territory after leaving their birthplace, Saeed feels uncomfortable due to deterritorialization, and he gets angry with her and turns his face away when she attempts to kiss him in public. This is the first incident revealing the tension between them because while she tends to adapt to the territory they arrive, behaving as others do, he has difficulty in leaving the customs he is accustomed to. Upon seeing his reaction to kiss and his hesitancy to reterritorialize, she becomes "a bit unsettled" (103). Her unsettlement pushes her into a state of inbetweenness that nomadic subjects constantly experience, and she prefers to be a woman standing on her feet and accumulating possibilities of new territories to reach subjectivity. Secondly, after Mykonos, they show up at a big and comfortable mansion in London and find a room to stay. Their room does not have a shower bath, so they need to take a shower in the bathroom in the hall. After staying quite long, she emerges from "the bathroom wrapped in her towel, her towels for she [has] one around her body and another around her hair" (123). Even though he expresses that she does not have a right to stay so long in the bathroom since the house does not belong to them, the thing he resents is her coming out of the bathroom half naked. He complains furiously "you can't stand here like that," and she retorts, "Don't tell me what I can do" (123). Her uneasiness in Mykonos transforms into rage because the state of inbetweenness helps her challenge the impositions of men. In conformity with her characterization as a decisive woman, her displacements enable her to transform into a woman with freewill who does not take direction from men. Thirdly, in the mansion in London, she takes a position in the refugee commission gathered by the representatives of all refugees in the house, and this provides her with the responsibility to speak for refugees. When Nadia and Saeed argue about the goods stolen by refugees, he considers the theft as "the visible deterioration brought on" by refugees (123). Hereupon, she replies to him "harshly," recommending him not to be "an idiot," and he is appalled by "her tone" (130). Discerning her change through her harsh words that he is not accustomed to hearing, he begins to question their relationship, wondering "if this new way of speaking to one another, this unkindness that [is] creeping into their words from time to time, [is] a sign of where they [are] headed" (130). Nadia is also aware of her alteration, and the narrative reveals her rhizomic identity through an incident in which she sees an identical woman to her on a newspaper. Upon seeing her twin on the newspaper, she becomes startled and implies the multiplicity she has acquired, expressing that "if she got up and walked home at this moment there would be two Nadias, that she would split into two Nadias, and one would stay on the steps reading and one would walk home" (155). Besides, the narrative normalizes the deteriorating impact of their alterations promoted by dislocations on the relationship, commenting on the unfixity on identity and the influence of outer factors on identity in new territories:

"Every time a couple moves they begin,…, to see each other differently, for personalities are not a single immutable character, like white or blue, but rather illuminated screens, and the shades we reflect depend much on what is around us. So it was with Saeed and Nadia, who found themselves changed in each other's eyes in this new place" (186).

Both perceive that their relationship ends due to the alterations they have undergone, and they do not inhibit each other from doing what they wish, breaking up in silence. Thus, while their deteriorating relationship demonstrates her nomadic identity that hinders the fixity of being by collecting new characteristics through interactions with outer factors in new territories, the narrative also undermines gender roles constructed by the norms and rules of ecclesiastically straitlaced society, depicting the transformation of a Middle Eastern whose physical nomadism finds reflection in her identity, enabling her to find happiness through her freewill.

Like gender roles, sexuality which is demarcated rigorously by rules of religion as strict taboos in bigoted societies becomes another tool for the narrative to shed light on the fluidity of identity. Being a woman in a society where sexuality is undebatedly latched on to heterosexuality after marriage, Nadia must wait for sexuality till her dislocation from family house. During her reterritorialization in the new space, her life is directed by her free will, and she engages in a sexual intercourse with an unnamed man. However, as a Deleuzian nomad who consistently experiences inbetweenness and "enjoys both an autonomy and a direction of its own," Nadia's initial sexual preference does not maintain immutability for the rest of her life (Deleuze and Guattari, 1987: 380). The possibilities help her acquire new perspectives on sexuality. Initially, the narrative foreshadows the change in her sexual preference at the end of the novel, implying that she is resolute to discover all possibilities to learn

