

Traversing the Interstices: The “Doors” in Exit West through the Lens of Homi Bhabha’s Third Space Theory

Wenhui Huang^{1,a}, Meng Chen^{2,b}

¹FLYTEK English Training Center, Xiongchu Campus, Wuhan 430000, China

²School of Foreign Languages, Minnan Normal University, Zhangzhou 363000, China

Email: ^a2990965063@qq.com, ^b372081218@qq.com

How to cite this paper: Huang, W. H., & Chen, M. (2026). Traversing the Interstices: The “Doors” in Exit West through the Lens of Homi Bhabha’s Third Space Theory. *Literature, Language and Cultural Studies*, 4(1), 61 - 70. ISSN Print: 3079-5095; ISSN Online: 3079-5109. <https://doi.org/10.63313/LLCS.9127>

Published: 2026-01-30

Copyright © 2026 by author(s) and

Erytis Publishing Limited.

This work is licensed under the Creative Commons Attribution International License (CC BY 4.0).

<http://creativecommons.org/licenses/by/4.0/>



Abstract

Drawing on Homi Bhabha’s “Third Space” theory, this article examines the imagery of “doors” in Mohsin Hamid’s *Exit West*. In the novel, “doors” serve as symbolic thresholds to the “Third Space”, thrusting the protagonists into a series of “interstitial” zones and forcing them into arduous cultural negotiation. The analysis of their divergent paths reveals that “hybridity” is not a harmonious fusion but a dynamic construction fraught with alienation and pain. The dissolution of their relationship proves that this identity reconstruction is a painful “rebirth” predicated on sacrifice. While illustrating Bhabha’s theory, the novel also provides a literary reflection on its abstraction through meticulous realistic depiction.

Keywords

Homi Bhabha; Third Space; Mohsin Hamid; *Exit West*

1. Introduction

Against the backdrop of sweeping globalization and escalating geopolitical conflicts, the 21st-century migration and refugee crisis has emerged as a central and unavoidable theme in contemporary literature. Pakistani-British author Mohsin Hamid’s 2017 novel, *Exit West*, is a compelling tour de force that arose precisely from this historical context (Vlagopoulos, 2022). The novel recounts the story of lovers Saeed and Nadia, who, following the outbreak of civil war in their hometown, escape their home and navigate displacement through a series of mysterious “doors”. By employing the techniques of magical realism, Hamid simplifies the arduous physical migration into instantaneous transitions, thereby shifting the narrative focus from the process of travel to the psychological and cultural consequences of displacement—namely, the fracture and reconstruction of identity, and the conditions of survival within heterogeneous cultures (Tosi, 2024).

Post-colonial theorist Homi Bhabha's "Third Space" theory provides a highly interpretive framework for a profound reading of this novel. Bhabha defines the "Third Space" as a cultural "interstice" where binary oppositions between cultures dissolve and new meanings are produced through "negotiation". Furthermore, "hybridity" within this space challenges the notion of cultural purity, emphasizing that all identities exist in a constant process of fusion, contradiction, and admixture (Perfect, 2019). Using the magical "doors" in *Exit West* as a guiding thread, this study argues that the protagonists' journey manifests a series of concrete Bhabbian "Third Spaces"—a cultural negotiation process fraught with anxiety, alienation, and pain. The divergent fates of Saeed and Nadia represent more than a simple romantic tragedy; they are the inevitable result of two opposing survival strategies and identity modes within the context of the "Third Space" and "hybridity". By rendering the hometown as an "unnamed city", the novel universalizes the predicament of global refugees, allowing the narrative to transcend specific regions and nations (Lagji, 2019). Consequently, *Exit West* not only provides a vivid literary illustration of Bhabha's theory but also offers a powerful critical reflection on its abstraction through a meticulous depiction of realistic hardships.

