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**INVESTIGATING POSTMODERN ELEMENTS IN THE NOVELS  
HUNGER GAMES & EXIT WEST: A COMPARATIVE STUDY**

**Benazir Larik<sup>1</sup>, Rashid Chandio<sup>2\*</sup>, Shadab Fatima<sup>3</sup>, Shahida Sanjrani<sup>4</sup>, Komal Unar<sup>5</sup>,  
Tariq Awan<sup>5</sup>**

<sup>1</sup>M.Phil Scholar, University of Sindh Jamshoro, Sindh, Pakistan.

<sup>2</sup>MS Scholar, Mehran University of Engineering & Technology Jamshoro Sindh, Pakistan.

<sup>3</sup>Lecturer, Department of English SBBU SBA, &Ph.D. Scholar, University of Sindh  
Jamshoro, Sindh, Pakistan.

<sup>4</sup>M.Phil Scholar, SBBU SBA, Sindh, Pakistan.

<sup>5</sup>MS Scholar, Mehran University of Engineering & Technology Jamshoro Sindh, Pakistan.

<sup>6</sup>Lecturer, Department of English SBBU SBA, Pakistan & Ph.D. Scholar, UTHM,  
Malaysia.

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**ABSTRACT**

The present study "Postmodern Elements in the Novels Exit West and Hunger Games: A Comparative Study" deals with the dystopian fiction using the theory of hyperreality that seems potentially well-suited to the analysis of the novels Exit West and Hunger Games. Exit West is a novel written by Pakistani writer Mohsin Hamid. The story revolves around two main protagonist Nadia and Saeed who continuously search the way to migrate from their hometown

to some peaceful world because of the civil war appears in their surroundings. Hunger Games is the most popular series of the dystopian fiction authored by Suzanne Collins. The story spins around the main character Katniss Everdeen who fights for the survival of her family. The first of Baudrillard's theory contains more two concepts Simulation and Simulacrum through which Baudrillard describes the difference between what is real and what is not? And what role media plays to manipulate the realities in the postmodern society? Secondly, this study goes to figure out the postmodern elements from the novels by doing textual analysis. The core aim of this study is to compare and unfold the hyperreal events from the original text on the grounds of literary analysis and relates those hyperreal events with current postmodern literary elements.

## INTRODUCTION

The present study offers a new insight and clear view to understand two of the best novels of the cotemporary literature, Exit West by Mohsin Hamid and The Hunger Games by Suzanne Collins from the perspective of Postmodern theory of Hyperreality by Baudrillard. Jean Baudrillard, French sociologist, poet, photographer, and philosopher was not an academician. Apart from the criticizing his style of expression and presentation of his concepts, he invented something magical through which one can understand the contemporary world from common to specific issues that the people face. Baudrillard tried to show how today's culture has constructed realities or it should be termed as "Hyperreality" out of the contemporary world.

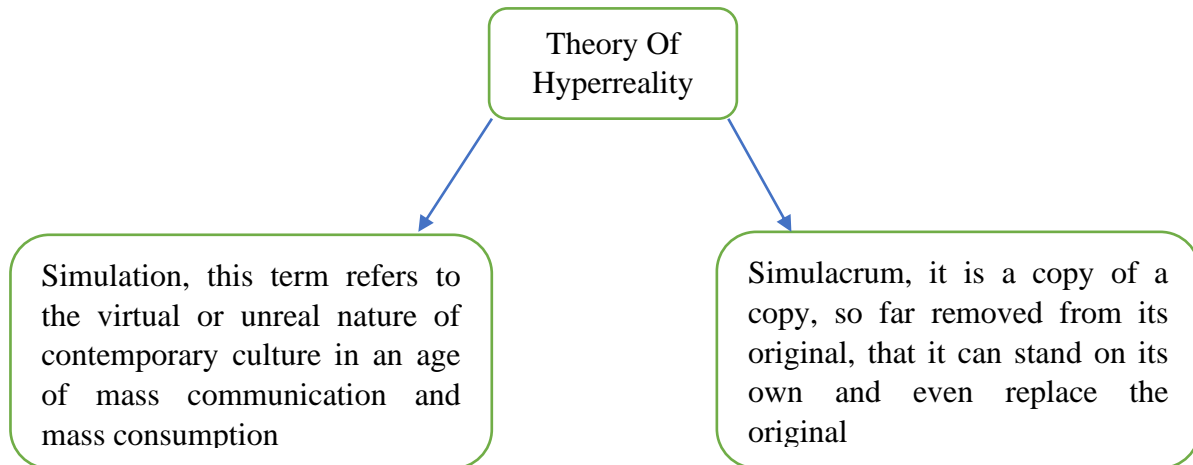
Exit West (2017), the fourth novel by Mohsin Hamid, the Booker-named Pakistani writer, spins around a youthful couple, Saeed and Nadia, who are on their way in the horrendous hold of common war, starvation, persecution, neediness and defilement in an anonymous city and battle to escape from their war-torn nation through magical doorways prompting various areas around the globe. Mohsin Hamid stylishly individualizes one element of the totality of an age, rethinks and universalizes transient/outcast experience and gives a sensible preview of the social, historical, cultural, and political facts of the twenty-first century through his implied political analysis, (Baglama, 2019).