more about human body through her mobile phone. Unlike Saeed, who limits his mobile usage, Nadia uses her mobile phone unrestrictedly and it becomes "her company on long evenings" (Hamid, 2017: 37). As a woman who has had heterosexual intercourse, she does not limit herself to an intercourse between opposite sexes but watches homosexual pornography in which "men [are] copulating" or she watches "women exercising" which will arouse sensuality in her towards female body (37). Her curiosity becomes concrete when she bears company with Saeed, who does not want to have a sexual intercourse with her just because it is "against his beliefs" before marriage (61). Even though she often tries to entice him, she fails, but they kiss and pleasure each other with sensual contacts which "result in release" (139). Her failure to entice opposite sex and possibilities of taking pleasure apart from the way heterosexuality depicts can be considered her deterritorialization from heterosexuality, and this promotes her to reterritorialize her sexuality on an alternative. When they stay in London, she, one night, dreams about the girl she has met in Mykonos. Even though the narrative does not describe the content of the dream, it narrates the impact of the dream on her upon her waking up, writing that "when Nadia [wakes] she [is] almost *panting*, and felt her body *alive*, or *alarmed* and she [finds] herself thinking of Mykonos from time to time" (169). Her body's reaction to the dream implies the eroticism between the girl and Nadia, and these implications become concrete when she falls in love with the cook, a woman in the cooperative Nadia starts to work in Marin. The narrative, for the first time, obviously delineates Nadia's feelings about another woman through her relationship with the cook whom Nadia defines her as a cowboy "who [makes] love, when they [make] love, with a steady hand a sure eye and a mouth that [does] little but it so very well" and emphasizes that even sexuality that can be considered as stable identity, especially in bigoted societies, has a potential to change (217). Briefly, to highlight the unfixity of identity with a striking example, Hamid chooses one of the undebatable taboos and lets a Middle Easterner woman's sexuality preference change through possibilities she internalizes in different territories and bodies.

However, physical nomadism promoting deterritorialization of identity may rise difficulties for the ones having strong bonds with their families and religion and *Exit West* deals with reterritorialization of those through the other main character, Saeed. Even though the narrative defines him as an educated and "independent man," his description is ironic because he proves to a man who is dependent on his family, religion and culture (2017: 8). Deleuze and Guattari remark that "the nomad goes from one point to point only as a consequence and as a factual necessity" (1987: 380) and similarly Saeed becomes a neocolonial nomad due to direct neocolonial intervention in his city of birth. Unlike Nadia, who is "feverishly keen to depart," he "desperately [wants] to leave his city" because his departure means "the loss of a home, no less, of his home" (2017: 89-90). Yet he has no other alternative apart from leaving the city because fundamentalist terrorist groups and government forces both of whom are supported by neocolonialists have demolished the city, killed his mother and destroyed his dream to start a family there. Even though he migrates to different territories with Nadia, his dependency on his family, religion and culture becomes factors affecting his reterritorialization. Deleuze and Guattari suggest "memories always have a reterritorialization function" (1987: 294) and Saeed's memories which are controlled by "the impulse of nostalgia" have an influence on his preferences to possibilities in new territories. His relationship with his family is not abnormal till he leaves the city, but after his dislocation from family house, his memories full of anecdotes about his family becloud his adaptation to new territories and encourage him to design a space similar to his family house. Unlike Nadia, who leaves the city with a rucksack which does not contain anything recalling the past, Saeed records each detail about his family house in his memory, running his fingertips over the apartment's furniture and the telescope and the bottle containing the clipper ship" and taking a family photograph and "a memory stick containing his family album" in case his memory erases them (2017: 95-96). While Nadia carries goods that are "absolutely required" in his rucksack, Saeed carries items that remind him of his family and when they arrive at the house in London, he places them on the library because they transform that "narrow bedroom, at least partially, temporarily, into a home (120). For Nadia, new home is the place where she experiences new possibilities, which reveals her capability to reterritorialize on different territories, but for Saeed, new home is the place where family is a sine qua non. This division meets on common grounds with his silence when Nadia breaks up with him and with his tendency to reterritorialize on the community where people from his country because he starts a relationship with the preacher's daughter who is a truer woman to marry for Saeed due to her commitment to family and religion. Besides, his dependency on religion becomes another factor influencing his reterritorialization because it bears upon much on deterioration of his relationship with Nadia and his following relationship with the preacher's daughter. Saeed's relationship with Nadia seems to be unproblematic till they migrate to different territories and meet factors affecting their characteristics. While Nadia becomes an extrovert person enjoying possibilities ensured by different territories, Saeed becomes an introvert person anchoring in his faith, and his tenacious bond with religion urges both to question the relationship. To demonstrate, his rejection to her insistence on engaging sexual intercourse is a

