



Sociology & Cultural Research Review (SCRR)
 Available Online: <https://scrrjournal.com>
 Print ISSN: [3007-3103](https://doi.org/10.5281/zenodo.19697360) Online ISSN: [3007-3111](https://doi.org/10.5281/zenodo.19697360)
 Platform & Workflow by: [Open Journal Systems](https://doi.org/10.5281/zenodo.19697360)
<https://doi.org/10.5281/zenodo.19697360>



Hybridity and Resistance in Postcolonial Subjectivity: A Comparative Study of *Exit West*, *Home Fire*, and *Red Birds*

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ABSTRACT

The research explores the connection between hybridity and resistance within the creation of postcolonial identity by means of the comparative study of three Pakistani novels in English that were written recently: Mohsin Hamid's 'Exit West' (2017), Kamila Shamsie's 'Home Fire' (2017), and Mohammed Hanif's 'Red Birds' (2018). Using the research design of qualitative textual analysis based on close readings and the postcolonial theoretical concepts of Homi K. Bhabha's hybridity and Frantz Fanon's resistance, this paper seeks to understand how hybridity and resistance are intertwined in the novels examined. Examples show how the hybridity in Exit West is an example of adaptive hybridity, which makes it possible for the characters to engage in existential resistance. At the same time, Home Fire reflects the idea of conflictual hybridity, thus requiring vocal resistance. The hybridity in Red Birds, on the other hand, represents an instance of failed hybridity leading to minimal resistance in terms of survival. This research concludes that it is the interplay between hybridity and resistance that creates postcolonial subjectivity.

Keywords: Hybridity, Resistance, Postcolonial Subjectivity, Pakistani English Literature, Bhabha, Fanon, Comparative Analysis, Exit West, Home Fire, Red Birds.

1. INTRODUCTION

1.1 Background of the Study

Since the middle of the twentieth century, perhaps no single issue has been as extensively explored within the realm of postcolonial studies and literature as that of postcolonial subjectivity. Born out of the historical rupture of the period of colonial domination, postcolonial subjectivity is concerned with how those who were once subjugated under imperialism view themselves, construct their identities, and assert their agency after the fall of empire. As noted by Bilali, Elahi, and Farid (2025), the experience of postcolonial subjectivity is characterized by discontinuity and contradiction and is far from being a simple and straightforward affair; rather, it involves complex interactions between memory, power, and narrative.

Within the realm of this theory, there are two concepts that have come to be of great significance. However, these concepts are not seen in isolation; on the contrary, they are two aspects of postcolonial identity that are inseparably linked together. The first concept is that of hybridity, which Homi K. Bhabha defines as 'the articulation of a Third Space, which is not

only constituted by the differences of each side but is plural and open, generating difference within itself, difference which creates space for a third term.' This third space is an 'in-between' space wherein the binaries of colonial discourse such as East/West, colonizer/colonized, and self/other are disrupted.

Fanon's (1963) concept of resistance functions in such a manner that it is a separate but interrelated process to that of domination. In the case of Fanon, the idea of resistance refers not only to acts that resist colonial domination but also to a process that seeks to redeem humanity from its oppressive and violent practices. Resistance takes various forms, both politically, psychologically, and culturally, and is both a reaction and creation. As is further demonstrated by Hook (2025), resistance must be seen as an embodied and psychological act.

In today's postcolonial literary productions, especially within the realm of South Asian Anglophone writing, hybridity and resistance take on more intricate layers informed by the processes of globalization, displacement, war, and ideologically motivated conflicts. Postcolonial literature in Pakistan has emerged as an important site of analysis of these intersections. As Bilali et al. (2025) explain, it constitutes a space of struggle in which various ideological positions are problematized in a critical manner. With the dawn of the post-9/11 world order, the themes of forced displacement, surveillance, Islamophobia, and military intervention have become even more pressing, thereby affecting the conditions in which postcolonial subjectivities emerge. Under these circumstances, hybridity and resistance take on more geopolitical connotations, and resistance assumes narrative and existential dimensions.

1.2 Problem Statement

Although there has been a wealth of research in the area of Pakistani English literature, there is an analytical problem in the way that current research approaches both hybridity and resistance separately, instead of recognizing how they are related to each other analytically. The concept of hybridity is usually understood as a cultural/linguistic phenomenon that involves the aspects of fluidity and plurality, whereas resistance is seen as a political act. This approach creates an analytical gap because the idea of hybridity itself can be influenced by power, exclusivity, and even violence.

In addition, there has been no comprehensive comparison of contemporary Pakistani novels written in English. Even though specific texts like *Exit West*, *Home Fire*, and *Red Birds* have already been analyzed separately, there is no comparative study on how these novels contribute to postcolonial subjectivities in relation to each other using distinct approaches. This is crucial since the novels under consideration reveal that hybridity and resistance cannot be viewed as mutually exclusive concepts; rather, both complement each other.

1.3 Research Objectives

In this paper, the following research objectives have been developed and will serve as guiding principles for the research process and methodology. The first objective relates to the examination of the relation between the notions of hybridity and resistance and their significance for the emergence of postcolonial identity in modern Pakistani English literature. By adopting this approach, the researcher seeks to go beyond regarding hybridity and

resistance as separate categories and instead consider them as processes constituting each other during identity construction.

One more objective relates to the comparative analysis of selected novels – *Exit West*, *Home Fire*, and *Red Birds* – with regard to the issues discussed above. This comparative work should help determine the areas where novels differ in the representation of the problem under consideration.

Moreover, the study will investigate the influence of different narrative techniques such as magical realism, intertextual political narrative, and satire in the mediation and transformation of hybridity and resistance. In doing so, the research will be able to emphasize how narrative technique can play a significant role in ideology and how literature cannot be separated from ideology alone.

Finally, the study hopes to make a contribution to the field of postcolonial literary studies by integrating the theories of hybridity from Bhabha and the concept of resistance from Fanon.

1.4 Research Questions

1. The research questions for this study include the following:
2. 1. How do *Exit West*, *Home Fire*, and *Red Birds* illustrate the relation between hybridity and resistance in the construction of postcolonial identity?
3. 2. What similarities and differences can be observed in the three texts?
4. 3. In what ways do different narrative approaches affect the depiction of hybridity and resistance?
5. 4. What insights into the changing concept of postcolonial identity can we gain from such an approach to studying these novels?

1.5 Scope and Significance of the Study

In this paper, the analysis is conducted on three recent English novels from Pakistan written during a tightly compacted temporal period: *Exit West* by Mohsin Hamid (2017), *Home Fire* by Kamila Shamsie (2017), and *Red Birds* by Mohammed Hanif (2018). Such temporal proximity is justified due to a simultaneous emergence of similar global contexts including the aggravation of migration conflicts, consequences of the War on Terror, and the growing tendency towards Islamophobia in international politics. Thus, the present work seeks to address the ways in which Pakistani English literature reacts to this new reality.

