Violence and Power Relations in the Lives of Refugees in "Exit West"

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Abstract: The narratives in *Exit West* (2017) portray the 'nativism' and 'otherness' through the lens of violence and power. The reduction of homines sacri to the level of bare life whereby the basic amenities are suspended in encamped populations, exposing them to direct violence against freedom needs. Violence entrenched structural and cultural fabric of society has a functional perspective too as it acts as an essence of politics. It affects and controls the normative behaviour and behavioral patterns of humans in socio-legal and religious realm, finding its moral justification therefrom . It is seen operating both perceptibly and imperceptibly catering to the administrative and political exigencies as system of governmentality. The variables of power and violence in the narratives of the refugees divulge their usage as strategies of domination of sub-populations in the zones of indistinction. The refugees are molded as subjects by way of fierce atrocities, struggles of forces, security technologies and power.

Keywords: Refugees, Violence, Power relations, Exit West

1. Introduction

The fantasy *'Exit West'* by Mohsin Hamid (2017) characterizes narratives of violence, persecution and political discord. It portrays the sufferings of refugee, escaping through mysterious portals taking them in the developed parts of the world. The 'doors' signify a leap into future fraught with violence, loss of political identity and fear of unknown; navigating through violence, cultural rifts and with their bare lives. Each encampment necessitating them to develop both culturally and physically leading to their subject formation and conformist behaviour. The two loving refugees Nadia and Saeed in the fiction for 12 whole years, oscillating between violence and uncertainty; and constantly search for the safety while grappling with state of exception, intimidations , bare life and the procedures of ' governmentalities' who want to keep physical borders intact. Besides, the fiction reveals how this violence ridden socio-political ecology takes the better of relations in zones of indistinction. It basically focuses on life of refugees and attendant unpredictability of the situation awaiting them in strange lands.

The subject article will characterize the relations between refugees and the host governments during the process of 'subject formation' through Foucauldian perspective of power. The refugees are fashioned into 'subjects' through digital media and internet communication, philanthropy, military muscles , discursive formations, violence and

surveillance technology. Owing to the resistive nature, stemming from aprori nostalgic cultural baggage , the refugees persons are not allowed to settle down at one place rather are driven further and farther in the world. The narratives in *Exit West* (2017) portray the nativism and 'others' through the lens of violence and power. The subject article analyses the variables of power and violence in the narratives of the displaced persons and how these are employed as strategies of domination of refugees communities in camps? The fiction characterizes how refugees are formed as subjects through violence, clash of forces, power and oversight mechanism by means of digital security technology?

2. Violence and Encamped Refugees

Violence is closely linked with humans since it exists in every social fabric whether civilized or savage , developed or under-developed; even it exists in the realm of metaphysics as wages of sin. Culture, norms and socio-political institutes play a significant role in its justification, legitimatizing and perpetuation. Consequently, it serves different psychological and functional needs in the social fabric as we came across it in daily life from domestic abuse to street crime and from religion to politics. It can erupt in any corner at direct, structural and cultural violence triangle with trickle down effects. When violent structure is institutionalized , direct violence becomes internalized, repetitive and ritualistic and he traced the genesis of violence in the ancient feudal traditions which emanating from privilege of rex gratia dei as a way of kings' final argument (Galtung,1990). Even modern day democracies are characterized as successors to Divine Power, succeeding to and exercising the right to terminate human life through legal executions. Besides, killing and maiming in war too are carried out in name of the nation states, under the slogan of vox populi, vox dei, now the executions are carried out in the name of the people coupled with ideology of the nation-state and theological construct of 'chosen People'. States are seen controlling birth and death by exercising legal authority over women through abortion and child control policies. Galtung (1990) classified and distinguished between direct violence and structural violence. In the case of direct violence, it can be traced back to person; and in the case of latter, it is inflicted structurally and appears as inequal power entailing in inequal chances of life. Both types of violence finds full illustration in Exit West (2017) which is inflicted upon the encamped refugees who are attacked by the violent mobs in London and 'dark London' comprising the refugee camps, is deprived of basic amenities by the government, reducing them to the status of bare life.

