

The background of the book cover is a detailed historical illustration in a sepia tone. At the top, a portion of an old map is visible, showing the North Atlantic with labels like 'FRAN', 'NOVA', and 'CANADA'. Below the map, a large sailing ship is depicted on the right, with a fishing net being hauled up from the water. On the left, another sailing ship is visible in the distance. In the foreground, there are several wooden barrels and a small structure, possibly a warehouse or a part of a ship's deck. The overall scene suggests a maritime or colonial theme.

TASTING THE PICKLES OF HISTORY: A POST- COLONIAL STUDY OF BURNT SHADOWS BY KAMILA SHAMSIE

**Authored by
Sadia Komal**



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Abstract

This explanatory research analyses the effects of cultural hybridity upon identity within the field of Post colonialism in Kamila Shamsie's novel *Burnt Shadows*. To highlight the hybrid identity of a postcolonial subject the writer focuses on the different cultures of the world namely the Indian, the Pakistani, the English, and the American. Post colonialism is a specifically postmodern intellectual discourse that consists of reaction to analysis of the cultural legacy of colonialism. It aims at combating the legacies of colonialism on culture. The area of the research is 'Cultural Studies'. Postcolonial world is a culturally hybrid world in which hybridization or the process of culture mixed-ness is always on the move. I seek to apply Homi K. Bhabha's theory of 'Cultural Hybridity' on Kamila Shamsie's novel *Burnt Shadows*. Culture hybridity and identity cannot be separated from one another as there is no concept of the one without the other. By applying the concepts of hybridity, ambivalence and liminality by Homi K. Bhabha it seeks to explore the different factors within different cultures of the world which promote cultural hybridity and consequently exert their influence upon identity.



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By

Sadia Komal

Dedicated
to
My loving and caring
Parents
Who supported and encouraged me a lot
With their affection, resilience, love and diligence.

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All the praises are for Almighty Allah who is the most beneficent, the omnipotent, the omnipresent, and the omniscient, who guides us from ignorance to knowledge and help us in crisis. Without His blessings, it was impossible for me to complete my research.

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Sadia Komal

ABSTRACT

This explanatory research analyses the effects of cultural hybridity upon identity within the field of Post colonialism in Kamila Shamsie's novel *Burnt Shadows*. To highlight the hybrid identity of a postcolonial subject the writer focuses on the different cultures of the world namely the Indian, the Pakistani, the English, and the American. Post colonialism is a specifically postmodern intellectual discourse that consists of reaction to analysis of the cultural legacy of colonialism. It aims at combating the legacies of colonialism on culture. The area of the research is 'Cultural Studies'. Postcolonial world is a culturally hybrid world in which hybridization or the process of culture mixed-ness is always on the move. I seek to apply Homi K. Bhabha's theory of 'Cultural Hybridity' on Kamila Shamsie's novel *Burnt Shadows*. Culture hybridity and identity cannot be separated from one another as there is no concept of the one without the other. By applying the concepts of hybridity, ambivalence and liminality by Homi K. Bhabha it seeks to explore the different factors within different cultures of the world which promote cultural hybridity and consequently exert their influence upon identity.

Keywords: Post colonialism, Hybridity, Identity, Liminality, Ambivalence

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Chapter 1

INTRODUCTION

This research illustrates the effects of cultural hybridity upon the identity in post colonialism era in the light of novel *Burnt Shadows* by Kamila Shamsie. To highlight the hybrid identity of the masses living in postcolonial world the writer mainly focuses on the different cultures of the world like that of Indian, Pakistani, the English and the American. Post colonialism is basically an intellectual discourse that is written in response to the colonial rule and criticizes the cultural legacy of colonialism. It also depicts the effects of colonialism over the cultures of the world that has experienced the colonial rule. This research is cultural study that is hybrid due to the amalgamation of colonial cultures. Postcolonial world is basically a hybrid world where cultural mixed-ness is always on the move. There is applied the approach of Homi K. Bhabha that is related to the cultural hybridity on *Burnt shadows*. The question of hybridity and identity cannot be separated from one another. By applying the concepts of hybridity, ambivalence and liminality by Homi K. Bhabha it seeks to explore the different factors within different cultures of the world which promote cultural hybridity and consequently exert their influence upon identity.