Importance of Research

In many ways, the significance of the research undertaken by the author is multi-layered. First, it allows for an addition to the theoretical framework of postcolonial criticism, where Bhabha's and Fanon's ideas have been successfully used to develop a coherent framework. Second, it represents an advancement of an approach to interpretation that illustrates how form affects ideological meaning. Third, it allows teachers to understand what approaches to postcolonial literature should be emphasized when teaching students about migration, identity, and conflicts across the world.

2. LITERATURE REVIEW

2.1 Theoretical Foundations: Hybridity and Resistance

Indeed, postcolonial theory has been significantly influenced by the idea of hybridity, which is in constant negotiation and tension with resistance, and both become important paradigms for understanding the construction of postcolonial subjectivities. Hybridity and resistance are

not isolated or even competing terms; on the contrary, they interact in a highly complex way and create multiple possibilities for the development of postcolonial identity.

In particular, hybridity, developed by Homi K. Bhabha in his influential book *The Location of Culture* (1994), destabilizes the authority of colonial discourse by highlighting its ambiguity, repetitive nature, and instability. According to Bhabha, the power of colonialism is always provisional and unstable because it constantly tries to undermine itself. In this context, hybridity comes into existence in the space that Bhabha refers to as the 'Third Space'.

Identity in this Third Space is not an essence or quality that exists prior to the act of identification but rather an act of translation and negotiation. In particular, the mimicry performed by the colonized individual to emulate the colonizer according to Bhabha's observation of 'almost the same but not quite' results in the production of a semblance that mimics as well as challenges colonial authority. Thus, through hybridity, identities become unstable and oppositional binaries of colonizer vs. colonized and East vs. West are challenged. However, the focus on discourse and representation in Bhabha's work has come under scrutiny by several scholars. According to Acheraiou (2011), Bhabha's model is likely to overlook the material conditions and economy of colonialism. Contemporary critics have called attention to the importance of contextualizing hybridity in real socio-political settings. Critiques such as these are significant since they recognize the potential drawbacks of limiting oneself to an analysis of identity based purely on discourse.

On the other hand, the works of Frantz Fanon offer a more grounded approach to resistance. In *The Wretched of the Earth* (1963), Fanon describes decolonization as a radical process that is characterized by violence. He maintains that colonial structures depend on violence to maintain their oppressive hold on the colonies and can only be uprooted through active struggle.

Previous writings of Fanon include 'Black Skin White Masks' written in 1952 and which looks at psychological effects of colonial domination especially as far as the inferiority complex of the dominated subject goes. The result of this is the creation of a divided self that is alienated and is constantly struggling for recognition. As such, the act of resisting is not merely a political process, but it can also be understood as a psychological process of decolonizing the mind of the individual. Modern authors such as Hook have continued to expound on Fanon's ideas.

Together, the theories of Bhabha and Fanon provide a rich yet conflicted theoretical framework. The former stresses ambiguity, negotiation, and discourse instability, whereas the latter highlights violence, materiality, and revolution. This project develops from both theoretical perspectives to claim that hybridity and resistance are inherently intertwined phenomena. In the absence of resistance, hybridity may be depoliticized and become merely an expression of cultural fluidity. Conversely, in the absence of hybridity, resistance might be essentialized and become rooted in unified and stable identities.

2.2 Pakistani English Literature: Historical Trajectory

There have been different phases in the development of Pakistani English literature depending on the changing politics, culture, and other external influences. Since the formation of Pakistan in 1947, the subject matter of Pakistani English literature has evolved from issues of nationhood and trauma caused by partition to globalization, migration, and geopolitics.

The early period of Pakistani English literature was marked by the influence of trauma caused by partition and identity crisis. While it may be noted that *Twilight in Delhi* (1940), written by Ahmed Ali, precedes the independence of the country, it has been regarded as the precursor of this genre owing to its portrayal of decline of culture and history in the Muslim community. Some of the works in later periods by authors like Bapsi Sidhwa played important roles in the evolution of Pakistani English literature.

From the 1980s to 1990s, there was a turn towards experimental, self-conscious prose writing. The book, *'Meatless Days'* by Sara Suleri (1989), is one such example where she writes her own life story, intermingling with culture and society, to explore themes of fragmented identity and gender roles. It denotes growing awareness regarding hybridity, which refers not only to cultural but also linguistic and psychological aspects.

The period after the 9/11 event is critical for the development of Pakistani English fiction because the global context brought many changes due to international politics. The war on terror has affected the literary portrayal of Muslim identity, migration, and sense of belonging. One of the landmark books published in this era is *'Reluctant Fundamentalist'* by Mohsin Hamid (2007). Scholars have highlighted the transformation from stories of harmony to those of disillusionment and ideological conflict.

Modern literature shows a trend of increased complexity in themes and forms used in Pakistani English literature. Authors like Kamila Shamsie and Mohammed Hanif focus on topics such as migration, surveillance, war, and globalization. Literature in Pakistan is not only concerned with national issues but also with international relations. The development shows how important literature can be in representing political and social conditions, as well as an agent of change in politics and society.

2.3 Key Postcolonial Concepts Relevant to the Study

Apart from the postcolonial theories of hybridity and resistance, there are other postcolonial concepts that can serve as key analytical tools in the study.

Colonial discourse is a postcolonial concept that emerged from the writings of Edward Said. According to Said, Western depictions of the 'Orient' were constructed within discourses of power and knowledge. The depictions did not reflect reality in an objective manner, but rather served to justify imperial control of the Orient. Moreover, in *Culture and Imperialism*, Said goes on to demonstrate how literary texts help to reinforce imperial discourses.

According to Avtar Brah (1996), the term 'diaspora' implies the creation of 'diaspora space,' where several historical and identificational processes co-exist. This notion brings out the issue of the multiplicity of identities that arise as a result of transnationality. Frameworks such as these are essential for the analysis of migratory experiences and stories that appear in contemporary literature.

It goes without saying that globalization poses another problem for postcolonial identity. According to Arjun Appadurai (1996), the term 'scapes' defines the constant movement of individuals, ideas, and mass media beyond national boundaries. Thus, new types of cross-cultural interaction emerge in the course of time. As pointed out by Kraidy (2005), the process of hybridity should be regarded as politically charged.

2.4 Narrative Strategies in Postcolonial Fiction

Various narrative techniques have been used by postcolonial writers to represent issues such as hybridity and resistance through ideology.

A perfect example of narrative technique is magical realism which is often applied in the creation of spatial and personal representations of the postcolonial experience. In the story *Exit West*, for example, magical realism works to subvert the common understanding of migration by creating an interconnection between space, time and movement.

Other narrative techniques include satire which can be found in stories such as *Red Birds* where the author uses satire to ridicule humanitarian interventions and the war.