clear indication of the influence of religion on their relationship because whenever she wants, she is rejected by him, saying it is against his belief. This increases the tension between them because while Nadia begins to regard the relationship as an obstacle preventing her pleasuring possibilities, Saaed notices that she is not the true woman to marry. Moreover, although they smoke weed together in the city of their birth, Nadia cannot dare to offer him to smoke together, saying that he has "changed since then" (193). Unlike Nadia, his deterritorialization which arouses the feeling of loss of home, family and religion provokes him to adhere to them strongly, and Saeed transforms into a man in whom "there [is] ever more devotion" to religion, but "there [is] ever less" to Nadia. Both realize that religion has generated a distance between them, and "the distance that [has] opened between them [is] such that things once taken for granted could be taken granted no longer" (193). The narrative betokens religion as the reason for their deteriorating relationship because his strengthening bond with religion induces both to set out on their ways since it becomes difficult for them to be happy due to the alterations they have undergone. To put an end to their relationship is a mutual decision due to their alterations and while Nadia prefers to live a life as she wishes, Saeed prefers to live in the community where people from his country live in accordance with the norms of their culture.

His increasing dependency on family and religion in his archetypal journey paves the way for his commitment to the culture he has been brought up and his reterritorialization is shaped by his volunteer effort to design a new territory having the characteristics of his culture. In this regard, Deleuze and Guattari remark that "[r]eterritorialization must not be confused be confused with a return to a primitive or older territoriality" because "it necessarily implies a set of artifices by which one element, itself deterritorialized, serves as a new territoriality for another" (1987: 174). Deterritorialized identities having experienced possibilities in different territories may be inclined to set up a home which is similar to the former territory. These territories cannot be identical due to the alterations of nomads, but the similarities may embrace those who have difficulty in adapting to new territories and who seek for a shelter to haven to overcome their dependencies to phenomena of the formed territory. Saeed's enforced deterritorialization consolidates the phenomena of family and religion in his mind because while his commitment to family increases due to the sense of quilt for leaving his father back, his devotion to religion intensifies as a reaction to Nadia who attempts to remove religion from their lives. Meanwhile, the cosmopolitan structure of the last territory, Marin, offers him possibilities to live in a micro environment which includes a set of artifices helping him to match it with his birthplace. The similarities between his birthplace and Marin are exemplified with "the familiar languages and accents and the familiar smell of cooking" and they become stimulants for Saeed to spend more time in the community where people from his country live because these similarities help him "feel part of something, not just spiritual, but something human, part of this group" (2017: 148). His tendency to be part of something is directly pertinent to his dependencies on family, religion and culture because he feels insecure without their protective shields. He does not have the courage and power to struggle and does not feel "at ease" at the house where they stay among other refugees because he is "the only man from his country" and he does not know how to endeavour the challenges that he has not experienced. The narrative stresses his feeling of insecurity through an incident in which "the woman in black leather" blocks the hallway "with her narrow, jagged form, her back leaning against one wall, a foot planted on the other" (146). As a man brought up in a society where such assertive behaviours attribute disgracefulness to women, he is intimidated by her derisive gestures and overconfident body signals. He waits for her to open space for him to pass, and after some time she removes her foot on the wall and creates some space for Saeed to pass. Her trepidation does not only pertain to safety of life at that house, but also safety of her patriarchal identity because when he passes through the space, he touches her body and feels "emasculated" (148). This possibility becomes a turning point in his reterritorialization because he perceives that he cannot adapt to the house where his identity is threatened by a woman and it creates a distance between him and Nadia, urging him to spend more time among people from his country and to live in a territory where his dependencies are not challenged.