Almost every page of *Exit West* (2017) reflects tangible impact of violence on life during wartime, not just the blood and gun smoke of daily bombings but also the silent collateral damage that trickles down. Nevertheless, violence turn out to be more manifest in the scenes of blatant bloodshed wherein militants are portrayed as predators, closing in on the city. The main protagonist Nadia's doctor cousin is literally blown to pieces and the largest remains were his skull and arm. The drug dealer who was selling the drugs on line was executed and afterwards was strung up by his ankle from an electricity pole and his body swayed legs awkwardly until the shoelaces which the executioners used as rope rotted and finally snapped (Hamid, 38). The mother of Saeed was shot dead when she was looking for her lost ear ring in the car; a stray heavy-caliber bullet passed through the windscreen, taking with it a sizeable portion of her head (Hamid,). Moreover, the digital connectivity through internet too is facilitating the acts of violence and the former becomes a threat to humans' freedom to live. Nadia can purchase mushrooms online from a middle-aged man, whose business is made possible due to the internet. However, the man is beheaded and hung by an ankle and put on public display (*Exit West,* 2017). It is his illegal online business which draws attention of puritan militants to him and the internet enables them to identify who he is? It is usual thing in a city which is full of surveillance systems as internet can facilitate the act of monitoring.

The ferocity, horrors and ensuing trauma from war portrayed in the opening scenes of *Exit West* (2017) grip the readers to feel and share the trauma and anxiety of refugees. The main protagonists of the novel feel that expulsion from the native land and detention in the alien country is a kind of violence in itself. Nadia after having consented to accompany Saeed during the migration, Saeed knew that by making such promise she was in a sense killing herself. "… but that is the way of things, for when we migrate, we murder from our lives those we leave behind" (Exit West, 2017, p. 98). As Saeed and Nidia's characters develop within the fiction , external pressures emanating from the bloodshed and the looming violence, accentuate their attitudes to sex etc. As Nadia and Saeed were working with the lot of displaced people in different camps at the outskirt of London commonly called as London

Halo, the distance that has started growing between them only surged rather continued to divulge the degree to which personal lives are amenable to political settings. Every time they moved from camp to camp they begin to view each other in a different way and found themselves transformed.

The novel portrays that immigrants are victim of violence not only in their home towns which they left to evade ill-treatment and tyranny. There was no twist in their fate as even after reaching Mykonos, they were assaulted and wounded by the locals. They felt them secure having spotted the nearby guards but to their amazement the guards instead of fending the refugees from violence were assigned to fend the doors opening in the affluent western nations. Militants who belonged to their country entered and attacked the citizen of Vienna and this attack sent a panic wave in their camp. Resultantly, leaving the immigrants confounded and shocked unable to decide that whether to endure or flee the situation. They were hardly left with any option as homines sacri either to endure violence in the host country or to face oppression at the hands of militants in their native country. Nadia and Saeed were conscious of the fact that there was no possibility of going back as all doors in their native city leading refugees to the western nations were spotted and exposed to the militant organizations. those who planned to return back through these doors were fated to meet the ruthless death at the hands of religious fanatics controlling the city.

When the displaced persons were attacked by the Londoners, they had no relief from violence; the locals in Britain treated Nadia as an alien and an associate of savage community, targeting the devastation of host nations' social fabric. In addition, the host countries banking upon the widespread opinions of native population, found moral explanation and validation in starting major attacks against immigrants so as to keep their geographical and racial unity intact. Helicopters and surveillance technology such as drones prowled sporadically and overhead flights too recurrently occurred ; and there were assassinations, rapes and beatings. Since refugees like homo sacer were left shocked, upset and unprotected rather without the guarantee of the protection of life. The daily sorties of the fighter jets, streaking through the skies, screaming a recap to the refugees living in dark London, of the technological dominance of nativist forces. Besides, the fighter jets, the tanks, robots, and drones too were frightening and symbolized an unrelenting efficiency, a heartless supremacy, evoking the dread that a small mammal felt when corned by a ferocious predator- just like a rat before a snake (Hamid, 2018).

