



**RESEARCH PAPER**

**Enigmas of Deterritorialisation: Interplay between Home and Exile  
in Tarar's *Lenin For Sale***

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The objective of this study is to show that by deterritorializing this national subsistence, the exiles encounter inescapable enigmas of deterritorialization which are difficult to comprehend. Fixed origins come into question, homes become provisional and identities fluid. The deterritorialized flux which they encounter in the resettlement phase leaves the people in limbo. The spatial dislocation alters the platitudinous concept of home into a mere imaginary construct. Tarar's *Lenin for Sale* probes deep into the lives of Pakistani characters whose confrontation with the consumerist dystopia goads them to reconfigure their lives by submitting to the capital. After the dismantling of their ideological leanings, they feel increasingly nostalgic for their native land. They return for the love of their land but it refuses to recognize them due to their exposure to the foreign land. The present study is supported by theoretical confluence of Edward Said and Avtar Brah who critique the fixed origins and study home and exile both materially and metaphorically. The findings of this study show that the exiles suffer from the baffling aftermaths of deterritorialization when various notions of home are questioned.

**Introduction**

This research foregrounds the contrapuntal vision of exiles, their apprehension of deterritorialization as simultaneously creative and ambiguous phenomenon, their ontological adjustment and nostalgia as a formative experience. By identifying the enigmas of deterritorialization, this research represents a blend of local and global which is a significant aspect of exilic cosmopolitanism. This anticipatory flight which persuades the exiles to deterritorialize the national borders causes unanchoredness in their lives. The ways those exiles adopt to cope up with the deterritorialized flux are important to note. The dislocation results in various unsettled conflicts. One among them is the ruptured sense of home.

Contemporary debates regarding deterritorialization and transnationalism demand a reimagination of the lives of expatriates beyond fixed origins to the host versus home country where “exile is predicted fundamentally on the existence of distinct nation states” (Zezeza, 2005, p. 11). With his focus on the holistic conception of exile, Said digs deeper into its existential and metaphorical aspects. Although Said explains exile as a political condition inflicted on marginalized people, it is still interchangeable with other forms of diaspora such as refugee, expatriate and immigrant due to its immense elasticity. “In practice, however, these terms are now often used interchangeably to refer to people displaced from their original home, even when they leave it willingly” (Barbour, 2007, p. 293). The space of exile creates an unsettling force. Avtar Brah problematizes the concept of home by presenting a critique of fixed origin. Tarar's *Lenin for Sale* has all the above-mentioned points and it displays the problems that follow dislocation and dispersion as a result of deterritorialization.

The work under study *Lenin for Sale* is authored by Mustansar Hussain Tarar who is an iconoclastic Urdu writer, known for his travelogues, novels, short stories and columns. He has written several ground breaking novels including *Bahhao (Flow)*, *Raakh (Ash)* and *Khas-o-Khashak Zamane*. His first translated novel is *Lenin For Sale*, which marks his entry into the world literature. He beautifully describes the journeys of his characters and lays bare their psychic processes under the confluence of various narratives that shape their journeys. “The concept of deterritorialization is understood as describing the displacement and dislocation of identities, persons and meanings with the moment of alienation and exile located in language and literature” (Brah, 1996, p. 200). Tarar’s novel named *Bahhao (Flow)* has recently been translated by a renowned professor Dr Safeer Awan who has named novel as *Sorrows of Sarasvati*.

## **Literature Review**

Exile and Home have become most repeatedly used terms in the literary debates ever since the process of human migrations has increased in this era of globalization, cosmopolitanism and internationalism. The review of existing literature has emphasized that the transnational journey of an individual brings with it certain cross-cultural challenges. Some exiles believe in assimilation, while others suffer from cultural clash. In this process, their identity undergoes various shifts. Their concept of home also changes as it no longer remains a homogenous concept.

## **Reformulations in the exilic perspective**

Considering exile as a multidimensional and bilateral phenomenon, various writers have made several attempts to understand exile in its broader existential sense. Therefore, they have started addressing the problematic ideas of cross culturality/cultural purity and home/exile. Exile is a multilayered concept. Muhammad Safeer Awan has unraveled the layers of meanings associated with the idea of exile. He has discussed exile both as an involuntary constraint and as a voluntary act or state. “Exile is often juxtaposed with escape – the yearning to redefine one’s identity or to live out an imagined life elsewhere” (Awan, 2013, p. 7).

