

Abstract

This dissertation attempts to unearth the ways in which literary representation sketches out refugee crisis and the enriched role it can perform in rethinking the crisis. The selected modern literary takes on refugee crisis, *Exit West* and *Red Birds*, purvey unconventional outlooks on the crisis, and such outlooks, it has been argued, not only stand apart from popular representations but also offer potentially remedial additions to the on-going refugee debates. The specific theoretical concepts of Stuart Hall, Victor Shklovsky and Mikhail Bakhtin have been employed to outline the trends of both literary and non-literary representations. In Hamid's representation of refugees, this research argues that a genuine polyphony of refugee narratives, defamiliarization devices and mobile narration have been staged to bring forth the essential universality and speculative totality of refugee experiences. In *Exit West*, not only the issues at home and abroad but also the versatile dimensions—political, economic, social and individual—of refugee crisis have been intersected to convey atypical picture of the crisis from a refugee-centric standpoint. An endeavour has been made to explicate *Red Birds* by unravelling its polyphonic structure and “carnivalized” narrative. In Hanif's literary carnival, the conventional hierarchical order appears subverted to make refugee experiences relatable. By representing refugee experiences as universal and relatable, both novelists negate “otherized” projections of refugees and approach the crisis through “the personal” to set sights on the often ignored striking human perspective, which prompts reader to rethink the dehumanized categories of popular narratives that represent refugees either as “sentimental victims” or as “unwanted invaders.”