The local population and the refugees blamed each other for the violence. There is a discrepancy of a diverse nature, whether violence has to be defined from the dominant groups' point of view (violence as planned and destructive force) or from that of the oppressed (violence as an act of deviance and violation). Violence should have been explored from another perspective that is of an impartial spectator or an onlookers' point of view.

Violence was not a new phenomenon to Saeed and Nadia as they had underwent the ordeal in their native country; and as unnoticed and destitute people they reconciled to their fate. The exposure to violence had emboldened them and they were ready to brace the situation boldly. Nativists in London were supporting wholesale massacre and their frenzy went out of control and it looked as if it would cut through any layers of resistance. They sensed great massacre was in the offing and without any retribution for their killings. Saeed and Nadia knew that violence which was similar that of the militants was in the offing and will subject them under vicious doctrine of bare life and homosacer : a vulnerable and voiceless creatures. Being subjected to the state of exception, Nadia and Saeed contemplated in confusion whether they were better off after having migrated through the doors or they just changed the demography or geography? In fact the altered the basic reality of their bare life continued to be all the same. The natives of the London rendered the construction machinery disabled and demolished the near to completion dwelling units. The violent mob severely thrashed the refugees workers. Unfortunately, mostly there was little reporting of such incidents (Hamid,2017). Consequently, the mere shift of geography and culture cannot change the fate of a homo sacer.

Before wreaking violence, a link between peace of the locals and savage nature of the refugees, residing in the zones of indistinction was to be developed. The writer of *Exit West* (2017) has shared this impression too when the citizen of London are articulating such ideas. The untenanted mansions in the area of Kensington and Chelsea and vacant spaces between Hyde Park and Kensington Gardens are manned by them. Londoners disgusted refugees as a bizarre and vicious tribe, bent upon their devastation (Hamid, 2017) and about this zone were militaries and armored cars, and above in the skies were drones and surveillance copters. Nadia and Saeed felt confused and traumatized as to where next to go (Hamid, 2017). London was drawn into light London and dark London and in

the latter, rapes, homicides and pestering assaults were a recurrent feature (Gheorghiu, 2018, p. 90). London media too sidelined the refugees and typified refugee areas as the worst black holes in the social fabric of the nation (Hamid, 2017). Agamben, (1998) in similar vein shared his belief which was based on German nomos that whosoever destroys the proverbial peace of their social fabric is ,in fact, a beast, bandit and werewolf. Being declared as savages, stripped to more bare life, are pushed into the zones of indeterminacy. Consequently, the development of this rhetoric affords sovereignty as means of moral justification of violence and all sort of cruelty. Agamben (1998) rightly observed that Germans sent Jews to concentration camps after stripping the lather form rationality as it took from them the protection of law. Hence they were placed in 'zone of indistinction' and 'state of exception'. Hamid (2017) seems to have accidentally plagiarized the ideas of Agamben (1998) who held that much of the world has turned as bandit or savage as it is thronged by displaced. The homeless refugees without any national identity and political mass are turning, the world less peaceful, hence they well deserved a place in 'camp'- a real incarnation of state of exclusion.

In 'empty spaces' like camps, normal and due process of law was suspended and what reigned was the will of sovereign. The sovereign will becomes ultimate and is imposed through different means and choices (Foucault named it diverse forms of governmentally) and violence is one of them. Agamben(1998) held that the zones of indistinction are suggestive of state of Nature which lives in the form sovereign .Warrender (1962) while referring Hobbes, he held that people in such situation live in fear of violent deaths . Arendt (1951) questioned can sovereign act always in a responsible way as we have seen the suspension of law and attendant violence and trauma in flouting of international agreement particularly in Cuba at Guantanamo bay and at Nazi concentration camps wherein refugees are rendered stateless person, without any legal identity? In these spaces or 'zones of indistinction,' 'person' cannot be guaranteed human rights mere by virtue of his or her humanity.

The near-absence of conventional governance is always substituted with the alternative mentalities of governance, or 'governmentalities' (Foucault 1991; Dean 1999), as the latter always emerge in camp populations, regulating camp residents' behavior. Consequently, the vacuum of formal power is filled with informal power as camp residents resort to new, informal, and alternative structures of governance, including self-policing and auto-conditioning to keep the peace and order. The readers of the fiction *Exit West* (2017) can view how these governmentalities help in ensuring the daily functioning of the camps and have further inhibited the establishment of formal and necessary structures of governance.