2. Doors as Thresholds: Opening the "Third Space"

In *Exit West*, the central imagery of "doors" embodies the threshold of entry—fraught with violence and rupture—as described in Homi Bhabha's theory. The "threshold" signifies a liminal state at the interface of two cultural systems. In this state, all stable binary oppositions (such as home/alien, past/present) are dissolved, and cultural identities must be reinterpreted through negotiation and translation (Zhang, 2021). Hamid's "doors" transcend mere plot-driving devices; each passage symbolizes a subject's rupture with the past and entry into a traumatic zone that demands constant identity renegotiation. What these doors open is precisely Bhabha's "Third Space"—not a concrete physical location, but a dynamic field. This field emerges from the processes of encounter, translation, and negotiation between two or more cultures. Although fraught with contradiction and ambiguity, this space generates new, hybrid meanings, fundamentally challenging any notion of cultural purity or originary status (Bhabha, 2012). The novel skillfully illustrates the formation process of this threshold. Initially, the "doors" were merely mundane objects. However, as the war intensified and rumors spread, their nature underwent a fundamental shift: "Rumors had begun to circulate of doors that could take you elsewhere... A normal door, they said, could become a special door" (Hamid, 69). The proliferation of these rumors injected an irrational possibility into a functionally determinate architectural component, radically altering people's relationship with their own space. "Most people began to gaze at their own doors a little differently", as these doors "became partially animate as well, an object with a subtle power to mock, to mock the desires of those who desired to go far away" (70).

This “mockery” implies that traversing the door is not a simple liberation, but an entry into a complex realm fraught with the unknown and challenges—the inception of the “Third Space”.

As Saeed and Nadia enter the “Third Space” through the “door” threshold, the novel explicitly reveals the painful nature of this transition. This entry is not a facile teleportation but a ritual marking a definitive turn toward “rupture”, manifested in the protagonists’ double trauma: emotional severance from the past and brutal physical affliction. Bhabha emphasizes: “The articulation of cultural difference may be a process of rupture, and this ‘interstice’ constitutes the terrain upon which cultural meaning is produced” (Bhabha, 2012). The double trauma endured by Saeed and Nadia serves as the concrete embodiment of this “rupture”. First is the total severance on the emotional level, constituting a spiritual “death”. Saeed’s father refuses to leave, citing that “Your mother is here”—a refusal that profoundly reveals the deep entanglement of homeland, memory, and identity; for him, departure equates to a betrayal of a complete history (94). Conversely, for Saeed and Nadia, leaving functions as an act of “active murder”: “When we migrate, we murder from our lives those we leave behind” (ibid). This sensation is not mere nostalgia but a traumatic self-exile, a violent severance of the web of social relations that constitutes their identity. This spiritual anguish represents both the initial assault on the “originary or purity” of cultural identity described by Bhabha (Zhou et al., 2024) and the definitive termination of the old identity prior to entering the “Third Space”. Corresponding to this emotional severance is the equally brutal physical trauma endured during the crossing, which constitutes a ritualistic “rebirth”. The novel depicts this process not as a facile teleportation but as a physical ordeal fraught with violence and pain. Upon traversing, Nadia “indeed... experienced a kind of extinguishing”, and ultimately lay on the other side “cold and bruised and damp... trembling” (98). This extreme physical experience serves as the concrete embodiment of identity deconstruction. Her body becomes a vessel for theory, bearing the searing pain of being torn from one state of existence and cast into another. Thus, this experience, described as “both like dying and being born” (ibid), has at its core a violent stripping of the old identity. The emotional severance and physical tribulation together weave the liminal ritual of crossing the “door”. It signifies not only a farewell to the past but also a thrusting of the subject into the “interstice” described by Bhabha, opening the inevitable prologue to a painful negotiation and reconstruction of identity.

From its physical form to its narrative function, the “door” itself serves as a perfect metaphor for the “interstice” in Bhabha’s spatial theory, ingeniously refracting this theoretical framework. It is depicted as “an oblong of complete darkness” or “an absolute black” (96). As Nadia approaches, she is struck by “the opacity of it, the fact that it did not reveal what was on the other side, and also did not reflect what was on this side”, creating a sense that “it felt to her like a beginning and an end” (ibid),

which precisely echoes Bhabha's characterization of the "Third Space": it is in itself "unrepresentable", belonging to neither the one nor the other, but existing as "something else besides" (Frenkel, 2008). As a pure zone of transition, the significance of the "door" derives not from its featureless interior, but entirely from the very act of "crossing". Through this magical realist device, Hamid conducts a profound "thought experiment". In reality, the refugee journey is fraught with material perils and political obstacles, whereas Bhabha's theory—often prioritizing discursive and psychoanalytic analysis—has been criticized for overlooking the brutalities of economic exploitation and power inequality (Spivak, 2014). By magically dissolving the physical process of migration, Hamid's "doors" construct a narrative world that appears tailor-made for Bhabha's theory. The novel suspends the physical journey of migration to shift its inquiry to this: how does identity transform when the narrative focuses directly on the cultural and psychological states following arrival in a "foreign land"? Consequently, the device of the "door" no longer constitutes an evasion of reality; rather, it serves as a powerful theoretical lens, enabling the novel to concentrate on the core issue of identity "articulation" within the "interstice", thereby concretizing Bhabha's abstract theory into a tangible and contemplative literary world.