Exile be it voluntary or involuntary is both productive and enigmatic. Although exile has multiple meanings but the theorists of exile have considered both the states as disoriented, fragmented and disillusioned. Similarly, exile for David S.

Morgan is both traumatic and enabling. Morgan captures two impulses in Saidian exile. The first impulse is that of exilic loss. Primarily it is the loss of home. The second impulse which focuses on the more productive aspect of exile is that of exilic emplacement. The exilic people can be the part of new community formations but despite developing those new bonds and relationships “the exile is aware of their ultimate provisionality” (Morgan, 2009, p. 167).

The holistic view of exile allows us to study works of different displaced, migrant and gallivanting writers. Amit Shankar Saha holistically views exile to study the displaced existence of writers. The holistic definition of the term exile includes “migrant writers and non-resident writers and even gallivanting writers who roam about for better pastures to graze and fill their oeuvre” (2009, p. 186).

### **Literary Reflections on Home**

Like Exile, home has become a problematic concept. In this disjunctive globalized era of migrations, the notion of ‘Home’ is no longer related to fixity rather it has become a damaged and scattered concept. A famous novelist V. S. Naipaul portrays his own exilic experience through the character of Mr. Biswas, who struggles to make sense of home. He experiences alienation and homelessness. This novel pictures the disturbing experiences of indentured labor, who suffer from alienation and homelessness as a result of displacement. Mr. Biswas struggles to build a house to secure a place for his family. He thinks that house stands as a symbol for personal independence. During his journey, he realizes that “Home is at once material and imaginative...” (Dash & Chetia, 2017, p. 194).

In the same way C. Neelima (2014) explores the concept of home and belonging in the works of Bharati Mukherjee and shows the characters who determine to form new identities and reorientate their sense of belonging. Neelima observes that the concept of home is now understood beyond the geographical entity and includes “other variables such as memories, relationships and cultural signifiers such as food and rituals” (p. 33). In this way, an intricate dichotomy of home and exile is created which results in the feelings of nostalgia.

### **Aftermaths of Dislocation**

In this era of increased migrations, dislocation has become an important theme of literary works. Writers set their novels in multiple places to give the idea of rootlessness and show the struggles of immigrants to acculturate themselves in the new environment. Most of the writers have unveiled a psychological endeavour to make sense of the distinct worlds while the immigrants face nostalgia. P. Nainar Sumathi (2013) discusses the cultural dilemma and identity crises in the work of Chitra Banerjee. Being an immigrant writer, she gives a nuanced picture of an immigrant Anju's life, who flies to America after her marriage. The emotional rupture of Anju is intensified due to her loneliness. “The novel delves the psyche of dilemma and uncertainty” (p. 5).

Kiran Desai is another important diaspora writer from India. Her novels usually tell the life experiences of immigrants who are in continuous struggle to settle in the foreign lands. Desai narrates all the difficulties faced by immigrants. She unveils a psychological endeavor to deal with distinct worlds and discover a new

identity. "They are always in a quest to overcome the vacuum feeling which resulted from diasporic dislocation" (Lobo, 2017, p. 180).

### **Theoretical Framework**

This research uses the theoretical paradigms of Edward Said and Avtar Brah to study the intricate interconnections between home and exile by probing deep into the lives of people who leave their country by an anticipatory flight. They encounter certain enigmatic issues in the resettlement phase in the foreign abode. In *Reflections on Exile and other essays*, Said (2000) theorizes the dialectics of exile. Brah (1996), on the other hand, criticizes the fixed origins and provides a nuanced understanding of the concept of home in *Cartographies of Diaspora: Contesting Identities*.

Keeping exile as the central metaphor of his writing, Edward Said explains the dialectics of exile by unraveling its various temporal, epistemological, spatial and existential aspects. Exile is the pivotal trope of the literary production of Said. Said holds the potential of probing into the most problematic questions of this globalized age: the politics of cosmopolitanism, the contradictions of past and present, the poetics of exile, the local and the global, capitalism and nationalism. Said's work is a normative account of how one should respond to the condition of exile. "Said holds that exile can foster a scrupulous subjectivity, independence of mind, critical perspective, and originality of vision" (Barbour, 2007, p. 295). He uses exile as a symbol to communicate his understanding of the world. "Thus both the new and the old environments are vivid actually occurring together contrapuntally" (Said, 2000, p. 148). Said (2000) theorizes the experiences of a person whose life is decentered when he leaves his homeland. He holds that one can never overcome the sadness of exile as it creates a fissure between individual self and its actual home. "It is the unhealable rift forced between the human being and the native place..." (p. 137). Resultantly, the exiles suffer from the psychological crises.