Benjamins' (1921) notion of divine violence revolutionized the very construct of violence   as it toppled all proverbial juridical orders. Divine violence is a zone of indistinction and characterizes an expiatory attribute since it is directed against the total annihilation of all impurities allegedly emanating from homo sacer. With Benjamin's "Critique of Violence" as his guide, Agamben's (1998) analysis of law and its part in the paradoxical structure of sovereignty is of interest. Agamben (1998) discovers the nexus between law-positing ("constituting") and law-maintaining ("constituted") violence. He claims that presently we mostly live under violence of constituted power, which overlooks its roots in law-positing violence and turns sacralized as state power, averting any likelihood of transformation.

Violence and future have very close nexus as it is the projected future of the populace both in the native land of immigrants and those of host governments. According to Povinelli (2011), it is in fact the focus on the future that is a central technique whereby the violence employed by present regimes of sovereignty are justified as a necessity. It is this futurity that is made precarious by forced migration: through the violences that propel people to leave their homes and those violences that subsequently emerge in contexts of protracted displacement. Every single flight of fighter aircraft through the sky, blared a reminder to the refugees in dark London of the technological dominance of their Londoners , of the host government and its forces. They were also frightened through the terrifying means of the digital surveillance, suggestive of an irresistible efficiency and inhumanity (*Exit West*, 2017, p.150-151). From this example above and many more mentioned , it can be presumed that all these forms of confinement can be viewed not only as a restraint to freedom but also as forms of violence forced upon both body and the mind. Futures are not only destroyed by the acts of direct violence that propel refugees to flee their countries and the structural violence that make life more precarious in contexts of protracted statelessness. Although directed at the level of individual bodies, these kinds of violence ultimately target shared social worlds.

Mbembe (2003) held race as an ever-present phenomenon in western political training and practice when it comes

to governing over foreign populations. Similarly, in the fiction *Exit West* (2017), refugees have no respite from violence they are under constant threat of attack by British native mob. The natives treats Nadia as total aliens and affiliates of wanton mischievous violent tribe, bent upon spoiling their social fabric. In addition, the British government, in consonance with popular sentiments found a moral justification in launching major offensives against refugees. "In short , colonies are regions wherein war and disorder, internal and external figures of the political, position side by side or substitute with each other. Likewise, the colonies are the sites par excellence wherein the control mechanism and assurances of judicial order can be withheld – the zone where violence of the state of exception is considered to function in the name of service to civilization (Mbembe, 2003). Bufacchi (2005) in similarly held that insistent propagation of political violence should not surprise as violence has always been the heart and essence of politics. Hobbes remarkably portrayed the pre-political 'state of nature' as a site of violence, wherein everybody is bent upon destroying or subduing each other , turning life lonely, unpleasant and short. Even John Locke (1632) who painted a much rosier picture of Nature state , acknowledged a problematic level of violence, making life awkward and inconvenient. Nevertheless if violence is problematic, violence is solution as well. We avoid the pre-political state of immoral violence by creating a political society under the rule of a central authority that according to Max Weber monopolizes states' right over its legitimate use. In spite of this functional perspective of violence, the force employed by state institutions may be legal and valid even then it still remains violence. And when the state is unable of providing protection to its citizen then private agencies will be dispensing violence and providing security, as it is practiced by Russian mafia (Varese, 2001).