3. The Realm Beyond the Door: The Manifestation of the "Third Space"

If the "door" serves as the abstract threshold to the "Third Space", then the Mykonos refugee camp, the London migrant enclave, and Marin County in California—which Saeed and Nadia successively reach—constitute the concrete geographical coordinates and social landscapes of this theoretical space within the novel. These spaces are not tranquil sanctuaries, but rather sites fraught with contradiction, negotiation, and conflict, vividly demonstrating the complex and contradictory attributes of the "Third Space". Their first destination, the Mykonos refugee camp, exhibits the nascent form of the "Third Space"—a field where cultural boundaries temporarily dissolve and new communal rules are spontaneously formed amidst chaos (Parry, 1994). The novel depicts a highly hybrid scene: the camp consists of "hundreds of tents and lean-tos" inhabited by people of "many different complexions and shades of darkness and brownness", who are "speaking a cacophony of tongues" (99). This linguistic and racial plurality renders traditional national identities meaningless here. As the novel states, "In this group, everyone was foreign, and so, in a sense, no one was" (100), which aligns precisely with the core characteristics of the "Third Space": in this space, the inherent "Self-Other" binary opposition is disrupted, and a new mode of identity, rooted in the shared experience of displacement, begins to emerge, catalyzing a new terrain where social rules form spontaneously (Bhabha, 2012). Resembling "a trading post in an old-time gold rush", the camp becomes a site where goods, services, and even illicit trades are

exchanged, forming a provisional economic order. Here, there are “families with an eye on the future” alongside youths “looking out for the vulnerable”; there are “decent people” as well as “gangs of con men” (100). This chaotic yet vibrant state represents an archetypal “interstitial” zone. It is precisely in this “overlap and displacement of domains of difference” that the intersubjective and collective experiences of nationness, community interest, or cultural value are negotiated (Zha, 2011). While this process of “negotiation” is fraught with uncertainty and risk, it also holds the potential to create new cultural meanings.

London, their subsequent destination, presents a more mature yet conflict-ridden manifestation of the “Third Space”: it is internally stratified by cultural differences while externally subjected to constant power suppression and co-optation by mainstream society. When the protagonists inhabit an abandoned mansion in London, this predicament of internal and external beleaguerment concretizes Homi Bhabha’s concept of “ambivalence”. This ambivalence stems from the inherent split in colonial discourse between “mimicry” (the demand for resemblance) and the “stereotype” (the fixation of difference), as well as the resulting tension of being simultaneously “attractive” and “threatening” (Young, 2005). This tension is primarily manifested in the mansion’s internal fragmentation of space. This migrant-occupied mansion rapidly evolves into a microcosm of the global community, where refugees from around the world cohabit; however, this coexistence is far from harmonious. Soon, internal cultural differences began to manifest. Migrants “began to sort themselves” by nationality, gradually coalescing into communities defined by ethnicity. Saeed was drawn to another house occupied by his countrymen, longing to be “among his own kind”. In contrast, Nadia preferred to remain where she was, integrating into a diverse community led by Nigerians. This internal differentiation reveals the complex dynamics of the “Third Space”: it serves as a site for cross-cultural exchange, yet can also devolve into a bastion for reinforcing original identities and resisting cultural hybridity (Soja, 2008). The “ambivalence” of this space reaches its zenith in the power struggle with the external mainstream society (Bhabha, 1983). Situated in “Dark London”, this enclave itself exists in a state of contradiction: it is a tangible social space, yet simultaneously perceived in law and public discourse as a threat—an “illegal” zone destined for erasure. The migrants must not only confront violent attacks by “nativist extremists” but also endure the government’s threats of cutting off utilities and clearing the area by force. Ultimately, under the dual pressures of internal fragmentation and external coercion, the negotiation of space gravitated toward institutional co-optation. The solution proposed by the government was the establishment of the “London Halo” surrounding the city—a ring of worker camps where migrants exchanged labor for shelter, which, in itself, constitutes an institutional co-optation of this “Third Space”: acknowledging its existence while subjecting it to strict segregation and control (Zhang, 2013), which demonstrates

that cultural negotiation within the Third Space remains invariably constrained by the power structures of mainstream society.