However, although Hamid seems to prioritize Nadia's reterritorialization over Saeed's through her resolution to obtain what she desires, he, as a man considering migration as a fundamental right, aims to highlight that a cosmopolitan territory can embrace each refugee and provide them with possibilities to adapt due to the multiplicity it harbours. He narrates the love story of two diverse characters, Nadia and Saeed, who transform into different individuals through their interaction with different outer factors and normalizes their final accommodations in virtue of the multiplicity of cosmopolitanism. In *Exit West*, Marin is a cosmopolitan town where all refugees gather and there are "almost no natives" living there (195). This multiplicity undermines all hierarchies in former territories because there is no group of people, belief system, norm or sexuality positioned at the centre, and the decentralized structure of Marin enables its association with rhizome, a system that

"substract[s] the unique from the multiplicity" due to its multiple rooted structure (Miller, 1193: 11). Hence, Hamid fictionalizes a territory which welcomes both Nadia, who becomes an independent woman rejecting all rules and norms of the society, such as tradition, religion and sexuality, and Saeed, who adheres to family, religion and culture due to the feeling of insecurity and prefers to live among people of his country in the micro-space he finds in cosmopolitan Marin. For Nadia, the room she rents after she breaks up with Saeed "[comes] to feel to her like home" because the room provides her with the freedom she needs (Hamid, 2017: 215). On the other hand, Saeed attributes the characteristics of home to the house where the community stays, expressing that people living there are their "own kind" because they speak their native language, cook their traditional food and pray for the same God (2017:215). In fact, Marin is Hamid's solution to the contemporary refugee problem because he knows that refugees who inevitably undergo a process of transformation during deterritorialization can inhabit in such a cosmopolitan territory where none of their choices are marginalized.

6. CONCLUSION

Hamid is an immigrant author who was born in the Middle East, went to London and the US for university education, witnessed the bombing of public transport in London and the 9/11 terrorist attacks in the US during his business life in the West and experienced directly the brutality performed by the US neocolonialism in the Middle East when he returned to his country, and he is inclined to reflect all dimensions of neocolonialism in his fiction. In *The Reluctant Fundamentalist*, Hamid initially emphasizes the deteriorating impact of indirect neocolonial methods on the economy of the Middle Eastern countries through the wealth loss of Changez's family in the new world order. This loss urges Changez to migrate to the US, and after graduating from Princeton, he finds employment at one of the most prestigious companies in the US. Then, Hamid underlines those Middle Easterner migrants, like Changez, who obtain a position with their own efforts, transform into potential terrorists after the 9/11 terrorist attacks, and since it becomes difficult for them to live in the US due to the increasing Islamophobia, Changez is obliged to return to his country where he raises awareness against the US neocolonialism. Fictionalizing such a story in which Changez becomes a wonderer, Hamid regards Changez as a neocolonial nomad who experiences a sense of unbelongingness to neither the US nor his country. In *Exit West*, Hamid tells the love story of a couple who are obliged to leave their unnamed country in the Middle East and migrate to the West to find a safe home. Through clear references to the contemporary refugee wave that began after the civil war in Syria, Hamid depicts the violence performed by fundamentalist groups that have become stronger gradually due to logistical and political support by the US neocolonialism during the Cold War and by the local government which is supported by the US neocolonialism against fundamentalist groups. He regards the violence that has been escalated by neocolonial policies in the region as the reason of the contemporary refugee crisis and considers Nadia and Saeed as neocolonial nomads who migrate to safer territories to survive. Hence, both *The Reluctant Fundamentalist* and *Exit West* reflect the dislocations of Middle Easters by the new world order after decolonialization, and the study names their dislocations as neocolonial deterritorialization.