3. Power and Subject Formation
According to Foucauldian construct of power, it is all pervasive and it is everywhere. All relations in the backdrop of the social settings of refugee camps are infused with power because hence all relations such as governmental, individual and familial are in fact power-relations. Particularly, the disciplinary power that infiltrates the social structure subsequently affects subjects individually and bringing the behaviour of population to the prescribed normative standards. Foucault (1977) held that subjectivity or subject formation is accomplished by means of disciplinary technique comprising observational constancy. In the narrative *'Exit West'* (2017) electronic media, internet and cellular phones served as medium of technological panoptic, controlling lives and subjectivity of displaced persons in camp settings. The 'subjectified community' experienced the operation of power through the lens of visibility and monitoring. Surveillance drones and cameras, disciplinary mechanism cellphones, internet, social media and search engines, all server as means of subjectivity. The narrative portrays modern world as digital dystopia wherein people are present without presence (*Exit West*, 2017, p. 40) in the fascination with technological gadgets. Modern technology acts as a tool for subjecting people as it is underscored in tech-savvy novel ' *Exit West*' (Claire, 2019, p. 213). Current digital-age technology allows people to subdue subjects through technological surveillance and media too allows them in their power prolonging strategies. Can people can be considered as independent in the age of technological revolution? Mahon (1995) held this freedom as fallacy as he found that media is creating knowledge which is taken by viewers as granted (Gulfing, 2005).
May (1993) held that truth and power are founding channels whereby people are subjected effectively and enduringly. The refugees in their constant exodus through magical doors, they confront challenges everywhere and they are subjected to power which is constantly fashioning and remodeling their identities. Foucault (1982) theorized power as manifold and dispersed and is the product of social structures and knowledge. He found law as an instrument in the development of power because law combines with power in various places and ways. Since power and resistance go side by side (Foucault,1982) the readers find streaks of resistance on the part of displaced people in the narrative *Exit West (*2017*)*. For instance, the struggle of the militants is defeated by the govt; the civil war characterizes the conflict of discourse among classes, sects and state. Nadia, the main protagonist in the narrative, challenges and resists the social control and authority of family. She is found riding motorbike, dating and smoking marijuana. She in fact, symbolizes resistance against the discursive social structures like religion and social traditions. In the fiction people are subjected and controlled through digital surveillance. The communication technology has taken over the lives rather the daily routines of the displaced. The cell phones of Nadia and Saeed were stuffed with an invisible world as these took them instantaneously to the places both distant and near (*Exit West,* 2017, p.35). The modern digital technology is used in tracing people and story portrayed them as blinking in

the sterile artificial light. An intimidated family in Dubai is captured on three outdoor surveillance feed (*Exit West*, 2017,p.86-87) people are tracked by authorities by means of making visibility a troop (Berggren, 2016). According to Foucault (1971) an individual is turned as an imprisoned person describing, the locus of dissociated self. Subjects in the narrative are found conforming to the disciplinary rules of political authorities. The immigrants are turned into docile bodies through social structures and institution. The institutional structure and social control mechanism guarantee peoples' subjectivity, planned to cater to the political needs.

When power is linked with procedures of physical and social isolation, exclusion diversification , cleansing, reasoning and scientific enquiry, it produces discourses of domination. Mostly in the institutionally based knowledges such as mental illness, crime, education, medicine and sexuality, the rules of classification, truth and falsity, individuality and coherence are laid down. Political governments of the hosts states while using these rules become the very basis of theorizing and operationally defining the standards of normality. This is what is observed and expressed by the mobs in bright London (native area) and dark London for the displaced populations. London media too marginalized the refugees and epitomized refugee as worst black holes in the social fabric of the British nation. (*Exit West*, 2017, p. 126). London was delineated into "light London" and "dark London" wherein murders rapes, and pestering attacks were too frequented in the former (Gheorghiu, 2018, p. 90). Consequently, based upon the on the above normalizing standards, the people (displaced) are labelled as savages or   deviants. Since these normalizing rather conforming discourses are purposefully engrained in the social structures and in the dominant constructs of rationality, knowledge, juridical categories and political power establish inter-woven patterns of control and resultant subject formation.