The Hunger Games is a Youthful grown-up novel by American author Suzanne Collins and was initially published by Scholastic in the US on September 14<sup>th</sup>, 2008. Collins was admired to begin creating the set of three novels known as trilogy while channel surfing between unscripted television programming and real war coverage. She admits getting a huge impact from the Greek myth of Theseus and the Minotaur. The myth tells how in punishment for past deeds, Athens intermittently needed to send seven adolescents and seven ladies to Crete, where they were tossed in the Maze and ate up by the immense Minotaur (Vollkopf, 2013).

## THEORETICAL FRAMEWORK OF THE STUDY

The research model will be content and textual analysis. There are numbers of postmodernist theories which can be applied on the selected novels Exit west and Hunger games but here the framework will be Baudrillard's concept of hyperreality. This research focuses on finding the postmodern elements highlighting hyperreality. The research explores the artificial elements present in the postmodern society which inquires hyperreality, which are pointed out more specifically in novels Hunger games and Exit West. In this research model, some specific data is obtained from literary works and the collected data is related to the theory. The research follows certain principles to apply this methodology. First, the researcher pursues the work to develop sound understanding of the selected text. Secondly, the research, in the text, finds out

some specific data supporting the thesis statement. Thirdly, the research analyses the selected data to get a better understanding of the text in the perspective of postmodernism hyperreality. Fourthly, the research draws the conclusion from the analysis of the data and proves the hypothesis.



Hyperreality is a theoretical framework for understanding the complex system of representations that constitute our understandings of a plausible reality. As Best and Kellner (1991) write, hyperreality “is a condition whereby models replace the real”. Simulations constitute reality and people become unable to distinguish the real from copies. In other words, fake copies become the real we know as real.

## OBJECTIVE OF THE STUDY

- To explore postmodernist elements in the novels Hunger Games & Exit West.

## RESEARCH QUESTION OF THE STUDY

Q1: What are the major postmodern elements elaborated in the Hunger Games & Exit West?

## REVIEW OF LITERATURE

Mir Atussholihah (2013) analyzed ‘The Hunger Games’ through feminist perspective. Mir Atussholihah used popular culture for his research thesis and analyzed the role of female characters in the series. Another 2013 essay on Collins’ ‘Hunger Games’ by Daniel Johansson analyses the excessive violence in reality shown on television in America and raises the awareness of the power that media can have.

Mary. F. Pharr is teacher emeritus, English. what's more, Leisa A. Clark have distributed on ladies' issues inside the study hall and on Xena: Warrior Princess. The two of them expect to "fill that hole by giving all around investigated, basic conversations of the arrangement's key thoughts, characters, and topics" The four pieces of the book, are confined by an editors' presentation that investigates the occasion and expanded fame of imagination writing, watching recorded patterns in youngsters' and youthful grown-up writing and taking note of the extraordinary contemporary intrigue of tragic books for youthful grown-ups. Pharr and Clark

note the business accomplishment of *The Hunger Games* and subsequently the hybrid intrigue of the books inside the US, contending that the books are based on an establishment of theoretical fiction while speaking to the political tensions and social turmoil of most recent readers.