Another narrative technique employed by postcolonial writers is that of intertextuality. Intertextuality, as exemplified in the *Home Fire* story, works to allow postcolonial writers to interact and restructure canonical texts such as Sophocles' *Antigone* among others.

2.5 Research Gap

Though there is a considerable amount of literature available on Pakistani English fiction, the integrated approach towards the discussion of hybridity and resistance has not received adequate attention in the past studies. In other words, while previous studies analyze these ideas as distinct themes rather than looking at the correlation between them, the discussion on Pakistani English fiction lacks an integrated theoretical approach.

While the novels of Mohsin Hamid, Kamila Shamsie, and Mohammed Hanif have been individually analyzed thoroughly, there is very little literature about their joint contributions towards postcolonial subjectivity. The current study aims to fill this gap by providing a comparative analysis of these authors in order to understand their combined significance for the exploration of global issues like migration, war, and identity in Pakistani English fiction.

3. RESEARCH METHODOLOGY

3.1 Research Design

Methodologically speaking, the current research utilizes a qualitative and comparative interpretative research design based on textual analysis. It is important to highlight that the theoretical framework of the research has its basis in postcolonial literary theory where literary texts are not regarded as mere mirrors of social reality; on the contrary, the construction of meaning within literary works becomes an intricate process influenced by issues related to power relations and history. The text-based character of the research implies that all interpretation will come from textual analysis without any measurement or quantification of variables.

This investigation deliberately rejects a segmented or compartmentalized perspective on hybridity and resistance. Rather, they are considered to be two complementary facets of the postcolonial experience. Hybridity is defined as a state of in-betweenness, which implies cultural mediation, and resistance is viewed as both a reaction and a consequence of the dynamics of power differentials. They are analyzed as interconnected forces that construct the subject in modern Pakistani English literature. The theoretical underpinning of this study is derived mainly from the writings of Bhabha's concept of hybridity and Fanon's idea of resistance.

3.2 Sampling Strategy

The three novels used for analysis in this study have been selected using the method of purposive sampling, which involves considerations from the perspective of theory as opposed

to considerations of representation or statistics. The reasons for the selection process are articulated below.

Temporal Proximity: The publication of all three novels spans from 2017 to 2018. The temporal proximity places the novels into a similar historical context characterized by heightened migration crises, the aftermaths of the War on Terror, rising Islamophobia, and the spread of surveillance systems. This common historical context forms the background for the formation of postcolonial subjectivity.

Thematic Convergence: All three novels deal with questions of hybridity, displacement, identity crises, and resistance. *Exit West* examines the theme of migration and border breakdown within a global perspective, while *Home Fire* is concerned with themes of religion, nationalism, and surveillance. *Red Birds*, on the other hand, deals with themes of war, occupation, and humanitarianism.

Narrative Diversity: The novels use different literary techniques such as magical realism, intertextual reworking of tragedy by politics, and satire, enabling comparisons in how narrative technique influences the portrayal of hybridity and resistance.

Relevance of Authors: The authors' standing in Pakistani English Literature makes sure that the selected works have a prominent place in contemporary literary debate. Moreover, the international acclaim and critical acceptance of the authors also validate their inclusion in the study.

Textual excerpts were chosen from each novel using a purposeful thematic sampling technique. Excerpts had to demonstrate either direct or indirect relevance to hybridity or resistance, which is a concept that forms part of the theoretical model. In total, fifteen excerpts (five from each novel) have been chosen for analysis.

3.3 Analytical Framework

The analysis is carried out in three sequential phases of close readings, gradually expanding from specific textual elements to more generalized interpretations.

Phase One: Narrative Contextual Analysis: Here each excerpted passage is analyzed within its immediate narrative context. Considerations include narrative voice, character perspective, spatiotemporal setting, and the role of the passage within the larger narrative structure. At this phase, the emphasis is on contextual analysis rather than abstract theory.

Phase Two: Linguistic Analysis: The analysis is now focused on language use, metaphor, imagery, and style. In particular, metaphors of borders, mobility, violence, identity, and belonging are critically analyzed, along with other literary devices such as symbolism and irony. It is here that linguistic construction of hybridity and resistance takes place.

Stage Three: Thematic and Conceptual Analysis: The results from textual analysis are tied to larger theoretical issues. In this stage, hybridity is understood as a state of being between cultures, characterized by fragmentation and negotiation. Resistance, on the other hand, involves analyzing it as part of a spectrum that includes psychological rejection, disruption, and ethical refusal. This stage makes it possible to engage directly with postcolonial theory.

3.4 Data Sources

The main data comprises three novels, namely, *Exit West* by Mohsin Hamid (2017), *Home Fire* by Kamila Shamsie (2017), and *Red Birds* by Mohammed Hanif (2018). These novels are printed by reputable international publishing houses such as Riverhead Books and

Bloomsbury Publishing. This choice of published novels over manuscripts or proof sheets ensures textual consistency and makes it easier for other researchers to validate the findings or conduct further research based on these texts.

The secondary sources comprise peer-reviewed journal articles, academic books, and essays derived from postcolonialism, literary criticism, and cultural studies. Secondary sources have been obtained from the well-known academic databases, including JSTOR, Scopus, and Google Scholar. The sources were selected using Boolean operators and the following keywords: 'hybridity AND postcolonial fiction,' 'resistance AND Pakistani literature,' 'Bhabha AND Third Space,' 'Fanon AND decolonization,' and 'postcolonial subjectivity AND contemporary novel.' Sources written in English language alone have been included; however, this may be seen as a limitation that has been discussed in section 3.7. Background literature includes contextual data from international agencies such as UNHCR (data related to refugees), ILO (labor migration patterns), and World Bank (indicators of development).

3.5 Procedure

The process of data collection and analysis involved following a qualitative research method which involved a rigorous yet flexible interpretation of information. The first step in the research process involved conducting an extensive search for scholarly literature that could provide relevant theoretical insights regarding the novels under analysis. This was done by using specific keywords in selected databases, as highlighted in section 3.4. The literature search was conducted from January to March 2026. After completing the process of reviewing the literature, the two novels were analyzed through a process of three consecutive readings of each novel.

Manual coding was done as the main method of analysis since the interpretive aspect of the research questions required human judgment. The initial categorization of coding was based on three broad themes (hybridity configurations, resistance strategies, and postcolonial subjectivities outcomes). All fifteen texts were then coded according to the categories above. As the process of analyzing data progressed, the categories were then refined through induction as more patterns emerged from the texts. Comparisons between texts led to the further breakdown of the category of hybridity into adaptive hybridity (productive and enabling), conflictual hybridity (tension-ridden and external) and failed hybridity (negated and impossible).