1.1 Literature Review

One of the factors that are aimed to be discussed in this research is to measure the effects of cultural hybridity upon the identity. Before going into the details of cultural hybridity and identity there is need of illustrating the concept of post colonialism that is associated with the identity especially for the individuals living in the ex- colonies. In this regard it is also asserted that the colonialism brought so many cultures close to one another and the result of this post colonialism is that there has emerged mixed-ness among the cultures.

On the other hand the main crux of this post colonialism related to the cultures is that the postcolonial world is the polarized world where there is no superiority of one culture over the other. Similarly there are marks of the one culture over the other in the postcolonial world that is experienced by the subjects of postcolonial world. This is the world that experiences so many cultures at a time and this is to identify the effects of one culture over the other and more than that the effects of this cultural hybridity over the identity of the individual. This research has two dimensions where at first it believes that in the process of hybridization none of the cultures loses its identity and on the other hand it also claims that during this process none of the cultures may claim that it has retained its purity especially in the postcolonial world. In this regard the theory of cultural hybridity presented by Bhabha is apt that supports this research.

1.2 Theoretical Framework

In location of cultures, it is asserted by Bhabha that it is difficult to yoke so many cultures together and more than this it is impossible to make a mosaic of the cultures. He says,

“You cannot just solder together different cultural traditions to produce some brave new cultural totality” (Bhabha, 1994, p. 82). To illustrate this factor more and more it is presented by him that there remains a difference of cultures still even if there is hybridized culture. The space that is emerged during the process of hybridization is called the ‘Third Space of enunciation’ (Bhabha, 1994, p. 37). This space remains always there when there is mixing of one culture with the other. This is the space that creates and forms the cultural boundaries which are contradictory in nature and create a conflictual and ambivalent space. This is the assertion that is apt to put on the representation of cultures of the characters of the novel *Burnt Shadows* where the characters are victimized of the ambivalent space. The proper location of the cultures is the space that is

created during the creation of this new culture that is formed with the help of amalgamation of the cultures with one another.

1.3 Research Gap and Rationale of Study

There has been conducted a great deal of research on Kamila Shamsie but the issue in hand is new in its nature as it throws light on historical context of the novel. The study argues that the identities of the characters in postcolonial context are being exploited. There is impact of colonial culture over the masses and this is what has been exhibited in the novel. At the same time the study argues that still there is scope to illustrate this idea in the context of the novel that cultural hybridity and social identity of the colonized masses should be clarified more. On the other hand the research, already present is not self-sufficient enough that it should be considered to be final rather there are certain gaps in the assertions and analyses. This study aims to fill this gap and present the issue with a new perspective.

1.4 Research Questions

This research revolves around the following research questions

1. How colonialism affects the lives of individuals?
2. How a postcolonial culture is different from the colonial culture?
3. Postcolonial cultures are hybridized and unable to regain their pre-colonial identity. How the individuals suffer duality?

1.5 Objectives of Study

1. To know the effects of colonialism on the lives of individuals living in postcolonial world
2. To identify the differences between colonial and postcolonial cultures

3. To analyze that how Postcolonial cultures are hybridized and unable to regain their pre-colonial identity

1.6 Significance of the Study

This research is significant in many ways as at first it explores the approaches of writer Kamila Shamsie about whom there are few studies. On the other hand this research gives a glimpse of double complexity that is taken into account as feminist post colonialism that is new approach to the novel. Moreover, the stylistic importance of the novel cannot be overlooked that is also illustrated in the present study. It is the part of present body of literature and also opens some horizons for the new and contemporary research.

1.7 Theoretical Framework

In this section, the researcher examines some of the literature that deals with the subject of the current study. These will form the basis of the present analysis of *Burnt Shadows*. The researcher will cite these writers and scholars writing about this particular novel and its writer, as well as the underlying socio-cultural movements such as feminist or cultural studies that represent the background of the study.

Edward Said (1993), explained the effect of the European literature on other people. It is a remarkable work that closely analyses the imperialist experience and its far-reaching effects on the colonized population. He achieved all this through analyzing the works of Western writers and their cultural and intellectual orientation. In this book, Said tackles literature in specific novels, rather than in culture as a whole. By analyzing literary works of the 19th and early 20th century, he sheds light on culture, colonialism and imperialism. Said justifies choosing such works as follows:

“First of all I find them estimable and admirable works of art and learning, in which I and other readers take pleasure and from which we derive profit”(Said, 1993, p. 123).