David Evans Bailey (2014) explores the concept of hyperreality through the relationship between the merging digital and physical worlds which we inhabit or what we call a post-human age. He takes Baudrillard's iconic text *Simulacra and Simulacrum* and uses this platform to take the next logical steps into future of post-humanism. He takes the topic of 'cyborg' and studies Google Glass and modern cybernetics. He studies the ethics of the creation of the Cyborg and how such an entity should be treated and looked at. Steve Redhead (2017) takes a gander at the idea of hyperreality and related ideas in late advancement of hypothetical and observational include Leisure Studies, since the world emergency of 2007/2008, the consequences of which despite everything penetrate our cracked globe. He clarifies how hyperreality has to be sure been so quickened in worldwide relaxation culture that it is practically twofold sponsored on itself. It is more genuine than genuine; it could be said. As Sylvester sang at the pinnacle of disco in 1978 "You Make Me Feel (Mighty Real)".

Sara Peterson (2011) has analyzed some political elements of political and social control, media surveillance system and entertainment's role in the society in her paper. She compared the present-day society of America to the one presented in the trilogy. She connects the aforementioned elements to the present-day society of America. Vivienne Muller in her research paperwork 2012 deals with the mediatized 'games' as form of entertainment for the masses. It acknowledges the purpose of these games which reminds the masses of the power a government can have over them. The paper highlights the dangers of virtual models while also risking perpetuating their entertainment value.

Tereza Holíčová (2015) analyzes *The Hunger Games* through the perspective of "the picture of reality show in dystopian fiction". It analyses how the reality show manipulates those in power and how the two group of audience perceive those reality shows from two different perspectives. *The Hunger Games* study (2017) explores different features of totalitarian regimes under Marxist perspective. The author has tried to unveil different characteristics of dystopian literature and how dystopian societies are characterized by their oppressing governments who have total control over people's lives. Garrido (2017) describes that *The Hunger Games* is carried out about Peeta's gender construction denying his apparent feminine performativity using Judith Butler's Gender performativity theory.

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## RESEARCH METHODOLOGY

Research methodology discusses methods and techniques and procedures that are being taken into consideration to conduct this study. This will further unfold the tools and methods which are appropriate to analyze the data which ultimately lead to meet with objectives and findings of this study.

## RESEARCH DESIGN OF THE STUDY

This is purely a qualitative study. Qualitative research method has been generally utilized in the domains of research. It has been utilized in different academic disciplines. The skyline of qualitative research is wide to the point that it includes numerous different techniques. It is an

all-encompassing methodology and revelation is the pith of qualitative research methods. It is kind of research that opens shrouded wonder. qualitative research is fundamentally an unfurling model in a characteristic setting that makes the analyst fit for infiltrating somewhere down into the happenings and building up a quintessential comprehension. Such understanding is accomplished by means of extreme association in the genuine experiences (Creswell, 1994).

Qualitative study looks at and lays accentuation to socially developed real factors. Such research tries to reaction and eloquent response to the inquiry that what are the variables that contribute in molding and building up a social experience and how its significance is produced. Etymologically the word qualitative alludes to quality. qualitative research is dealt about non-numeric and uncountable elements which cannot be estimated tentatively. It is not a number game research rather unfolds concepts, measures opinions, discusses ideas, clears confusions, makes ground for showing bigger picture of phenomena, investigate truth, find out realities in detail etc.

## **PROCESS OF ANALYZING AND INTERPRETING DATA**

This study takes qualitative approach and steps which are outlined and given by Creswell in his book. Creswell (2002), declares that qualitative data needs a superior comprehension about how the text would give sense and in the light of that scholar may plan answers to his research questions. He has divided the steps into six stages and these steps are given below in sequence:

Step 1 Preparing and Organizing Data

Step 2 Exploring and Coding Data

Step 3 Describing Findings and Forming Themes

Step 4 Representing and Reporting Findings

Step 5 Interpreting the Meanings of the Findings

Step 6 Validating the Accuracy of the Findings

This study will follow these steps to organize, explore, and code the data which would be taken from the two novels The Hunger Games and Exit West and findings would have been interpreted and reported accordingly. These steps have been followed for conducting this study and analyze the and produce the results. Results will be developed by doing content and textual analysis.

## **TEXTUAL ANALYSIS**

Vanderstoep, Scott, Deirdre, and Johnston (2009) describes textual analysis as a method that "includes the identification and understanding of a lot of verbal or nonverbal signs". They further opine that the scope of signs envelops everything from clothes to colors and from colors to structures and infra structures. Vanderstoep and Johnston (2009) cites Piender's meaning of sign that anything that compels you to stop and think.