The intersectional thematic mapping approach focused on the interplay between different categories, seeking to identify correlations between different hybridity formations and resistance tactics. It showed that the adaptive hybridity formation in *Exit West* is connected with existential resistance; the conflictual hybridity formation in *Home Fire* is associated with vocal resistance; and the failed hybridity formation in *Red Birds* is linked to minimal resistance. It should be noted that intersectional thematic mapping shows that hybridity in postcolonial settings often generates misrecognition, fragmentation, and conflict, not a harmonious synthesis, complicating a more positive understanding of hybridity. Throughout all stages of coding and analysis, constant comparison was performed among the three novels.

3.6 Ethical Considerations

In this research, there is no involvement of any humans through interviewing, surveying, observing, or collecting field data. Therefore, there is no need for institutional review board approval since there are no ethical issues concerning informed consent, confidentiality, or the well-being of participants involved. Nevertheless, the research will be conducted within the framework of accepted principles of academic and scholarly ethics for textual analysis.

All the primary and secondary sources have been cited appropriately according to the guidelines provided in APA 7th Edition. Any quotations from primary sources are provided with proper page numbers for authentication. If any claims are paraphrased, proper citation has been provided for that. An effort has been made not to distort the portrayal of the religious, cultural, or political identities in the books. Since these novels deal with delicate topics like war, migration, terrorism, state surveillance, Islamophobia, displacement, and identity-based violence, a context-sensitive reading and a non-reductionist interpretation approach has been adopted. It should be noted that neither do the novels depict an essence or homogeneity of Pakistani/Muslim/postcolonial identities, rather these works emphasize on multiple, contradictory, and complex nature of the postcolonial subjectivities.

Moreover, it must be noted that this research recognizes the subject-positionality of the researcher. It is true that it would have been impossible for the researcher to conduct a thoroughly objective analysis, but there has been full recognition of reflexivity in terms of an awareness of the assumptions, theory, and interpretive frameworks of the researcher in the process of carrying out the research.

3.7 Limitations

There are various restrictions in relation to this study that need to be discussed transparently to enable the readers to judge how wide-ranging and applicable these results may be.

In the first place, the limitations of the study include the fact that it is based solely on an analysis of the text with no inclusion of the empirical component of the research, like interviews with authors, research of readers' responses to these novels, or even ethnography-based observations of the reading community. Thus, conclusions about authors' intentions, readers' perceptions of these novels, or social impact cannot be made and the study confines itself only to interpreting the text.

In the second place, there is a restriction concerning the material that is used. These are three novels that are produced in Pakistani English and during the two-year period of time (from 2017 to 2018). Therefore, other novels, other time frames, or other literary systems may generate different models of hybridity and resistance.

Firstly, the research is limited to English literature written within Pakistan. This linguistic constraint may mean that the various articulations of hybridity and resistance through Urdu, Punjabi, Pashto, Sindhi, Balochi, and other local literatures from Pakistan are not examined. This exclusion of the local languages of Pakistan can be seen as a linguistic limitation of the study.

Secondly, since this study is interpretive in nature and guided by Bhabha's and Fanon's theories, the interpretation of the literature in this study depends on both the theoretical framework used and the interpretive perspective of the researcher conducting the study. Another theoretical frame or different theoretical perspectives may lead to an alternative interpretation of the same literature.

Finally, the study fails to fully consider the existence of regional, ethnic, social-class, and sectarian differences that may exist within Pakistan or other parts of South Asia outside the scope of the selected literature. It is important to bear in mind that Pakistan boasts many distinct dialects and languages, ethnic groups including Punjabi, Sindhi, Pashtun, Balochi, and Muhajir people, and religions like Sunni, Shias, Christians, Hindus, Sikhs, and others. Hence, novels produced by educated individuals in English should not be considered to be representative of all of Pakistani society.

Regardless of its weaknesses, the study has contributed greatly to knowledge concerning postcolonial identity as presented in selected works of literature, and can serve as an example for further studies.

4. FINDINGS AND DISCUSSION

4.1 *Exit West*: Adaptive Hybridity and Existential Resistance

In the novel *Exit West* (2017), Mohsin Hamid creates postcolonial subjectivity in the context of migration, as the constant flux of displacement and relocation shapes one's sense of identity. Indeed, Saeed and Nadia flee an unnamed war-torn city through doors that open to other parts of the world, thereby erasing geopolitical borders and redefining space in terms of a new sense of belonging. Thus, migration becomes an ontological state of being rather than merely an act of movement. Hamid uses minimalistic magical realism the doors allow characters to travel immediately through continents to highlight how contingent and arbitrary geopolitical boundaries are in the context of the global refugee crisis. Indeed, whereas in typical migration stories the focus is on the journey itself, in *Exit West* the emphasis is put on what happens after arrival in a new place and the psychological changes associated with displacement. In addition, the fact that the characters do not identify their homeland adds universality to the narrative and comments politically on the Western tendency to classify refugees according to their nationalities.

The book revolves around several displacements, through different doors, and moves Saeed and Nadia from their unnamed home city to Mykonos, then London, and eventually to Marin County, California. The geographical journey is not one of betterment or greater security; on the contrary, each destination brings violence, alienation, and opportunity in their unique ways. On Mykonos, they dwell among other refugees in a refugee camp packed with individuals from various war zones in a state of suspense. In London, they reside in an abandoned mansion turned squat where they endure antagonism from both their new neighbors and the police, but they experience some moments of unity and happiness. In Marin County, California, they dwell in a gated community that constitutes the biggest contradiction of privilege attained through moral isolation. Throughout these transitions, Hamid shows that hybridity does not come as a definitive condition but a continuous process.

Hybridity in *Exit West*

Hybridity is presented as adaptive, fluid, and process-oriented in the novel rather than fixed or essential. There is no sense of origin in identity. This is clear from how identity is formed: 'In the new place, they spoke a language that was not entirely theirs' (p. 88). 'Not entirely theirs' points to the partial possession of language or culture, thus signifying that identity is something that must be negotiated. This concept of indigenization of language, where the subject appropriates the dominant language which cannot be wholly possessed, is highlighted

by Bhabha. Linguistic belonging and hybridity become unstable, thus defining postcolonial identity. However, Hamid pushes linguistic hybridity further, beyond the simple idea of code switching and into the linguistic homelessness of characters unable to call any language truly their own even while using multiple languages according to context. Saeed, who follows his religion devoutly, relies on Urdu for prayer in moments of crisis, whereas Nadia, more secular, finds herself better at English. In this way, there is no hybrid identity here but identities used situationally.

In this vein, the statement, 'they were becoming different versions of themselves' (p. 121) is focused on multiplicity instead of singularity. By using the word 'versions', the author undermines the concept of one self and makes a connection with the Bhabhavian idea of constantly created identity in the Third Space of enunciation. The use of the verb 'becoming' makes the author stress process rather than completion and shows how identity is an endless phenomenon. As opposed to the definition of cultural identity based on the concept of one origin or tradition, characters in Hamid's novel are constantly revising themselves. While it might seem like loss or trauma, it also can be seen as a chance for development and transformation. Unlike the black robe she was wearing at her native town as a means of defense from social conservatism, Nadia has now found the opportunity to wear different clothes in London because she is not going through the same restrictions. Her hybridity helps her get rid of unnecessary things and preserve only those which are important.