While the spatial forms of Mykonos and London externalized the chaos and conflict of identity negotiation, Marin County, California—the novel’s final destination—serves as the terminus of this “psychological map”. Marin presents the mature form of the “Third Space” where its core mechanisms are fully activated; no longer an antagonistic space fraught with external threats, it instead exhibits a quasi-utopian tranquility. Its defining characteristic is that, as external pressures subside, the primary function of this space shifts from an antagonistic arena of survival to a “productive space of enunciation” (Bhabha, 2012). Within this space, new cultural positions are allowed to “emerge”, and latent internal “differences” are entirely “negotiated”. It is precisely the effective operation of this mechanism that endows individuals with “enunciative agency” (Wang, 2016), ultimately catalyzing the complete dissolution of the emotional bond between Saeed and Nadia. The transitions of physical spaces within the novel profoundly mirror the evolution of the protagonists’ inner psychological states and their relationship. The open and fluid camp in Mykonos corresponds to the initial stage following their flight from trauma, where their relationship maintained a unity in facing the unknown together. In contrast, the London mansion—partitioned into different rooms and ethnic groups—precisely externalizes the incipient fracturing of their shared identity and the divergence of their respective cultural-psychological paths. Upon reaching Marin, they ultimately separate physically—with Nadia moving into a room in the cooperative—marking the definitive dissolution of their emotional bond. This geographical progression—from open space to partitioned space, and finally to separated space—resembles an exquisite “psychogeographical map”. It not only vividly charts the dynamic process of identity negotiation but also points to its inevitable trajectory. While shared trauma may forge a temporary alliance, the ultimate repose of the individual soul remains a solitary and divergent quest.

4. Divergent Paths Beyond the Door: Divergence within Hybridity

Within the “Third Space” constructed in *Exit West*, identity “hybridity” is not an automatic process of fusion, but a “cultural negotiation” fraught with individual choice, struggle, and pain. Facing a shared fate of displacement, the protagonists, Saeed and Nadia, nevertheless embark on opposed paths of identity construction; their divergence profoundly reveals the complexity and contradictions inherent in the generation of “hybridity”. While the personality differences between Saeed and Nadia were already evident in their hometown, under the pressures of the “Third Space”, these differences evolved into two fundamentally opposing survival strategies and modes of identity (Kalua, 2009). Saeed’s path is one of nostalgia and a quest for roots. In the novel, Saeed is depicted as being “more attached to his past”, and “the impulse of nostalgia was stronger in him”(94). As he moves further from

home, his attachment to his native culture and religion paradoxically deepens. In London, he actively seeks out communities of his “own kind”, finding solace and belonging in shared prayer and language. For him, prayer transcends a mere familial and social ritual, sublimating into “a gesture of love for what had gone and would go and could be loved in no other way” (201).

From a theoretical perspective, Saeed’s struggle can be viewed as a resistance to “hybridity”. Within the fluid and uncertain “Third Space”, he attempts to re-anchor a “pure” and “authentic” cultural identity to ward off the immense anxiety caused by identity loss (Miao, 2013). His choices highlight the profound psychological distress that the “interstitial” state described in Bhabha’s theory can entail. Conversely, Nadia exhibits greater adaptability and foresight. She “was possibly even more comfortable with all varieties of moving than Saeed” (90). Disapproving of Saeed’s attempts to seek solace among his own people, she prefers to integrate into the eclectic Nigerian community in London, seeking a new foothold through cross-cultural interaction. Her black robe, too, transforms from a defensive tool in her hometown—worn, as she put it, “so men don’t fuck with me” (16)—into a symbol for maintaining personal boundaries in a foreign land; its meaning is thus reinterpreted and redefined. Nadia’s path aligns more closely with the mode of identity formation described by Bhabha: she actively engages in “cultural translation”, “re-historicizing” old cultural symbols, and actively constructing new communities not based on ties of blood or geography (Bhabha, 2012). Her identity is fluid, negotiated, and future-oriented, embodying the possibility of generating new subjectivities within the “Third Space”.