When textual analysis is applied to any text (archive, TV program or a magazine), the activity of the scholar isn't to look for the specific, right translation as "There is nothing of the sort as a single, 'right' understanding of any text. There are huge quantities of potential understandings, some of which will be more probable than others specifically conditions (McKee, 2003). At whatever point textual analysis is applied to a book, the scholar goes to the text with a

methodology that he/she is attempting to bode well out of the text under analysis keeping the reality in check that no text has a single correct interpretation. These various interpretations of a single text pose massive challenge for the researcher hit the heart of the text. This requires for researcher to go with utmost care and a lot of knowledge in his or her discipline to interpret the text exceptionally.

Meaning is the focus and heart of textual analysis. "meaning can be broke down from the viewpoint of the speaker ' s purpose, the audience ' s response, the historical or social setting wherein the text was written, or the contemporary chronicled and social setting in which the text is experienced today (Vanderstoep and Johnston ,2009)". Also, every point of view would deliver or prone to create an alternate understanding and explanation of the text.

By means of this approach the content is deciphered and the structure and capacity of the message that lives in the content is explained. Textual analysis is done on any information that might be previous report or the translation of an oral discourse or discussion. There are different scientific ways to deal with look into the content like Marxist approach, feminist, or cultural criticism, if the information is a previous record. This study also utilizes the critical approach and theory of Hyperreality by Jean Baudrillard on the two novels The Hunger Games and The Exit West. With respect to that approach, this study will also figure out postmodernism elements in these novels.

## **ANALYSIS AND DISCUSSION OF THE TEXTS**

### **POSTMODERN ELEMENTS IN THE HUNGER GAMES**

#### **UTOPIA & DYSTOPIA IN HUNGER GAMES**

Would it be a good idea for one to blameless individual endure so another guiltless individual could live his/her dreams? It is a significant inquiry that should be replied. To assist me with understanding this issue, I study works by Lyman Tower Sargent, Brian Stableford and Gregory Claeys. The same dilemma has been scripted and shown in the Hunger games that how all players fight with one another in order to survive in the end. What has been depicted in hunger games in completely a fictional events in the fictional world but literally if we take look at it then these all things have been under practiced in our postmodern world in one way or other because everybody is in competition with someone else try to cross others so that he/she can live a better life.

#### **TOTALITARIANISM IN THE HUNGER GAMES**

Totalitarianism and dystopias are firmly associated. Totalitarianism systems fundamentally ask the writers to utilize them in their dystopian books. In hunger games, there is an absolute totalitarianism is displayed and for many years the practice of death and life continues by upper class without consent of the villagers.

#### **MANIPULATION OF MEDIA IN HUNGER GAMES**

Media is both controlling and being controlled. It is valid as Feilitzen points out that "individuals tend to depend on media for their originations of realities and truths in all actuality that they have not caught wind of from direct close to personal sources, or that they have no close to personal understanding of." Thus, in hunger games reality show expounds the role of

media and engage audience for every updates about the games. Hyperreal events are subsequent and evident throughout the novel which are simulated and copy of the copy which are being telecasted and narrated and worked as real in the novel and audience just enjoy that simulated reality and copy of the original without noticing a friction of the time for real ones’.

### **ENTERTAINMENT VS FEAR IN HUNGER GAMES**

There is an unmistakable differentiation between the Capitol and audience. The Hunger Games are the main source of broadcast amusement they have in Capitol other than their appearances, gatherings, and food. Suzanne Collins portrays of a great deal of ludicrous dinners in subtleties to bring up the genuine decadency of this privileged individuals. They are so called privileged because their everything seems as hyper as defined and discussed by Jean Baudrillard. They are the true representative of hyperreality in which either reality has despised or being vanished and concealed by them. Their source of entertainment is just to see killing. Apart from this Suzanne Collins gives detailed description of their entertainment and fake appearances. Following lines from the novel given below:

"Chicken and pieces of oranges cooked in a velvety sauce laid on a bed of magnificent white grain, little green peas and onions, rolls molded like blossoms and for a treat, a pudding the shade of nectar." "mushroom soup, harsh greens with tomatoes the size of peas, uncommon meal meat cut as slim as paper, noodles in a green sauce, cheddar that liquefies on your tongue presented with sweet blue grapes," rich pumpkin mix sprinkled with silvered nuts and minuscule dark seeds," and so on. (2008:66/77)