Temporal hybridity is once again shown in 'The past clung to them even as they moved forward' (p. 134). The use of the verb 'clung' suggests a form of unwanted recollection in which the past does not simply disappear due to migration, but rather moves along with the individual. Thus, time becomes layered as it allows for coexistence between past and present, allowing the creation of what may be termed a 'postcolonial palimpsest' that is, the present superimposed on the past but never managing to completely efface it. Indeed, in refusing both the nostalgic and amnesiac modes, Hamid presents a selective and complex approach to remembering. Saeed holds the memory of his deceased mother both as a weight and a source of solace, whereas Nadia remembers the past destruction of their city as a painful reminder. 'They learned to live between worlds,' (p. 167) is a clear example of hybridity being articulated on the level of spatiality wherein 'betweenness' is not an intermediary position but a lived practice. Here, 'betweenness' does not mean a holding pattern or limbo but is rather an authentic habitation in which there exist distinct ways of doing, living and making sense. Finally, 'She felt both at home and not at home,' (p. 167) illustrates the dilemma of belonging whereby emotional identity and spatial identity collide within the same experience, creating what Brahma (1996) has termed 'diaspora space.' The novel does not offer a resolution of the dilemma, nor does Hamid even imply that one ought to be sought. On the contrary, what comes across in the narrative is an understanding of postcolonial maturity as consisting in the capacity to hold conflicting emotions in productive tension.

Resistance in *Exit West*

Resistance is subtle and existential rather than political in nature in *Exit West*. When the characters say 'We refused to disappear' (p. 72), the meaning of ontological resistance is implied, where existence becomes a form of political protest. The transformation from I to we implies an ontological transition, and the decision to survive becomes a decision to resist.

Given the situation in the modern world, where refugees are often detained, deported, silenced, and reduced to invisibility via discourse, such a stance becomes politically charged, despite there being no depiction of violence or political activism in the book. Ontological resistance is a complex phenomenon that involves making decisions about staying alive – about maintaining relations, about speaking, about moving forward, about refusing despair that would cause withdrawal or self-destruction. It is this type of resistance that Mohsin Hamid demonstrates: resistance to death in conditions of extreme precarity.

In a similar manner, 'They continued to love each other despite everything' (p. 103) emphasizes continuity in emotional experience as a mode of resistance to fragmentation. The usage of the word 'continued' implies endurance, whereas 'despite everything' places love into a setting of loss and disintegration. This could be regarded as one of the psychological forms of resistance identified by Fanon since it involves maintaining affective links in circumstances where their destruction is expected. Love shared between Saeed and Nadia is not constant since it undergoes transformation and disappears with time along with the shifting life paths of its bearers. However, its persistence as an experience for as long as it lasts qualifies as resistance to precarity. In the case of 'She chose to stay when leaving was easier' (p. 129), there exists agency in the face of constraints where resistance emerges from decision-making rather than conflict between structures. This form of resistance is not heroism or revolution; instead, it is everyday resistance. It consists of making everyday decisions to resist dehumanization with humanity. In the case where Nadia decides to stay back in London despite the violence and filth of the camps, she decides to choose solidarity instead of escaping her situation. In the case where Saeed decides to go to Marin, he is opting for security over solidarity.

Hybridity–Resistance Intersection in *Exit West*

In *Exit West*, hybridity and resistance complement each other. Hybridity allows individuals to live across many worlds, and this very adaptability provides the means by which resistance can be pursued existentially. The identity fluidity of Saeed and Nadia gives them the ability to survive, adapt, and emotionally resist annihilation. Hybridity, in their case, is not a choice made out of leisure but an outcome of necessity. Magical realism in the story is not about escapism but the formalization of border uncertainty and its implication for existential and political allegiance in a fractured global system. The doors signify a profound spatial restructuring that calls attention to the fact that the existence of borders is contingent, while their adaptability symbolizes the need for subjective restructuring. Resistance, in this view, is not about resisting any particular political order but rather is the process of being and staying human amid conditions of rupture. What this implies is that the formation of the postcolonial self is an act that needs to be continually done, through acts of accommodation, remembering, relating, and choosing. There are no promises made by Hamid that the production of the postcolonial self will be successful. The end of the novel does not signal closure but rather signals more life Saeed and Nadia are apart and going on with their own lives.

4.2 Home Fire: Conflictual Hybridity and Vocal Resistance

In Kamila Shamsie's *Home Fire* (2017), there is a contemporary retelling of the classic *Antigone* by Sophocles, taking place in a post-9/11 British society where issues of Muslim identity as

well as the fragmentation of Pakistani British Muslims in particular have become salient. It is concerned with the ways in which surveillance, racialization, and ideological suspicion have come to inform the construction of postcolonial subjects in metropolises. The intertextuality of the work consists of the use of a very old theme, that of the conflict between state laws and divine laws, which is being recontextualized for today's society. Shamsie uses the intertextuality of the Sophocles play to indicate that ancient conflicts have not necessarily been resolved; they have merely been shifted in space and time. The novel does away with exceptionalism by showing that the issues faced by today's British Muslims have ancient roots, being related to the age-old conflict between allegiance to one's family, religion, and country.

The structure of the novel involves three orphan siblings: Isma, Parvaiz, and Aneeka who struggle through life in London, with the haunting memories of their father's betrayal and radicalization. The story of each of the siblings is unique yet related: while the youngest sibling Parvaiz goes to Raqqa to seek connection with his father in joining ISIS, Isma gives up on her dreams in order to take care of her siblings and continue with her academic career later in America. On the other hand, Aneeka stays in London and finds herself falling in love with Eamonn who is the son of Britain's Home Secretary a man whose power is built on allegiance to the state. The tragedy of the novel lies in the clash between the siblings' wishes and the rigid nature of state power. After trying to escape from Raqqa to get back to London, Parvaiz gets murdered by the agents of the British state power, not wanting to give him entry to the country anymore. His sister Aneeka's request to bring the body back for burial represents the Antigone's tragedy in the novel.

Hybridity in *Home Fire*

The hybridity in this book is conflict-ridden, volatile, and governed by politics. It does not denote any sense of liberation but represents a contradiction that lies within either inclusion or exclusion. 'She was British and not British at the same time' (p. 64). Here, we can see both acceptance and negation of the self that is indicative of the inherent ambiguity of citizenship, in which legal inclusion does not automatically imply social acceptance. While hybridity in *Exit West* is dynamic and flexible, the hybridity in this novel is static and dictated by someone else. It is important to note that in the case of Aneeka, being a British citizen holds no existential value, as she is often asked where she is 'really' from, with her accent and choice of clothes being viewed as a reflection of her foreign origins. Being caught between the two different worlds is not a voluntary choice that was made by Aneeka, as it is forced on her by the surrounding society that does not see her as a full member of the British community, but does not give her the right to be a Pakistani either.