The continuous divergence of these paths of identity construction ultimately eroded the standard foundation on which Saeed and Nadia’s love was predicated, rendering the dissolution of their emotional bond inevitable. The disparity in their choices and the differentiation of their identities were not instantaneous; instead, they were evident from the very beginning and persisted throughout their displacement (Chambers, 2019). In their hometown, Saeed was rooted in family tradition, whereas Nadia was already estranged from her family and living independently. Upon arriving in Mykonos, Saeed sought out countrymen amidst his sense of loss, while Nadia explored the island like a tourist, even befriending a local Greek girl. This rift deepened significantly in London: Saeed found a sense of belonging within a community of “his own kind”, whereas Nadia staunchly resisted such ethnic segregation, preferring to remain within the diverse, Nigerian-led community. Ultimately, in Marin County, Saeed preserved his connection to the past by deepening his religious practice. At the same time, Nadia found a new community and a partner through her work at the food cooperative. The final dissolution of the relationship between Saeed and Nadia was the inevitable result of the divergence of their paths of identity negotiation. Their love had been born of the “dramatic emotions” spawned by the “dramatic circumstances” of their hometown—an

emotional bond sustained by shared external threats. However, once within the “Third Space”, as external pressure shifted into a continuous, internalized identity anxiety, their intrinsic differences were brought to the fore (Zha, 2011); the love that once was could no longer sustain two increasingly estranged “new” selves. In London, the tension between them intensified; Saeed’s growing piety stood in sharp contrast to Nadia’s staunch secular stance. Upon reaching Marin County—a more mature “Third Space” where immigrants formed a majority—they finally parted ways peacefully. As the novel describes, “Signs of deterioration had already appeared in their relationship, and both realized it was best to part ways at this moment, before things went completely bad” (209). This conclusion clearly demonstrates that the “Third Space” is not a “melting pot” fostering the harmonious coexistence of diverse cultures. Bhabha’s “negotiation of meaning and representation” is a process fraught with personal pain and sacrifice. The “hybridity” produced is not a simple superposition or fusion of two identities, but rather “the death of two old identities and the birth of two entirely new, mutually incompatible ones” (Chang et al., 2019). Their separation is precisely the actual cost of generating “hybridity”.

The novel’s epilogue, by depicting a warm yet detached reunion fifty years later, provides the final footnote on the permanence and irreversibility of the new identities forged in the “Third Space”. Fifty years later, aided by technology, they reunite in a cafe in their former hometown. Their conversation is filled with warmth for the past, and they discuss paths not taken: “Imagine how different life would be if I had agreed to marry you” (229). However, these are merely abstract hypotheses regarding the distant past, rather than realistic regrets. Saeed proposes that one day he take her to the deserts of Chile to see the stars, a gentle echo of their shared travel dreams from their youth; however, this proposal resembles more a friendly gesture than a romantic invitation. They finally embrace and part, and “did not know, then, if that evening would ever come” (ibid), which ending powerfully validates that the new identity forged in the “Third Space” is permanent (Wang et al., 2016). They can return to the physical space of the past, but they cannot revert to the self that once dwelled there. The trauma of migration remains an indelible part of their common history; however, this shared past is no longer sufficient to bridge the chasm between the new “selves” they have each become. Ultimately, *Exit West* recounts not merely a simple romantic tragedy but a stark allegory regarding the irreversibility of identity reconstruction within the “Third Space”. The “Exit” in the title, therefore, signifies not only a geographical migration but a definitive farewell to the “past self” (Kowal, 2022). Within the “interstitial” zone of the “Third Space”, once identity has been negotiated and reshaped, it can never revert to that “authentic” past. The reunion fifty years later provides final textual corroboration for this: the subject may return to their physical homeland, yet they cannot reverse the new “self” that has been irrevocably reshaped by the “Third Space”.

5. Conclusion

Through the core imagery of the “door”, Mohsin Hamid’s *Exit West* provides a vivid literary footnote to Homi Bhabha’s theory of the “Third Space”. As a threshold of rupture, the magical “door” casts the characters into an intercultural “interstice”, compelling them to initiate an arduous process of cultural negotiation and identity reconstruction. This study reveals that the “hybridity” and “negotiation” within the “Third Space” presented in the novel are not a harmonious cultural fusion but a painful process that entails subject fragmentation and the dissolution of relationships. The trajectory of the protagonists, Saeed and Nadia, from love to separation, serves as the ultimate testament to this assertion: they could not withstand the immense internal tension of reshaping identity in the “interstitial” zone, and the end of their love is precisely the actual cost of generating “hybridity”. More importantly, through its realist engagement with survival anxiety, identity crisis, and psychological trauma, *Exit West* offers a powerful supplement and reflection on the abstractness of Bhabha’s theory. It reveals that in the current era of accelerated globalization, the diaspora and negotiation explored by post-colonial theory are transcending a marginal condition to gain broader contemporary resonance.