### **MARXIST CRITIQUE IN THE HUNGER GAMES**

Influence of Marx is clearly sensed in the early writings of Jean Baudrillard. Marxists accept that it is solely the economy that structure human social orders are what makes the human experience. They likewise accept that distinctions in socioeconomic class is considerably more noteworthy in making divisions between individuals than religion, race, ethnicity, or sexual orientation. As Lois Tyson puts it: "For the genuine fight lines are drawn, to lay the issue out plainly, between 'the have' and 'have-nots'" (Tyson 54). In the Hunger Games the individuals in the regions are "have-nots" and the individuals in the Capitol are "haves". For Marxism, art is a piece of the "superstructure". It is a component in that intricate structure of social recognition which guarantees that the circumstance where one social class has control over the others is either observed by most individuals from the general public as 'would be expected', or not seen by any stretch of the imagination. To get literature and its understanding, at that point, implies understanding the all-out social procedure of which it is part.

### **ISSUE OF GENDER IDENTITY IN THE HUNGER GAMES**

Identity is one of the main concern of modern dystopian fiction in which people have lost their real identity along with losing their roles too. This has created the loophole in postmodern world family structure where gender identity is no more being followed or taken into consideration seriously because postmodern family structure system demands each family member is equal and free to act. Traditionally, male is super dominant who holds and controls family system whereas; female must look after the internal affairs of home. But in postmodern world, this practice has been lost and converted into something new which has been shown in the literature too authors. In The Hunger Games, Katniss is protagonist and takes on every

responsibility on her shoulder to feed family in any case. Katniss preforms both roles at the same time traditional role of male to take care of family and strong female of postmodern world to realize her responsibility rather than avoid her responsibility.

### **APPEARANCE VS REALITY IN THE HUNGER GAMES**

Panem's entire male centric system, brutal, and heteronormative society lays on various sorts of control and deceit, hiding reality behind fake appearances which makes it difficult to acknowledge what is real and what is not. Panem's way of life of giving the country bogus appearances and deception serves the purpose to keep them oblivious of living under constant government control, consistent inspection, and enduring destitution and starvation in the area. This seems extremely abstruse to differentiate between what is real and what is not throughout the novel.

### **REFLECTIONS OF THE FRAGMENTED AND FABRICATED SELVES IN THE HUNGER GAMES**

"I realize the answer to who I am lies in that handful of poisonous fruit."

Katniss Everdeen, *The Hunger Games*

Suzanne Collins' *The Hunger Games* ultimately draws and inspects existing meanings of self, playing with postmodernist perspectives on character. In the first novel of Collins' smash hit set of trilogy, heroes Katniss Everdeen and Peeta Mallark separately find and keep up their ways of life as they explore the space among the reality and mere fabrication. Despite the fact that Collins never unequivocally expresses her interests about identity, a nearby gander at interviews coordinated by distributions, for example, *Time* and *Entertainment Weekly* uncovers that she is a lot of worried about the distinction among the reality and fabrication, a worry that considers altogether along with her delineation of character in *The Hunger Games*. Fabrication in the hunger games is reality tv show on which games have been televised and reality is this that capitol holds power and exploits the districts for the sake of their entertainment.

### **POSTMODERN ELEMENTS IN EXIT WEST**

#### **HOME AS A SYMBOL OF THE SELF AND IDENTITY IN EXIT WEST**

This notion of the nearby relationship between the home and self is explained by the French philosopher, Gaston Bachelard who proposes that "similarly as the house and the non-house are the essential divisions of geographic space, so self and the oneself speak to the fundamental divisions of psychic space" (qtd. in Cooper 131). Self reflects the identity of an individual by which a person lives and is known in the society. This provocative idea that a person's house is an impression of how man sees himself is first presented by the prestigious psychologist, Carl Jung, in his autobiographical text, *Memories, Dreams, Reflections* (1961). In this book, he relates his dream of himself as a house. Jung's translation is that the house speaks to a sort of picture of his mind which mirrors his condition of awareness, alongside his unconscious embellishments.