Methodologically, in an attempt to debunk the notions that associate the critical concept of home with a fixed territory, Brah criticizes the fixity of origins and formulates a definition of home. For Brah (1996), home is only a mythic place in the imagination of dislocated and deterritorialized people. She also names home as the "lived experiences of a locality" (p. 188). Avtar Brah theorizes the trajectories of expatriates and exiles by giving a nuanced perception of the conditions under which the dispersal occurs. Their situatedness in the place of settlement is the central point of focus for Brah. Viewing its mutiplacedness in the diaspora imagination, Brah formulates an innovative definition of home, "home: is a mythic place of desire in the diaspora imagination" (p. 188).

To encapsulate, it can be said that Avtar Brah and Edward Said provide a conceptual grid to understand the problematic concepts of home and exile. By applying their theoretical concerns, this research shows that how deterritorialization is seen as a compelling idea and it latter on becomes an enigma as various illusions are shattered and various notions of home and identity are questioned.

### **Analysis**

The exilic impulses, voluntary exile, exilic sensibility and deterritorialized double consciousness of exiles etc are the various dimensions analysed and studied in Tarar's *Lenin for Sale*. This novel has been analyzed from the exilic lens provided

by Said. To capture the changing notions of home, Avtar Brah's slant on home is applied.

### **Exilic Impulses in *Lenin for Sale***

By contextualizing the story in the backdrop of the fall of Berlin Wall which is marked by disintegration of the Soviet Union and inevitability of the global flows, *Lenin for Sale* is the narrative of Pakistani characters Zaheerudin Inqalabi, Arif Naqvi, Musafa Islam and Sardar Qalib that voluntarily choose exile to live in their ideological abode which they call "red paradise"(Tarar, 2017, p. 9). Their desire to erect a utopia goads them to transcend all the native ties. The impulse behind their dislocation is search for a better future. They want to become the part of a society that will address their ideological commitments and will provide them opportunity to work in their desired system. There were many "Africans, Asians, South Americans who had abandoned the identity and beliefs of their ancestors to settle in the 'Empire of the Workers' longing for the coming of a red dawn" (p. 10).

The narrative takes us back and forth from past to the present to show that they were really happy with their decision in the beginning. They rarely thought of their native land and considered the foreign land as their own. But after the collapse of their ideological leanings, their confrontation with the consumerist dystopia destabilizes their sense of home. Tarar says that "the termites of economic decline hollowed out the pillars of that great temple of the Soviet Union so that it suddenly became tumbling down" (p. 66). As the system collapses, their nostalgic sensibility keeps on reminding them of their native homeland and thus becomes the cause of incessant anxiety.

### **Deterritorialized double consciousness of Exiles**

The exilic sensibility is the metaphor for the deterritorialized consciousness of the exilic subjects. Double consciousness evokes a concept of belongingness and illustrates the consciousness of an individual who is caught between two distinct worlds and pluralistic cultures. The consciousness of an exilic subject is split when the pull of the native land continuously disturbs him through his memory and his performativity in the alien land continuously reminds him of his displaced existence. The exilic people possess a double consciousness and "they are fully self-reflexive, ambivalent and cosmopolitan nomads..." (Dayal, 1996, p. 49). The initial lines of the novel truly encapsulate the crippling sorrow of an exile – Zaheeruddin. The person who is introduced in the beginning of the novel is subjected to double consciousness. His absolute disillusionment upon the shattering of his dreams makes him long for his past. He is always lost in the memories when he would chase sprites in Burewala. He remembers his past so often that he starts feeling the presence of sprites in Moscow. Sprites become the symbol of his split consciousness and true nostalgia. Although he is psychically in an alien abode but mentally he is somewhere lost in Burewala.

### **Voluntary Exile**

By narrating the story of transnational characters, Tarar shows how the people voluntarily choose exile by breaking "barriers of thought and experience" (Said, 2000, p. 147). The characters of this novel voluntarily choose exile and thus "are

cut off from, their roots, their land, their past" (Said, 2000, p. 142). *Lenin for Sale* is a genuine study of people who are caught in the complexities of exile. Tarar observes the repulsions of exilic displacement as well as its attractions by giving the story of Zaheeruddin. In order to unveil the impulse behind Zaheeruddin's dislocation, the writer takes us back to the days when Zaheeruddin was a young ordinary student. In those days, Soviet embassy extended opportunities for the children of trade union leaders and specifically revolutionaries. One such offer from the Soviet embassy proved to be a golden opportunity and Zaheeruddin decided to take an anticipatory flight to Moscow. Zaheeruddin could not do well in university but learned Russian language in a really short time. "Such facilities were extended by Soviet embassies not just to the children of revolutionary and trade union leaders and sympathetic communists in Pakistan but all over the world" (Tarar, 2017, p. 11).