In a similar vein, 'He tried to reconcile who he was with who he was expected to be' (p. 98) illustrates performative hybridity. Identity becomes something external, negotiated according to the demands of institutions rather than internally consistent. The tension between 'who he was' and 'who he was expected to be' captures the psychic price of existing in a world dominated by what Fanon termed the colonial gaze, always being seen, judged, and measured against standards that can never be reached. This conflict is especially acute for Parvaiz. In the eyes of British society, he must be a moderate, loyal Muslim who denounces terrorism. His father's memory requires him to grasp the motivations behind extremism.

Finally, his sisters expect him to be reliable and cautious. All three imperatives are contradictory, and his effort to fulfill each one results in his ruin. Shamsie neither condones nor condemns Parvaiz's decisions but renders them comprehensible, understandable actions taken by a troubled youth attempting to create an identity out of conflicting pieces.

The sentence 'Home existed in fragments across continents' (p. 132) represents the fragmented nature of home because home is not only displaced from its traditional sense but rather exists in scattered locations due to the conditions of diaspora, where individuals experience the separation of emotions from home itself. The three homes of the Pasha siblings consist of London (the place where they have migrated), Karachi (their parents' homeland), and the global Muslim community that extends beyond geographical borders. These homes have competing claims upon their loyalties, and the claims tend to be conflicting. In this case, we have a dual meaning of the word border, as an actual airport checkpoint, as well as any social interaction where one's Muslim identity is put into question. Being a 'place where faith and nation pulled in opposite directions' (p. 134) illustrates yet again another example of the clash between ideological hybrids. Again, the author does not try to resolve the conflict, on the contrary, she shows us that it can only destroy those who cannot find a place within it.

Resistance in *Home Fire*

In *Home Fire*, resistance takes place through verbalization and confrontation. 'She spoke even when silence was safer' (p. 69). Verbalization here is resistance, where saying is already dangerous, yet necessary. In *Home Fire*, unlike in *Exit West*, there is no existential resistance; rather, resistance is articulated, linguistic, and public. To speak means to expose oneself to the risks of surveillance and even imprisonment. For instance, Aneeka speaking out about the death of her brother and demanding the body back from the authorities is an act of resistance that she expects would draw the state's attention. Aneeka speaks not in the hope that she would achieve anything by doing so, but because, by not doing so, she would have to be complicit in the state's denial of her brother's humanity.

'He refused to deny who he was' (p. 111) stands for assertion of identity in defiance of forced assimilation. Adil, Parvaiz's father, made another decision when he left his family to become radicalized. Parvaiz's unwillingness to disown his father – to make the act of dissociation that might save him from further harm - is an act of resistance against the State's insistence on Muslim disassociation from radicalized Islam. 'She would not apologize' (p. 201) shows unwillingness to apologize for actions which she did not commit. Refusal to apologize gains special significance in the post 9/11 world where the Muslim population of Britain is expected to dissociate themselves from all terrorists, to demonstrate their patriotism, to perform innocence. By refusing to do all of the above, Aneeka refuses to engage with the state and thus performs a resistance against the conditions of inclusion it imposes. She refuses to say that her brother was a monster, that his death was justified or anything else required from her for her national performance. Her refusal comes at a heavy price - her love, safety and future are all lost - but the book calls it ethically imperative.

Hybridity–Resistance Intersection in *Home Fire*

In *Home Fire*, hybridity is used to create resistance in terms of political unsustainability of identity contradictions. Hybridity creates an obligation on the part of the character to choose

between their different identities, and when faced with this obligation, they reject one or the other. This is why Aneeka's act of resisting is part and parcel of her very hybrid nature. The state rejects recognition of her hybrid identity, thus pushing the character into the role of the dissenter. By telling Aneeka that she has to choose between being British (and hence condemning her brother) and being a Muslim (and therefore supporting him), the Home Secretary tries to create an either-or situation, only to have the young woman refuse to accept it.

In *Home Fire* too, the author illustrates how institutional power constrains resistance, leading to tragedy. While the resistance portrayed in *Exit West* was open-ended and ongoing, that depicted in *Home Fire* is doomed to be subdued by institutionalized state power. Both Aneeka and Eamonn lose their lives in a drone attack in Karachi, victims of the state power mechanism that Eamonn's father operates. The end of *Home Fire* as tragedy implies that resistance in the face of institutional power is ethically necessary but may not always be politically viable. This aspect is accentuated through intertextual references to Sophocles in the novel by juxtaposing postcolonial subjectivity with classical fates and laws. In just as the rebellion against state law on Antigone's part leads to nothing but her death without changing the nature of the state power system, the rebellion on Aneeka's part results in nothing more than death without changing the counter-terrorism apparatus of the British state. Shamsie leaves the reader with no easy solution that resolves the dilemma for postcolonial subjectivity; neither assimilation nor outright resistance works. She instead stresses the necessity of resistance despite its futility, and argues that choosing neither of the two is the right response.

4.3 Red Birds: Failed Hybridity and Minimal Resistance

The fragmented representation of war, humanitarianism, and survival is provided in Mohammed Hanif's *Red Birds* (2018). The book offers a satire of the aforementioned concepts in the context of an unspecified militarized desert region. The story is told through different perspectives: the perspective of Momo, Mutt (the dog), and Major Ellie (an American pilot). In comparison with the other two novels, *Red Birds* provides no resolution whatsoever; rather, the author shows a chaotic world where anything can happen and everything loses its sense. The generic setting of the novel also adds to this feeling: Hanif does not give names to a desert country in question, a refugee camp in which Momo lives, and an American military base from which Ellie launches attacks. In this regard, *Red Birds* criticizes the generic nature of modern wars. As a result of the War on Terror, a generic scenario of conflict emerges where interchangeable drones, camps, and justifications appear.

The narrative voice of the book comes from Momo, a teenager whose family's village was destroyed and who now resides in a refugee camp. Momo's father has vanished; his mother works as an aid worker. Momo's life involves scrounging, watching, and recounting the oddities of those he sees. Mutt, a stray dog trained for service by the U.S. military before being abandoned, provides another point of view – that of canine bewilderment at the activities of humanity. Major Ellie, the American whose aircraft crash landed, gives a third point of view in terms of the well-meaning but tragically naïve humanitarian intervenor. The use of multiple narrative perspectives prevents a single narrative from prevailing, making the reader reconcile contradictory views.