The house as an image of self and identity, especially that of the Nadia, is profoundly engrained in *Exit West* and how the diverse "homes" possessed by Nadia over the span of the novel uncover her internal identity and sense of self and the various parts of her persona.



Moreover, it will be contended that for Nadia it is just inside these "homes" that Nadia draws in with her satisfied self that she is genuinely ready to locate a permanent feeling of being at home. As the introductory lines in the text which gives descriptions of early childhood home of Nadia:

"The art in Nadia's childhood home consisted of religious verses and photos of holy sites, framed and mounted on walls" (17, Exit West).

## **HYBRIDITY IN THE EXIT WEST**

In the beginning of the text, we are acquainted with the character of Nadia, who is portrayed as a young lady, "consistently clad from the tips of her toes to the base of her jugular in a streaming black robe" (1). Although Nadia's strict or racial connection is rarely distinguished in the story, we can contend that Hamid insinuates her "black robe" to the niqab or the burqa, a strict robe worn by Muslim ladies. In Exit West, we may contend that Hamid utilizes the figure of speech of Nadia's black robe to outline its various portrayals and feature Nadia's mixture character all the while throughout the novel.

## **EXIT WEST AS A TRAUMA NARRATIVE**

Trauma is a theoretical perspective which began from Freudian psychoanalysis early in the twentieth century. In Freud's fundamental work "Beyond the Pleasure Principle", he presents a few focal ideas of Trauma theory, encompassing the allegory of the shield: "We depict as 'awful' any excitations from outside world which are sufficiently amazing to get through the defensive shield" (1920: 29). In Freud's point of view, the brain is ensured by a layer maintaining control of the stimulus, yet if stimulus goes through the membrane, it legitimately influences the psyche. Freud at that point presents the idea of traumatic neurosis to portray the state of First World War veterans. He proposes an issue with these damaged people identifying with a redundancy of the traumatizing occasions, or an endeavor to completely stay away from them.

Hamid's novel rotates around outcast encounters and challenges the idea. since it persuasively excludes the hazardous excursion and describes generally minimal about occasions of the militants in Nadia and Saeed's home city, the idea of trauma is not enunciated completely, yet all things considered, in the novel. All things considered; the accompanying will dissect Hamid's presentation language. How it is set apart by trauma language and what impact this has on the narrative?

One of the clearest instances of awful traumatic rhetorical devices portrays the conditions wherein their city ends up during the dominancy of militants is given below:

[Saeed and Nadia] were dressed in accordance with the rules on dress and he was bearded in accordance with the rules on beards and her hair was hidden in accordance with the rules on hair [...] They passed a body hanging in the air and could hardly smell it until they were downwind, when the odour became almost unbearable. (Exit West, 83).

## **MAGICAL REALISM IN EXIT WEST**

Journey of Saeed and Nadia begins at the point when a war appears in their nameless hometown. its two heroes Nadia and Saeed compelled to escape. The two immediately advance toward the city of Marin in California by means of stops on Mykonos and in London. What makes their story interesting and stand apart is this that they don't go by pontoon, plane, or

different methods of conveyance that one may expect, rather with the assistance of mysterious, black doors that when one stages through them take one to an alternate nation in a time of seconds. But still, their excursion intently takes after that of some genuine vagrants, so the novel is immovably secured in the socio-political setting of the postmodern era.

One of the most hotly talked about borders of recent years is that among Mexico and the USA. The epic gets on this by delineating a Mexican halfway house:

“a considerable lot of the kids in the House of the Children had at any rate one living guardian or kin or uncle or auntie. Typically these family members worked on the opposite side, in the United States, and their absence would go on until the kid was mature enough to endeavor the crossing, or until the relative was depleted enough to return, or once in a while, regularly, forever”. (Exit West, 157)

### **DIGITAL MAGIC IN EXIT WEST**

Mohsin Hamid has seen the world change from a condition of relative detachment to one of globalization, which Manfred B. Steger characterizes as the "increase and extending of economic associations over the globe" and which digital innovation in enormous part encourages people come into contact (37). In depicting the experience of moving from California to Lahore at nine years old, Hamid sees that in "1980 there were no email records or internet based life or instant messages," so moving caused him to feel as if he had "left one world and entered another world" ("Mohsin Hamid on the dangers of nostalgia").