Another character who himself chooses dislocation by leaving his homeland is Mustafa Islam. Tarar also portrays the character of his gypsy daughter to affirm the exilic situation of Mustafa. Although he himself chooses exile yet he is suffering from the condition of "terminal loss" (Said, 2000, p. 137). Both father and daughter are caught in a complex web of transnational world. He left his house in Koocha Kamangaran and made home in Budapest at a time when socialist philosophy was dominant in Russia but when the times change and socialism is swept away by capitalism, Mustafa is seen lost. "The achievements of exile are permanently undermined by the loss of something left behind forever" (Said, 2000, p. 137).

Thus, Tarar successfully portrays that exile be it voluntary or involuntary leaves the people in unsettled conflicts. Their self-consciously made decision leaves them in dilemma. They are caught in various unsolved mysteries of voluntarily chosen exile.

### **Deterritorialized Flux: Undesired Choices**

The exiles have to take certain unwilled decisions and make some undesired choices when the realities of the alien land turn out to be really different. Zaheeruddin is not able to overcome the havoc of capitalism and he adopts the capitalistic modes of living. He starts the business of melting the statues of Lenin. On the insistence of his friend Waris Chaudhary, he is ready to sell his ideological gods. This is the point in the novel which refers to the title of the play and to the emotional disintegration of Zaheeruddin. Zaheeruddin buys three bedrooms spacious flat but such unwilled decisions leave Zaheeruddin in a dilemma and he starts suffering from unhealable pain. Bhaumik is of the view that the dislocated characters encounter the multicultural reality of the alien world. He sheds light on diaspora consciousness and affirms that the exiles "are shown at emotional transit point" and from displaced and deterritorialized position "they attempt to measure the disjunctive and persecutory paranoia" (2015, p. 54). His fractured and ruptured condition can be seen from his own words that he says to his friend Waris. "Waris, we who were the heralds of a glorious future, have become prostitutes and pimps for the capitalistic order" (Tarar, 2017, p. 68).

Thus Tarar shows that the deterritorialized flux, which refers to the change that exiles have to encounter after dislocation forces him to take certain undesired decisions which leave him in dilemma.

### Exilic sensibility: Nostalgia and Ancestral Impulse

Said delineates the sensibility and consciousness of exiles by calling their position a decentered one. The exiles leave the native land and suffer from the nostalgic impulse to revisit it. The anguish of deterritorializing the familiar setting and becoming the part of alien land leave the exiles existentially rootless. They become the part of a new environment but everything in the milieu occurs “against the memory of these things in another environment” (Said, 2000, p. 148). They feel ashamed to accept that in the pursuit of the unaccomplished dream they have abandoned their native land and its green oasis to adjust in the frozen land. But when they saw their dream shattering in front of their eyes, certain unavoidable circumstances caused them to visit their native land. “They had been unfaithful to their native soil because of a red dream. Going back was like admitting defeat, something to be ashamed of” (Tarar, 2017, p. 159).

Deluded by his dreams, Zaheeruddin feels a psychological necessity to visit his native place. The increasing flow of free market removes every mark of socialism from Russia. He thinks that the warmth of his native soil would lighten the fire igniting his soul but he returns only to know that capitalism has spread its roots in Pakistan too. “And when at last he was blessed with comforts he suddenly started longing reminded sprites of Burewala dumped everything and took off” (Tarar, 2017, p. 187). Zaheeruddin is caught between the two worlds. The most gripping episode in the course of Zaheeruddin’s journey is that point when he finally reaches Burewala to see the milk weed plant sprouting but to his surprise that waste land which grew many milk weed plants has been populated by human settlements. He returned for the love of his homeland but the change had effected it too. Brah observes that the dislocated people have “the imagery of traumas of separation and dislocation, and this is certainly an important aspect of the migratory experience” (1996, p.190).