4. Locating Violence in Territoriality

Foucault's notion of space and power along with Galtung's (1990) concept of violence, seen through postcolonial lens, vividly portray how violence is exercised through space with the help of race, religion and culture. For elaborating his argument further from space and imprisonment, Galtung (1990) in his article "Cultural Violence," classifies "detention" as a form of violence as it threatens "freedom needs" even though in his sense it may amount to physical detention. "Killing," too is a form of violence against the 'survival needs' (Galtung, 1990 p. 292). Galtung (1977) classified it into three distinct categories such as   direct , structural and cultural violence. He defined the direct violence as an event, structural violence as a process and cultural violence as legitimizer of both (Galtung, 1990, p. 294). For explaining direct violence, he generally mentions physical forms of violence such as killing, physical abuse, incarceration and slavery. He draws an instances from Africans who are captured and forced to do menial labor across the Atlantic as slaves. Millions were killed in this process. (Galtung, 1990, p.295). The recurrence of direct violent acts causes them to be ingrained in the social fabric of the captors. He explains the structural violence as discrimination which deems white (people) as master and the black (people) as slave. Consequently, the cultural violence degenerates in racism legitimizes discrimination and physical violence against black slaves (Galtung,1990).The magnitude of cultural violence can be disastrous and permanent because cultural violence works by shifting the moral nature of a wrong act to right or at least watering down its intensity as an acceptable or un-noticeable act . For example a murder committed on behalf of the country is a commendable act whereas done at an individual level is wrong (Galtung, 1990, p. 292). One can observe that in *Exit West* (2017) all the three forms of violence are frequently propagated in the creation of territories and the division of space by employing culture as a tool. Wood (2007) claimed that violence is local or territorial, intertwining notions of power, belongingness, hierarchy and public exhibition of social status (Wood, 2007, p.28). The statement clearly highlights his point as to how territoriality is part of the connection between violence and space; "[t]his may include ritualized demonstrations within a space, thereby signifying control over [a space], or the use of force to physically exclude (or expel) those who violate local notions of spatial belonging" (Wood, 2007, p. 23). Similarly, in *Exit West* (2017), violence is employed to maintain territories, especially by those who are in power. The city Nadia and Saeed lived in, is physically divided into a militant-controlled and a government-controlled area. The occupants who are 'disloyal' to the area they live in can risk being persecuted (*Exit West,* 2017, p. 67). It is clear that here not only a physical space is divided but so is the case with mental space since a person residing with certain side of the city cannot violate the spatial rules of the area and adopts the same beliefs as those on the other side. The novel illustrates

that the idea of 'the righteous' supported by religion that can help propagate violence and create division in space. Hence in the fiction *Exit West* (2017) during a prayer session the preacher in his sermon urged the congregants to pray for the virtuous to arise as victorious in the war but he cautiously desisted from stipulating on which side of the conflict he thought as righteous (*Exit West,* 2017, p. 49). Although the preacher avoided from identifying the righteous side, it showed how religion could act in validating the violence committed by one side of the conflict. The irony lies in the space of a religious site where Saeed and his father go to pray which is supposed to be an advocate of peace but it instead supports the notion that there is "the righteous" side in this conflict who must win, thus encouraging the existence and operation of violence.

This harks back to Galtung's (1990) classification of violence wherein the cultural violence is incited by religion which has great propensity to influence human actions and behaviour at a cultural level. It then manifests itself in the form of structural violence where the righteous and the evil are divided and territorialized ideologically and physically (as in the space of the city). Ultimately, this results in direct violence , including the bombing of buildings and the killing of citizens.

As it has been discussed, this chain could instead be turned around because the violent actions can be justified by the idea and action supported by a religion. Cultural violence upheld by religion is also presented during the time Nadia and Saeed are in London. Here, at the house on Vicarage Gate where refugees from their native country lived , the idea of martyrdom is propagated as the likely end of a path because the right-minded people had no other choice but to follow. It also bonded together migrants along religious principles, mitigating the racial, territorial and linguistic divisions. Here Hamid (2017) questions the divisions in the world full of doors. Notwithstanding, he held such divisions mattered only between those who claimed the right of passage and those who denied it (*Exit West,* 2017, p. 152).

The passage stated above is full of ironies since religions are generally connected with peace, whereas martyrdom signifies that for proving one's allegiance to a religion, one needs to undergo acts of violence , what Galtung (1990) denotes as the opposite of peace. This again reminds us of a form of cultural violence. The proposal to create a group based on those who have faith in the right religion is also problematic and reflects a structural violence which will result in physical forms of discrimination among people.