Homi Bhabha has been heavily influenced by Said and Jacques Derrida, especially the arguments about the colonized and colonizer culture. In Homi Bhabha's seminal collection of essays *The Location of Culture* (1994) Bhabha stated that: “When historical visibility has faded, when the present tense of testimony loses its power to arrest, then the displacements of memory and the indirections of art offer us the image of our psyche survival”(Bhabha, 1994, p. 18). Bhabha sees that the continuous interaction between the colonized and the colonizer will lead not only to emphasizing the colonial authority but threatening its stability. This apparent opposition is possible because the colonized identity is not stable; rather it is in an isolated position, marginalized while the colonizers' identity is already established.

Postcolonial writers, influenced to various degrees by colonial oppression and marginalization, frequently raise questions about identity, instance and discontent in their work. They display resistance in their literature by re-reading and re-writing the colonial texts. This re-reading and re-writing, being important tools of intertextuality, has been seen to be very helpful for the purposes of postcolonial literature studies.

1.8 Organization of Study

This research spans over seven chapters where first chapter is devoted to the introduction that is further summary of the research and the methodology adopted in the present research. Second chapter of the study is the literature review that contains the reviews and views of the different critics related to the issue raised in the present research study. Third chapter of the study is theoretical framework that is the postcolonial study of cultural

hybridity in the light of Homi K Bhabha's *Culture and Imperialism*. Fourth chapter of the study is about the illustrations related to the effects of colonialism on the lives of individuals living in postcolonial world and ex-colonies in general and in the light of selected text in particular. Fifth chapter of study is to identify the differences between colonial and postcolonial cultures in the light of selected text of Kamila Shamsie. Sixth chapter of present study is to analyze that how Postcolonial cultures are hybridized and unable to regain their pre-colonial identity. Seventh chapter of study is the conclusion followed by references.

1.9 Research Methodology

Following methodology has been applied on the present research

1.10 Method of Data Collection

At first the data is collected then the data related to the issue raised in the present research study is selected and then it is analyzed. After the analysis of data it is made possible to include it in the present research.

1.11 Data Collection Sources

The sources of data collection are primary and secondary. These sources include the libraries, research articles, research journals, periodicals, newspapers, interviews, criticism, and theories related to the present research study.

1.12 Source of Primary Data

Primary source of data is the text of the novel *the Burnt Shadows* by Kamila Shamsie

1.13 Source of Secondary Data

Secondary sources of data are the research articles, research journals, periodicals, newspapers, interviews, criticism, and theories related to the present research study.

1.14 Data Analysis Techniques

The data is analyzed by keeping in consideration the issue of the research to see the postcolonial aspects related to the identity and hybridization of cultures.

1.15 Procedures of the Study

1. Collection of relevant material related to the study.
2. Reading of the previous criticism that is has been written until now on the present research topic
3. Summarizing the main themes of the novel
4. Intended to answer the research questions of study.
5. Then to discuss the findings of the present research study
6. In the light of present study there should be given some suggestions and recommendations for the future research.

Chapter 2

LITERATURE REVIEW

2.1 Introduction

This chapter is to discuss literature related to the topic, reviews of the different critics along with the reviews of the researcher. This literature review is based on the cultural Hybridity and the identity. At the same time this chapter represents the postcolonial aspects related to the identity and cultural hybridity.

One of the factors that are aimed to be discussed in this research is to measure the effects of cultural hybridity upon the identity. Before going into the details of cultural hybridity and identity there is need of illustrating the concept of post colonialism that is associated with the identity especially for the individuals living in the ex- colonies. In this regard it is also asserted that the colonialism brought so many cultures close to one another and the result of this post colonialism is that there has emerged mixed-ness among the cultures. On the other hand the main crux of this post colonialism related to the cultures is that the postcolonial world is the polarized world where there is no superiority of one culture over the other. Similarly there are marks of the one culture over the other in the postcolonial world that is experienced by the subjects of postcolonial world. This is the world that experiences so many cultures at a time and this is to identify the effects of one culture over the other and more than that the effects of this cultural hybridity over the identity of the individual. This research has two dimensions where at first it believes that in the process of hybridization none of the cultures loses its identity and on the other hand it also claims that during this process none of the cultures may claim that it has retained its purity especially in the postcolonial world. In this regard the theory of cultural hybridity presented by Bhaba is apt that supports this research.