Hamid, as an immigrant author, knows that physical dislocations have an impact on identities because individuals react differently to outer factors in different territories and their efforts to adapt to territories enable individuals to transform. Based on characters' physical nomadism, Hamid also attributes nomadism to their identities, stressing their alterations promoted by dislocations in both novels. In *The Reluctant Fundamentalist*, Changez's initial dislocation from his country transforms him into a New Yorker due to the cosmopolitan structure of New York and his fondness for luxury. His transformation consolidates through his repetitive business travels which offer him new factors on his way to complete Americanness. However, as a consequence of neocolonial policies performed in the Middle East or as an astroturfing to launch military operation to the region, the 9/11 terrorist attacks to the Twin Towers and Pentagon happen, and this occurs another outer factor for Changez, who transforms from a successful financier to a potential terrorist. Islamophobic New York, he experiences during his business trips, and the analogy of janissary made by one of the managers he supervises in one of those trips deterritorialize him from his New Yorker identity, and he transforms from a menservant of the US to a man who is against the US imperialism. Combining the history of neocolonialism with the experiences of immigrants in neocolonial spaces, Hamid lays bare Changez's alterations through the factors he encounters during his dislocations. In *Exit West*, the alterations of neocolonial subjects begin with Nadia's dislocation from her family house which represents the bigotry neocolonialism has supported in the region since the Cold War. Breaking her bonds with family, religion and culture, she becomes a nomad dislocated from her family due to zealotry imprisoning her into constructed roles and she metamorphoses into a woman with her freewill, attempting to collect possibilities in her new territory through her relationship with Saeed. Then, Hamid removes all obstacles before Nadia and Saeed, who are obliged to confine their wishes since they live in an ecclesiastically straitlaced society, by dislocating them through magical doors and lets them experience possibilities in new

territories. Likening both Nadia's first night with Saeed in her new apartment and passing through magical doors to the process of birth, Hamid hints for the alteration they will undergo. As a Middle Easterner immigrant who spent most of his life in the West and observed refugees' experiences there, Hamid focuses on two conflicting alternatives through a relationship to reflect refugees' adaptation processes that are shaped by outer factors in new territories. The former is about the ones who experience all possibilities in new territories and form authenticity through their freewill, and the latter is the ones whose dislocations from their birthplaces consolidate their bonds with the norms reminding them of their countries. Remaining neutral to both, he does not judge either Nadias or Saeeds, but normalizes their preferences, fictionalizing a cosmopolitan territory, Marin, whose demographic structure becomes decentralized due to the absence of natives, and rendering possible harbouring two conflicting alternatives.

Finally, *The Reluctant Fundamentalist* and *Exit West* complement each other to depict the history of neocolonialism in the Middle East and to reflect Hamid's perspective on deterritorialization of Middle Easterner immigrants. *The Reluctant Fundamentalist* sheds light on the indirect methods of neocolonialism through the economic downturn of Changez' country and accounts for his migration to the US with his family's wealth loss in the world order. It also frankly clarifies the transformation of neocolonialism from indirect means to direct invasion with the 9/11 terrorist attacks. Then, *Exit West* depictures the destructive period beginning after the terrorist attacks through an unnamed city in the Middle East and bases the contemporary refugee crisis on neocolonial practices performed in the region. Furthermore, they also hint for Hamid's perspective on migration to the West. While *The Reluctant Fundamentalist* can be considered as his lamentation on the loss of the cosmopolitan New York through his depiction of Changez as a wanderer with a sense of unbelongingness to both the US and his birthplace, *Exit West* introduces his solution to the contemporary refugee through a decentralized cosmopolitan territory with no natives. Fictionalising such a city, Marin, which refugees can reach through magical doors and whose natives have died or disappeared without a reason, Hamid, through magical realism, seeks an answer for the refugee problem that cannot be solved empirically and encourages readers to think over probable consequences if there were such a decentralized territory where nobody could assert a claim of property or dominion.

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