Hybridity in *Red Birds*

In contrast to the preceding literary pieces, hybridity in *Red Birds* is marked by an inability to achieve success and failure in epistemology. 'We are neither this nor that' (p. 52). Hybridity here is expressed not through synthesis but through negation, in which the definition of identity takes place based on its non-existence. Hybridity in the novel does not take place in the productive middle of Bhabha's third space; instead, it occurs in a vacuum, in which translation between cultures cannot take place anymore. War and occupation have not led to the emergence of new hybrid types of identities but have resulted in the complete emptiness of identity categories. Momo does not belong to any particular category because he is not a child, an adult, a civilian, a combatant, or a foreigner or native resident.

'Major Ellie tried to understand but never could belong' (p. 89) points out the impossibility of translating culture within imbalanced power dynamics. This recurring failure in comprehension indicates that hybridity breaks down in situations of conflict and imbalance. While the hybridity of *Exit West* relies on adaptability and dialogue, *Red Birds* tries and fails at hybridity not due to personal inability but rather because the systemic circumstances of warfare prevent authentic cultural exchange from taking place. Major Ellie means well; he genuinely wishes to assist, learn, and fit in. Yet, Major Ellie finds himself caught up in the humanitarian-military system. Every effort he makes towards cultural understanding becomes tainted because Major Ellie is the occupier, because he wields a weapon, a drone, and the authority to order an airstrike. The disparity in power is too large for any hybridity mutual evolution through interaction to take place.

Similarly, 'Language itself seemed foreign here' (p. 121) shows the breakdown of communication, including the failure of language to convey meanings. Such a failure is the novel's ultimate message regarding the experience of postcolonial subjectivity during a moment of utmost crisis, where subjectivity, a construct rooted in language, comes to be called into question. The characters fail to listen to each other, the translators deceive or misinterpret, and the reports have nothing to do with reality. Moreover, the language used by the author itself is fragmented, changing perspectives at any moment and combining different discourses. It appears that Hanif believes that under the conditions of war, there is only one authentic way of writing – through fragmentation.

Resistance in *Red Birds*

Resistance in this novel is very limited, dispersed, and survival-based. 'We laugh because we must' (p. 48) is an expression of satirical resistance that uses laughter as a means of coping with disaster. Hanif's dark humor is a means of diagnosis, not escapism, as it reveals how silly the war is while still maintaining the psychic distance necessary for survival. There is nothing about Hanif's dark humor that can be considered funny from a traditional perspective; it is bitter and defensive. It is used as protection against despair, as it gives the characters the chance to look at their fate as ridiculous and not tragic. It is not heroic resistance, but resistance in its own way.

'They told their stories even when no one listened' (p. 87) is a reflection of narrative resistance, the continued existence of the act of storytelling irrespective of the lack of an audience and its recognition. This may be considered the least resistive way since it involves refusing to stop narrating despite the lack of an effect from doing so. Momo shares his

experiences with everyone willing to listen, and those who refuse. He narrates to the dog, the aid workers, and even himself. His stories shift as he retells them, some things added, others lost, growing more unreliable but also more powerful. This is resistance because it breaks through the silence imposed by the machine of war. 'Survival itself was an act of defiance' (p. 163) suggests that the very act of surviving becomes the resistance, that political activism amounts to simply living on in spite of the oppressive structures of power. Survival in *Red Birds*, unlike in *Exit West*, lacks the existential component of emotional and interpersonal relations; in this case, it is simply surviving biologically.

Hybridity–Resistance Intersection in *Red Birds*

In *Red Birds*, hybridity does not lead to resistance; instead, it is subsumed by structural violence and results in minimal survivalist resistances. The act of satire becomes the form through which this condition can be expressed, by incorporating both hybridity in terms of genre and commentary on geopolitical absurdity. This makes the novel representative of a postcolonial condition whereby the search for meaning, identity, and resistance remains frustrated and unresolved. While *Exit West* illustrates adaptive hybridity in reaction to displacement and *Home Fire* demonstrates conflictual hybridity in political tension, *Red Birds* points out the possible failure of hybridity due to extremely hostile circumstances. It is not an appeal to despair, however, but an acknowledgment of the possibilities of postcolonialism itself, in that there are circumstances which are so violently unequal, so utterly destructive to humanity itself that the old techniques of resistance do not have a place. In such conditions, the most ethical choice may simply be that of survival, laughter, story-telling, sheer existence despite everything.

4.4 Comparative Synthesis: A Continuum of Postcolonial Subjectivity

A comparative analysis shows how the concept of hybridity and resistance works as an integrated and interconnected system in all three novels, though this system is not the same in each one. The three books can be viewed as lying at various points on a scale of postcolonial possibilities, from optimistic to utterly pessimistic.

Hybridity in *Exit West* is adaptive and contributes to existential resistance via movement and continuity of emotions. In this case, there is a productive relationship, which sustains both the characters and the narrative. Temporality in this novel is oriented towards the future – Saeed and Nadia continue becoming new individuals even after the break-up. Temporal orientation towards the future, however, does not imply a senseless optimism: in order to survive the displacement, one has to believe that there is something to survive for.

In *Home Fire*, hybridity is conflictive and leads to active resistance via ethics-based rejection and the formation of one's identity. There is also a productive but simultaneously destructive relationship in which resistance develops yet is eventually defeated. Temporality in *Home Fire* is oriented towards the present – the present of surveillance by the state, the present in which choices need to be made regardless of their consequences.

In *Red Birds*, however, hybridity does not function due to violence, leaving resistance to take on minimal forms of survival and storytelling. It becomes non-productive; the structure falls apart. The novel takes a present-time orientation with an endless present of war. There is no development, no betterment, no resolution. This is not pessimism, but realism about the nature of permanent warfare.

Thus, we can say that there might be a pattern of evolution in the field of contemporary Pakistani English fiction – from adaptive optimism in *Exit West* to structural conflict in *Home Fire* and then to epistemological destruction in *Red Birds*. Whether this pattern reflects a historical process (more recent Pakistani novels tend to be more pessimistic) or typological variation (different novels show different perspectives) needs to be explored further. At any rate, what seems to emerge clearly is the unstable nature of postcolonial subjectivity in these works.

Resistance is not something separate from hybridity; it is created by hybridity. Yet the manner and degree to which they relate to one another differ dramatically based on the context in which each book is situated. For example, while resistance arises from hybridity in *Exit West*, hybridity requires resistance in *Home Fire*, and in *Red Birds*, hybridity renders resistance impossible, with only survival remaining possible. These distinctions indicate that when discussing postcolonial studies, it is not enough to consider whether there is or is not hybridity and/or resistance. Rather, the way in which the two coexist must be considered.