2.2 Theoretical Connotations

In location of cultures, it is asserted by Bhabha that it is difficult to yoke so many cultures together and more than this it is impossible to make a mosaic of the cultures. He says'

“You cannot just solder together different cultural traditions to produce some brave new cultural totality” (Bhabha, 1994, p. 82). To illustrate this factor more and more it is presented by him that there remains a difference of cultures still even if there is hybridized culture. The space that is emerged during the process of hybridization is called the “Third Space of enunciation” (37). This space remains always there when there is mixing of one culture with the other. This is the space that creates and forms the cultural boundaries which are contradictory in nature and create a conflictual and ambivalent space. This is the assertion that is apt to put on the representation of cultures of the characters of the novel *The Burnt Shadows* where the characters are victimized of the ambivalent space. The proper location of the cultures is the space that is created during the creation of this new culture that is formed with the help of amalgamation of the cultures with one another. This is the aim of the present research to find out the effects of cultures over the other cultures and identities of characters of the novel in hand *The Burnt Shadows*.

Huddart, D. (2006) is of the view that the cultural mixedness is one of the key factors that may be applied to the present study and this is the assertion that has been put by Shamsie in the novel. The idea of multinationals is celebrated in the west where everyone may become an American. This is the propaganda of the west that it wants to swallow the cultures of the world and wants to be a nation of multiculturalism. But the fact remains the same as it is out of question to assert that one culture may be mixed fully with another culture and may evolve a new culture. However, it is possible to

argue that postcolonial cultural identities are fluid enough that they may bear the marks of many cultures on the identities.

2.3 Representation of Cultural Hybridity in Literature

Literature is one of the factors that propagate the identities and the effects of the postcolonial cultural hybridizations on the identities of the individuals. There are many forms of hybridizations where it may include the racial, cultural, linguistic and political hybridizations. So far as the linguistic hybridization is concerned there are concepts of Parole and Pidgin which directly applicable to the linguistic hybridization. However, the cultural hybridity is one of the factors that are propagated by the literature from where emerges the linguistic consciousness. In postcolonial cultural studies cultural identities have become one of the recurrent tropes. Literature, according to Bhabha is something that subverts the cultures of the dominant over the dominated cultures and identity. The series of inclusion and exclusion on which a dominant culture is premised are deconstructed by the very entry of the formally excluded subjects into the mainstream discourse. The dominant culture is contaminated by the linguistic and social differences of the native self. In this regard it is apt to assert that the hybridity is counter narrative. So far as the cultures of postcolonial world are concerned it is presented that they are impure from every angle of the word. This is a phenomenon that is called as essentially hybrid.

Salman Rushdie is of the view that hybridity has caused to emerge the concept of Palimpsest. In his writing *The Moor's Last Sigh* Rushdie writes "One universe, one dimension, one country, one dream, bumpooing into another, or being under or on top of all call it Palimpsest"(Rushdie, 1996, p. 226). In the same way this quotation presented here has been criticized by David Huddart who says that this is direct

expression of history and identity. He further says that Palimpsests are overwritten and they present a suggestive tone of hybrid identity (Huddart, 2006).

Moreover, Huddart asserts that history and identity are both hybrid forms. They can never be claimed as pure rather than this they are impure from every angle. There are layers of the colours over one another. But it should not be claimed, in fact can never be claimed that the former cultures are not visible under those layer. Whenever a new culture is evolved, from the layers there is former culture visible. So far as the postcolonial cultures are concerned they are multilayered and it is impossible to be certain that the identity of one culture is swallowed by the presence of other.

2.4 Bhabha's Concept of Hybridity and Liminality

Bhabha's concept of cultural hybridity is very comprehensive. It is wider in range and applicable to the most of postcolonial thinkers. So far as the concept of hybridity is concerned it is related to the creativity of hybridity. He is of the view that cultural hybridity may be termed as the moment of denial when the knowledge enters in the dominant discourse and estranges the basis of its authority (Bhabha, 1994). This is the assumption that has been pinpointed by him in *The Location Of Cultures*.