References

- [1] Bhabha, H.K. (1983) *The Other Question: Stereotype, Discrimination and the Discourse of Colonialism*. Screen, 24, 18-36.
- [2] Bhabha, H.K. (2012) *The Location of Culture*. Routledge, London.
- [3] Chambers, C. (2019) *Making Sense of Contemporary British Muslim Novels*. Palgrave Macmillan UK, London.
- [4] Chang, J. and Shi, K.D. (2019) Homi Bhabha: Theoretical Construction Is a Politics of Empowerment—Cultural Dislocation, Diaspora and Identity Politics. *Press Circles*, 1, 14-19.
- [5] Frenkel, M. (2008) The Multinational Corporation as a Third Space: Rethinking International Management Discourse on Knowledge Transfer through Homi Bhabha. *Academy of Management Review*, 33, 924-942.
- [6] Hamid, M. (2017) *Exit West*. Riverhead Books, New York.
- [7] Kalua, F. (2009) Homi Bhabha’s Third Space and African Identity. *Journal of African Cultural Studies*, 21, 23-32.
- [8] Kowal, E. (2020) Immense Risks: The Migrant Crisis, Magical Realism, and Realist “Magic” in Mohsin Hamid’s Novel *Exit West*. *Polish Journal of English Studies*, 6, 22-42.
- [9] Lagji, A. (2019) Waiting in Motion: Mapping Post-colonial Fiction, New Mobilities, and Migration through Mohsin Hamid’s *Exit West*. *Mobilities*, 14, 218-232.
- [10] Miao, Y. (2013) The Implantation and Connotation Evolution of the Concept of “Hybridity” in the Post-Colonial Cultural Context. *Journal of Central South University (Social Science)*, 19, 202-206.
- [11] Parry, B. (1994) Signs of Our Times: Discussion of Homi Bhabha’s *The Location of Culture*. *Third Text*, 8, 5-24.
- [12] Perfect, M. (2019) ‘Black Holes in the Fabric of the Nation’: Refugees in Mohsin Hamid’s *Exit West*. *Journal for Cultural Research*, 23, 187-201.
- [13] Soja, E.W. (2008) *Thirdspace: Toward a New Consciousness of Space and Spatiality*.

Routledge, London.

- [14] Spivak, G.C. (2014) Post-colonial Theory and the Specter of Capital. *Cambridge Review of International Affairs*, 27, 184-198.
- [15] Tosi, V. (2024) Inhabiting a Chaos-World: Refugee Transnational Identities in Mohsin Hamid's *Exit West*. *Il Tolomeo*, 26, 59-76.
- [16] Vlagopoulos, P. (2022) "A World Full of Doors": Postapocalyptic Hospitality in Mohsin Hamid's *Exit West*. *Modern Fiction Studies*, 68, 407-433.
- [17] Wang, W. (2016) On Homi Bhabha's Liminal Space. *Contemporary Foreign Literature*, 37, 122-130.
- [18] Wang, X.L. and Xu, Q.H. (2016) Dialogue across Time and Space: Nabokov's Cultural Identity and Bhabha's Hybridity Theory. *Foreign Language Research*, 5, 145-148.
- [19] Young, R.J.C. (2005) *Colonial Desire: Hybridity in Theory, Culture and Race*. Routledge, London.
- [20] Zha, R.X. (2011) Spatial Turn, Cultural Negotiation and Identity Reconstruction—A Review of Homi Bhabha's Post-Colonial Cultural Criticism. *Foreign Theoretical Trends*, 3, 74-80.
- [21] Zhang, F. (2013) Characteristics and Significance of Homi Bhabha's Post-colonial Theory. *Gansu Social Sciences*, 3, 12-15.
- [22] Zhang, X. (2021) An Analysis of the Liminality and Ambivalence of Homi Bhabha's "Third Space" Theory. *Theoretical Studies in Literature and Art*, 41, 88-97.
- [23] Zhou, G.L. and Li, X.W. (2024) Homeless Homeland: Borderless Art from the Perspective of Homi Bhabha's Post-Colonialism. *Journal of Nanjing University of the Arts (Fine Arts & Design)*, 2, 117-121.