Arif Naqvi is another important character in the work under study. He is displaced and rootless not knowing anything about his final abode. The irresistible desire of deterritorialization results in homelessness. It seems as if there is something missing in his life. “The leit motif of diasporic life is rootlessness, quest of identity, sense of isolation and extreme loneliness” (Chowdhary, 2018, p. 169). When his ideological system crippled down his nostalgic sensibility tormented his psyche. While reading newspaper, he quickly flickered the pages so as to read any mention of his home country Pakistan. When he was young and his spirits were high he started considering himself a German but he realized that a foreigner always remains a foreigner no matter how passionately he accepts the foreign land. “And now he realized that no foreigner is accepted as a son of the soil” (Tarar, 2017, p. 94). He used to perform on revolutionary tunes with his friend Agha Arjuna but later on became a pop singer in the new system. The novel highlights the cultural predicament that he faces in the host land. The novel shows the dual position of exiles “their quest to stick to their own cultural beliefs and customs steadily imbibes the cultural ways of the host country” (Jain, 2018, p.20).

### Problematizing Home

In the context of deterritorialization or displacement, Home is now interpreted in terms of routes instead of roots. *Lenin for Sale* allows us to see home as a damaged concept and portrays the return of the natives. The four main characters

separately go to the Soviet Union and set up homes in Budapest, East Berlin and Moscow. They see the environment of the alien land suitable to pursue their ideological activities. They raise slogans with other communist volunteers. Tarar beautifully explores the journeys of these characters simultaneously affirming their ties with their native soil.

Saldanha observes that when people are dislocated “they inevitably become involved in the process of setting up home in a foreign land” (2019, p. 889). Their wives are Russian. Their children are of mixed race. They accept the alien land as their home but after some years, they realize that the alien land does not accept any foreigner as its native. They, then continuously feel nostalgic for their native land. They wanted to see a system that would stand against the capitalistic order but they become disillusioned when Berlin wall is disintegrated. Everything changes in front of their eyes. They can do nothing except for accepting that system willy-nilly. They then think that they came to see the rule of socialist system that would give strength to the rule of workers but they end up witnessing capitalism.

Zaheeruddin fluctuates between the alien and native land. His nostalgia for home takes him back to his home. He visits his house in Burewala at dusk. He goes to the disintegrating quarters. He sees the tattered postures of Lenin and Marx on walls. The torn postures are reflective of the lost past. Although he knew that there is no one to welcome him in Pakistan but still he came here to visit his home and chase a sprite. Zaheeruddin's life has become “messed up, confused, unsolvable” (Tarar, 2017, p. 204).

Another important character seen wandering in search of his ancestral home is Mustafa. Tarar strengthens Mustafa's displaced position by introducing his gypsy daughter Gina Islam who loves to travel and explore new areas so that she may learn new tunes. Her gypsy spirit takes her to Pakistan to see the cultural dance of the area of her forefathers. She then tells the reason behind her departure from Budapest. She sees the house of her father in her dream. Her father gives her an address and wants her to visit his house. Having that address in hand, she goes to Koocha Kamangran. Surprisingly, she finds that home which she repeatedly sees in her dream. “My father Mustafa Islam was born in this house” (Tarar, 2017, p. 32). Mustafa then goes to see his house with Arif. He thinks that Gina must be waiting for him in the house. When he is unable to find Gina he comprehends that she might have gone to attend a musical event. He asks Arif to come inside. A silence prevails everywhere. This silence affirms that both of them have returned after a long time. Then suddenly Mustafa says, Arif “We left our homeland to chase after impossible dreams” (Tarar, 2017, p. 169). He also meets his brothers who had become well established businessmen by then. When Mustafa goes to surprise her daughter, she leaves Pakistan. She takes a flight from Lahore to Budapest so that she can surprise her father but she does not find him because he has left for Pakistan. Her mother tells her that your father has gone to Lahore to meet you. Her mother tells her that “there is a gypsy spirit inside him which gives him no peace” (Tarar, 2017, p. 99).

Mustafa goes to Pakistan because his nostalgic pull and ancestral impulse takes him back but he realizes that home does not only stand for nostalgic memories rather home is the place where someone waits for you, where people recognize you as their own. With a heavy heart Mustafa tells Gina that his ties with his native land have been lost, and his relationships have vanished. He feels estranged as his relatives do not feel any affection for him. The conception of Mustafa can be



interpreted under Brah's idea of home who considers it to be "a mythic place of desire" (1996, p. 188). Mustafa describes his understanding of home: "I realize that home is just an illusion" (Tarar, 2017, p. 248). For an exile and a diaspora, home is merely imaginary.