Moreover, in an interview that was entitled as "third Space" he says that for me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which *enables other positions to emerge* (Bhabha, 1994, p. 211). It is never the consequence of one or more cultural forms rather it is the knowledge about the emergence and existence of that culture. There is one point made clear by Bhabha that cultural hybridity is not consequence of 'dialectal subaltern' where the concepts like that of thesis and antithesis along with synthesis are emerged. In this regard it should not be considered that third space is not the third form of

culture which emerged when two or more than two cultures are mixed and amalgamated with one another.

In an interview for the journal *Art in America*, he had been arguing in this interview against the notion of multiculturalism. He says that it is impossible to yoke together so many cultures at a time and to make a mosaic model. He moreover says that it also more impossible to produce a new culture that should be regarded as one of the brave culture by the amalgamation of different cultures (Bhabha, 1994).

Bhabha's concern is not with the hybridity rather he is in favor of ongoing process of hybridization. The process of formation of cultures is going on in the world and it never ends. When there is stop of cultural hybridization, not only the process of formation and construction of new cultures is stopped but also there is an unending process of identity contests among different cultures. In this process there is breakage of the third space fixity and the contest starts. Bhabha is in favor of transformation of cultural identities. He argues that cultures of the world and their identities are fluid in nature. Process and transformations form a new and postcolonial identity. This production is never completed rather they are continued. At the same time there is no point that may be asserted to be a point of fixity. So far as the text in hand is concerned it is the melting pot of the cultural hybridity and one of the best examples of this process of formation.

Here in the case of novel there is not a single character who may claim that he is superior in culture than the other. The identities of the characters presented in the novel are fluid and they have got an idea to swallow and to be swallowed by the other cultures. Their identities are fluid, temporal, spatial and always related to some specific historical context. The cultural identities of the characters are beyond the limits of authority. The

term “Beyond” has also been implied by Bhabha in Location of Culture. There are two implications of this term where at first it never means that it is new horizon and on the other hand it is never meant that it is leaving behind the past. In this context it is asserted that one finds himself in the moment of transit and here the time and space create a difference and more than difference it create the complexity. Due to this reason there is disorientation and disturbance of direction in the beyond an explanatory as well as the moment that is restless in nature (Bhabha, 1994).

However, it is also argued that third dimension, third space, moment of transit and beyond all indicates the process of fluidity, non-fixity and procession nature of culture. Moreover, it is also asserted by Bhabha that the human beings think that they are always at the middle of things. There are no beginnings or the ends of anything so it may be better to think one what he is and what finally he wants to make of himself.

2.5 Bhabha’s Dealing with Liminality

Before dealing with the word liminality, it is needed to illustrate this word. It is assumed that the word “liminality” has psychological interpretation where it used for the interpretation of a state of mind. It is used in the sense of being conscious of being in between or being on the threshold of two existential planes. It is opposite to the stairwell condition where the individual’s place is defined as being upstairs or downstairs. It is an ambivalent condition that is characterized by interminancy and openness. Moreover, there is indication of transitional period in liminality where the identity of the person is subdued or disappears. So liminality may be characterized as it is the period that relates to the extinction of identity of the individual and even the disorientation. This is the condition that limitizes the normal conditions to behave. In this context it may be asserted that the liminality produces new perspectives. It is the

borderline of different cultures which are in between, or in the place of third dimension or the third space 'beyond', or the 'moment of transit' which draws our attention to see what happens in between cultures. At the same time the liminal condition is characterized by ambivalence and iterminancy as said earlier. The term denotes the fact that what is in between the settled cultures. Both of the terms like hybridity and liminity are same in their meanings and tones that are to refer to the creation of new cultures.

On the other hand, in writings of Bhabha there is recurring metaphor that is used to describe the position of the subjects and this metaphor is called "stairwell. This is to describe the liminal condition of the masses. Stairwell is a space that lies in between the well-defined images of identity. It is used as a connective tissue that is also used as a boundary wall between the black and white races and also between the upper and lower. This is also a temporary movement between upper and lower. This is the passage between the fixed identification of cultural hybridity that entertains the differences without an assumed or imposed hierarchy (Bhabha, 1994).