How would the division based on religion be different from those of race, language or nation? The passage shows that the magical door fails to achieve its presumed goal, which is to bring people together by facilitating their travel, allowing them to live wherever they want and creating a sense of coexistence among them. Instead, the division remains clear as people with the same religion gather in the same house and are prepared to "defend those who sought passage" through martyrdom. The residents of the house collect weapons in cases that they need to defend this right passage, reproducing the forms of direct violence seen in the native land Nadia and Saeed have left.

The novel also shows that the doors cannot dissipate the beliefs in race, language, nation and class. This idea is demonstrated in space through the division of refugee houses. The house where Nadia and Saeed initially settle down in London becomes a "Nigerian house" (*Exit West,* 2017, p.143) as the majority of refugees who reside there are those who are regarded as Nigerians, despite the variety of their cultures and languages (*Exit West,* 2017, p. 134) while people from Nadia and Saeed's countries gather at the house on Vicarage Gate. In the Nigerian house, Saeed feels uncomfortable and fearful for being "the only man from his country" and threatened by a woman whose words he every so often could not comprehend, but those words always made others to laugh at him (*Exit West,*2017, p.146-47). When the woman blocks his passage in the hallway, he stood there, yielded her space and waited till she moved (Exit West, 2017, p.147). The significance of space is indicated through culture how a person from a different country speaking a different language can overawe Saeed who does not have the sense of spatial belonging in this house. The house itself stands as a symbol of separation, which still persists among the refugees and it is manifested in Saeed's fear of violent actions from the woman and other men in the house. Another worth noting thing is factor which backs the division of houses based on nations is violence from "the nativist," those who claim to be native to London. Their formation is for the purpose of "reclaim[ing] Britain for Britain" (*Exit West*, 2017, P. 132) and violent acts are employed towards the refugees to clear them out from London's space which nearly results in "the battle of London" (*Exit West,* 2017, p. 159). Nadia and Saeed were physically attacked by the native mob who thought

Nadia as a stranger from violent tribe (*Exit West,* 2017, p. 131). Refugees huddle together because of fear. London is being zoned into dark and light London, the former the space where refugees reside and the latter that of the natives. The names of the two zones are both literal and symbolic. In the first sense, dark London suffers from lack of electricity which is taken away by the authorities, leaving darkness to cover the area at night. In light London, however, the electrical light during night time highlights its privilege over dark London. Facilities are operated normally and people are free to travel on trains, the fact that they can feel and hear the trains which continuously reminds the couple and other refugees of their status as secondary citizens According to Galtung (1990) it is a kind of direct violence against identity needs . This status bars them from the benefits of facilities which the city provides. In a sense, it means that there are certain spaces in the city which they cannot access, making them experience the act of expulsion, yet another form of direct violence which is concerned with freedom needs (Galtung, 1990, p. 292). It can be seen that these forms of direct violence incited by the structural violence of space, discrimination, masquerading as a usual act of zoning of a city to create territories. This, in turn, is being justified by the ideas of nationalism and racism at the level of cultural violence. Therefore, dark and light London symbolically reflect a sense of hopelessness and optimism, as well as a sense of incarceration and freedom, which distinguish the two zones of London. The zoning does not only reduce the refugees to secondary citizens but it also aims at eradicating their existence. Inevitably, dark London becomes invisible without the light, which strikingly resembles Edward Said's (2004) description of South Africa in 1991 wherein one can drive from Cape Town to Stellenbosch, roughly 80 miles and will not see anything symbolizing black South Africa rather everything is entirely white. The magic was achieved by winding and twisting the road by passing the occasional black population rather rendering it out of sight . There was a method in this madness and one of the ways usually employed by colonialists to brush aside the existence of native people.

5. Conclusion

In human society violence is employed as an essence of politics and finds a justification through socio-cultural norms. Since being an integral part of human nature and closely interwoven in social fabric; violence may break out at anytime and anywhere either directly or indirectly at socio-cultural level, affecting the normative behaviour of individuals both individually and collectively. Apart from killings and bloodshed, suspension of civic amenities to the encamped population, expulsion and state of exceptons and unequal structural opportunities are contrivances of direct violence. It is seen operating in close connections with the constructs of power, bare life, sovereignty, governmentalities and space and thereby reducing the displaced persons to the status of homines sacri as defenseless creatures entailing in their soft subjection and furtherance of political objectives.

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