Arif Naqvi is described as a helpless nomad. He left his native country with a motive. His desire was to witness the red revolution but with the rise of capitalism, he felt estranged in foreign abode. "He did not belong to those in whose land he had settled abandoning his own..." (p. 25). The moment of realization in his life comes when he feels estranged even in his home country. After the loss of his dreams, he returns to see his native city but he does not find any familiar face. Tarar comments on his situation by saying, "Caught up in this globetrotting, Arif Naqvi was going to pot" (p. 23). From their deterritorialized position all the characters seem asking the question posed by Brah "When does a location become home?" (1996, p. 190). A person can claim a location as his home if he feels belongingness. She emphasizes that home and belonging are problematic concepts for a dislocated individual. Brah's assumption of home being a mythic place is affirmed when all the characters of this novel return to see their territory. Although they have returned but this is temporary. Their long term stay in Russia has become the part of their lived experiences. Brah says that the geographical territory of a person is often termed as his place of origin but for deterritorialized individual there is no origin. Hence, home for Brah is not a place where a person can return "even it is possible to visit the geographical territory..." (1996, p. 188).

Tarar beautifully describes their individual journey changing and reassembling into one collective journey. Brah thinks that for displaced characters "individual and collective memories collide, reassemble and reconfigure" (1996, p. 190). "But their lifelong tortuous journey was in vain" (Tarar, 2017, p. 230). Zaheer says "Mustafa Islam in Budapest, Arif Naqvi in Berlin and you in Moscow are travelers on the same boat" (p. 228). When all of them share their predicament, they realize that they have similar experiences. They all have ruptured and rootless subjectivities.

It can be commented that the dislocated existence of the exilic characters and their continuous fluctuation between native country and foreign abode clearly affirms that they have become rootless and considers home a mythic place of desire.

### **Contrapuntal vision of exiles and multi-locationality**

Edward Said uses the term contrapuntal to show the pluralistic vision of exiles. Exiles have an exposure of two different environments. They are bicultural nomads who have an understanding of cross cultural interactions. They are transnational individuals who do not have a stable conception of home and identity. They are aware of their dislocated existence since their nostalgic pull continuously reminds them of their native home. "Thus both the new and the old environments are vivid, actually occurring together contrapuntally" (2000, p. 148). Zaheeruddin is a decentered and bicultural exile who has a contrapuntal vision. Mustafa also has a transnational vision since he himself is a displaced exile and also a father to a gypsy daughter and husband to a foreign wife. Although he is a Pakistani but he left his native land to be a part of the alien society. For Mustafa home is not a platitudinous concept but just an illusion. He realizes that he is not needed in Pakistan. His relatives

have become indifferent to him. Arif Naqvi is also a part of two simultaneously existing worlds: one in reality and the other in imagination. He was a strange actor who had strong ideological leanings so he used to perform on the revolutionary songs. He then adopted the capitalistic modes of earning money and became a pop singer. In order to adapt himself to the new environment, he loses his individuality. He feels alienated in the foreign land. He returns to Pakistan but still feels estranged. They have a decentered and ruptured life. When the exiles try their best to get accustomed to their life "then the unsettling force erupts anew" (Said, 2000, p. 149). To summarize, all the characters of this novel have contrapuntal awareness of reality since they are the part of two distinct worlds.

## **Conclusion**

To encapsulate, it can be said that there is no journey in the world which is commonplace. Every journey is unique in its own way and exilic journey is one of such journeys. Tarar employs the metaphor of journey to show various unsettled conflicts and unresolved mysteries of exile. This research applied the Saidian notion of exile and Brah's conception of home to foreground the complex interplay of home and exile. Through the lens provided by Brah, this research proved that home is not a fixed and platitudinous concept. The exiles leave the native ties by taking routes to a distant place. During the course of their journey they realize that home is a mythic place of desire. By using Brah's idea of home this research has put into question the fixity of origins to show the exiles caught in the complicated web of transnational world. With his diverse experience, Tarar has portrayed the characters who allow us to study exile in other than the traditionalist notions of forced migrations. With the help of Saidian insight, this research showed that the people who chose exile by choice also suffer from its unsettling power. This research has qualitatively analyzed the text *Lenin for Sale* with an impulse to deconstruct the phenomena of deterritorialization and dislocation. This research has attempted to show the exilic journey by showing that the deterritorialized characters surpass the barriers of experience to become the part of transnational world which diminishes the boundaries between local and global but their experience of two contrasting environments leaves them with some unanswered questions. The work under study aptly explores the exilic journeys to highlight the fact that exiles face certain enigmas of deterritorialization as their notions of home are challenged. All the characters have been truly shown caught in the complex interplay of home and exile.

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