Importantly, the novels offer distinct stances on the spectrum of postcolonial possibility. The novel *Exit West* highlights how hybridity and resistance can engender new forms of belonging and identity even amid forced migration. It does not mean that the book views hybridity as an inherently liberating force but recognizes that amid particular circumstances the circumstances in which one can be relatively safe, have access to material resources, and move forward it is possible to make hybridity work to one's advantage. The book *Home Fire* shows that under any circumstances, such possibilities of hybridity and resistance remain open to repression by state power. In itself, hybridity is insufficient: the state can repress hybrid individuals who refuse to make a choice between two identities. Finally, the novel *Red Birds* implies that in conditions of complete precarity, the potentialities of hybridity become meaningless.

Collectively, these novels provide a complete map of the subjectivity of postcolonial subjects in the current world order, encompassing themes such as immigration, surveillance, and even war. They do not provide a singular response to the relationship between hybridity and resistance, but rather they give insight into how that relationship can be explored. From the perspective of postcolonial theory, this suggests that generalizations about the relationship between hybridity and resistance should be made with consideration of the particular situation of postcolonial subjects. There is no such thing as an all-encompassing postcolonial subjectivity, only specific subjectivities generated through particular configurations of power and violence.

5. RECOMMENDATIONS AND CONCLUSION

5.1 Recommendations

The results from this study reveal that hybridity and resistance in the context of postcolonial subjectivity do not constitute two different categories but are intricately connected concepts that influence identity construction in modern Pakistani English literature. Several suggestions can be made on the basis of the findings presented in this study.

Theoretical Recommendations: In order to enrich the postcolonial discourse, literary theories on hybridity and resistance should not be considered either in isolation from one another or even as being mutually exclusive. Rather, postcolonial literary studies need to combine the

theories of hybridity by Bhabha with the concept of resistance by Fanon. As the former theorist describes the instability of identity in the construction process in the Third Space, the latter emphasizes the psychological, political, and institutionalized violence as the driving force behind the struggle. Combining the views of the two theorists makes it possible to get a holistic picture of postcolonial identity as fragmented, negotiable, and resistant at the same time.

Methodological Recommendations: This paper emphasizes the importance of comparative literary studies in postcolonial scholarship. An investigation of *Exit West*, *Home Fire*, and *Red Birds* suggests that a comparative approach enables scholars to identify more comprehensive trends of hybridization and resistance which cannot be discerned when analyzing only one text. In the future, postcolonial scholars should continue applying a comparative methodology that permits cross-referencing narrative techniques, ideological constructions, and subjectivities across multiple texts. In addition, researchers should pay close attention to the ways in which various narrative modes such as magical realism, intertextuality, and satire influence postcolonial subjectivities rather than simply mirroring them. Scholars should also think about enlarging the sample by including Pakistani literature written in languages other than English and postcolonial literature from other regions.

Pedagogical Recommendations: These chosen novels offer very useful materials when it comes to teaching postcolonial literature and theories. These books can be used to teach students about important theoretical topics like hybridity, resistance, migration, and identity formation in postcolonial discourse. Furthermore, these novels can also help teachers in explaining how literature can contribute to politics and ideology through its different forms and styles. In addition, these novels can serve as an important tool when discussing current global issues, including displacement, conflict, surveillance, and cultural citizenship, from both theoretical and narrative perspectives. For example, *Exit West* can be coupled with discussions on refugee studies, while *Home Fire* can be paired with discussions on Islamophobia and securitization.

Social and Interpretive Recommendations: Pakistani English novels contribute significantly to the reconstruction of global perceptions regarding migration, religion, and postcoloniality. Instead of creating stereotypical images of refugees, Muslims, or communities living through wars, they bring out more complicated and humanized viewpoints. They disrupt the dichotomous constructions of East and West, victim and terrorist, and center and periphery, as well as unmask the inherent paradoxes in global political rhetoric, including the War on Terror. Thus, literature turns into a site where subjectivities can be reinvented outside the realm of ideological dominance. Public intellectuals, journalists, and policy-makers need to take a more serious approach toward literary portrayals of postcolonial realities, keeping in mind that fiction writing often reveals elements of the human condition that cannot be accommodated within policy rhetoric.

5.2 Conclusion

The current investigation sought to explore the interplay between hybridity and resistance in the formation of postcolonial subjectivity through a comparative study of three novels, namely *Exit West* by Mohsin Hamid (2017), *Home Fire* by Kamila Shamsie (2017), and *Red Birds* by Mohammed Hanif (2018). Through the application of an interpretive methodological

framework based on close reading of texts, the investigation revealed that postcolonial subjectivity in Pakistani English literature is a fluid, unstable, and constantly negotiated process.

It should be emphasized that hybridity appears not in the form of harmonious blending of cultures but rather as a complicated situation of being in-between with the element of conflict, contradictions, and fragmentation. Hybridity in *Exit West* appears to be fluid and adaptive, facilitating the process of coping with the problem of displacement for the sake of creating existential sense of belonging. In *Home Fire*, on the contrary, hybridity turns into a source of identity crises triggered by state surveillance, ideological manipulation, and broken sense of belonging. In *Red Birds*, hybridity dissolves under conditions of warfare and violence leading to fragmented subjectivities and failure to translate one culture into another. As for the phenomenon of resistance, it is also not represented in the single political form in the discussed novels. The resistance can take several forms such as existential persistence, ethical refusal, story-telling, satire, and survival. It can be argued that these types of resistance do not exist separately from hybridity.

One of the conclusions made in the course of this study is that there is a synergy between the concept of hybridity and resistance in postcolonial fiction. The capacity for hybridity facilitates or even necessitates resistance in relation to each socio-political landscape depicted within the chosen texts. In addition, the comparative analysis undertaken throughout the course of this paper reveals a trend observable in modern Pakistani fiction – namely, a movement from adaptive hybridity, to conflictual hybridity, and ultimately to epistemological fragmentation. It would be interesting to determine whether such a trajectory describes the historical evolution of Pakistani literature, or whether such a variety of perspectives is possible for Pakistani writers of today. What does seem certain, however, is that the three selected works paint a more thorough portrait of postcolonial subjectivity than a single literary work could provide.

In conclusion, therefore, this research has contributed to the understanding of postcolonial literary studies through demonstrating how hybridity and resistance cannot be considered separately as distinct theoretical concepts. Indeed, the novels analyzed illustrate that postcolonial subjectivity emerges not from a static identity, but as part of negotiations on issues of belonging and exile, voice and silencing, adaptation and resistance. At a time of resurgent border building, increasing surveillance and violence, the literature analyzed here does not just reveal something critical about human condition, but perhaps a grammar of imagining otherwise how hybridity can be considered an enabling practice rather than a threat, and resistance an assertion of humanity rather than terrorism. The novels analyzed here do not offer any ready-made solution or easy resolutions to the problems analyzed here. Instead, they tell us something much deeper: that even in the harshest of times, the act of being human persists. Such persistence is resistance itself, and such resistance is recorded in the novels analyzed here.

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