Hamid's novel starts with the narrative of Saeed and Nadia's first experience in a business course that addresses Hamid's subject of globalization, and it continues to delineate the improvement of Saeed and Nadia's relationship as they move over an incomprehensibly globalized at this point circumscribed world while fastened to advanced digital devices in Exit West that shape this novel as magical realism and a novel that takes an interest in discussions about the way of thinking of innovation and technological advancement that 21st century cherishes. indeed, advanced digital devices permit clients across social classes to encounter greatness, particularly in the midst of the in any case mechanically hindered post-freedom conditions of the anonymous city of his text, where notwithstanding the inescapability of advance computerized innovation, a designed phone line "stayed an uncommon thing" (Exit West, 39).

### **DISCONNECTION IN THE GLOBALIZED WORLD IN EXIT WEST**

Hamid extends the idea of connectivity beyond digital boundaries by method of his portrayal of the associations that migrants hold to their homes as they move westbound into supremacist and xenophobic countries. Most prominently, Saeed's associations with the anonymous city and the cultural and religious features that characterize it much of the time leave him separated from conditions in London and Marin. Not at all like Nadia, who never truly rehearses the religion of her home and who appears to feel a feeling of freedom in leaving the sexual orientation based persecution that characterizes her involvement with the transcendently Muslim anonymous city as confirm by the narrator's comment that "she had been smothered in the spot of her introduction to the world for basically her whole life" [159]), Saeed will in general long for the kind of cultural and religious network he had before relocation.

As Hamid delineates it,

"Saeed went to the highest point of the hill, and Nadia went to the highest point of the hill, and there they looked out over the island, and out to the ocean, and he remained next to where she stood, and she remained adjacent to where he stood" (108). However, as they "glanced around at one another," they "didn't see one another, for she went up before him, and he went up after her, and they were each at the peak of the hill just quickly, and at various occasions" (109). When they arrive at London, they come to address each other with "heartlessness", and they lose their sentimental association (132).

### **HYPERREAL CONCEPT OF MAGICAL DOORS IN EXIT WEST**

As the novel revolves around movement of the characters Saeed and Nadia due to the war that took place in their hometown. This situation compels them to leave their home and move to some new peaceful place where they can live their life in a style. That movement is taking place through some magical doors not on some other usual means and that movement and migration continues until they find a permanent place. Therefore, these magical doors never exit in real, but they are hyperreal through which they begin to travel around the world. The events that take place through these doors reflect concept of hyperreality of Baudrillard in which reality has vanished now only copies exist in the world. The novels two main perspective, the one is real issues of migration and refugee crisis which are narrated beautifully in prosaic style, secondly, it offers fictional charm of the novel by using magical realism which symbolizes those magical doors. So, the store is blend of excellent prose and fine fictional narrative.

### **CONCLUSION**

The present study concludes that theory of hyperreality which is blended with two other concepts Simulation and simulacrum has been justified through the novels Hunger Games and Exit West. What theory constitutes and defines exactly all those events are available in the novels like, concept of dystopia, presence of utopian world, totalitarianism, presentation of so called realities on the screens with the help of media, control of media in the hands of capitalists to manipulate realities, discussion of Marxism, gender differences and manipulation of gender role, deception of appearances and reality, problem of fragmented identities, fabrications and enlargement of truth and so on. Everything that has been discussed by Baudrillard in hyperreality, is clear like crystal presented in the novels because hyperreality unfolds the debate between real and copy that has been shown through media today. So, the case with characters in the novels who experience only copy of the realities and pretend copy as a real because real has died and transformed by the powerful people who control world of reality through media.

This study also uncovers the postmodern elements which are being discussed by the authors in the novels such as, rehearsal of migrant crisis and refugee issues in the postmodern world, shown clash between individual liberty and societies values, theme of hybridity and hybrid culture, identity crisis, liberalism and religious roots, narration of traumatic events, magical realism, digital world of affairs, technological advancement and its positive and negative impacts on man and society, distortion of the globalized world, blend of fictional world with real world, concept of love in 21<sup>st</sup> century, use of magical doors. However, these two novels unequivocally talk about postmodern world where everything has been under some manipulation. Digitalization has put forward some undeniable challenges to the young generation to accept them and come up with some practical solution. These two novels and theory of

hyperreality can be useful for postmodern man to understand the nature of today's global system and its function.

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