2.6 Cultural Hybridity and *Burnt Shadows*

Perloff (1998), is of the view that the novel *Burnt Shadows* is a real incarnation and presentation of the world of cultural hybridity. Here, the character Hiroko Tanaka travels from Japan to India and from there to Turkey and to Pakistan. From Pakistan to America and this is what happens in the wake of 9/11 attacks. She has to appear and experience so many identities as at first, in India she is a Japanese subject. She leaves Pakistan for America and there she is a Pakistani. In this way she presents so many cultures and experiences them. This is the way that has presented a view of cultural hybridity. The frequent mixing of the cultures shows that she has raised a resistance against the dominant cultures of the modern day world. In this way, it is presented that

she is incarnation of the Bhabha's concept of third space, liminality, inbetweenness, hybridity, and beyond. Hiroko may become an Indian or Pakistani but the fact remains that her previous identity which she already has and the traces of cultures cannot be removed from her identity. This is incarnation of the idea that there are layers of different cultures over the other but the reality of each culture is not guaranteed to be overlooked and minimized. The layers of the previous cultures may not be blotted in any sense. Bhabha is of the view that when there is mixing of one culture with the other there is resistance from inside rather than the acceptance and in case of Hiroko she has not accepted one identity at the cost of other identity. This is basically the fluidity of and shifting of one cultures and identity.

In the novel *Burnt Shadows* Nagasaki is the place that has been presented as center of cultural mixed-ness. Shamsie draws a picture of damaging effects of politics on the culture and creativity of the people. In the first part of the novel the Nagasaki has been presented as a place of cultural activities. Konrad is the young man from Germany is the person who has been planning to write a book on the cosmopolitan of Nagasaki. "When, at first he was sailing over the city of having purple roof, he felt that he was entering the world of enchantment" (6). The photographs attached along the walls showed something that was very interesting for him because they were showing the cultural mixed-ness in them. Here in the text of the novel in hand it is presented as "Europeans and Japanese mixing uncomplicatedly" (6). The stories of Nagasaki have been introduced to him by Yoshi. Quite often there is news of the interracial marriages between the European and Japanese women. This is what the depiction of mixing of cultures and forming new identities of the individuals. Any of the young man could have fallen in love Hiroko and may have created a new identity. In this regard the character of Konrad is no exception. He saw Nagasaki as a world of cultural mixed-

ness, where cultures meet, unite, contend but do not overlap one another. There are so many examples that show that the writer is also in the favor of mixed-ness of culture where it is presented in the novel that the barriers between the countries are mere made of metals and those metals may be melted and dissolved. In the text of the novel it is shown that “barriers were made of metals that could turn fluid when touched simultaneously by people on either side” (83). On the other hand According to Elizabeth, Konrad in Nagasaki was so “determined to see a pattern of people moving towards each other that’s why he kept researching his book instead of writing it” (70). In this scenario there is break out of war that destroys everything.

Pratt (1992) argues that in most of her writings there is tone of public mixed with the personal life. There is mixing of political scenario as well in the writings of Shamsie. She presents an idea that so called super powers of the world which are considered to be civilized are responsible for the distortions of cultures among the nations and people of the world that should not be expected. This is the picture that has been presented in the novel with the presentation of war that shows that so many people in the war are captured as they were either allies or the enemies but as a matter of fact they were neither allies nor the enemies. This is how global politics plays its role for distortion of cultural hybridity. After the war there is new identity conferred on Konrad. This new identity stops him from celebrating the cultural regeneration of Nagasaki and surrender seems inevitable. In this regard the words of Yoshi are apt when, “Yoshi warned Konrad in these words “you write about a Nagasaki filled with foreigners. You write about it longingly. That’s one step away from cheering on an American occupation”(19). In the same way there is depiction of dropping an atom Bomb on Nagasaki to save American lives. This atom bomb curtailed the romance between Hiroko and Konrad. One of them Konrad is killed by bomb while Hiroko survives. She

shifts herself to Delhi where she meets her fortune husband named Sajjad Ali who is a lovely Indian Muslim person having Turkish Lineage. This situation has been presented in the novel in the words, “If Konrad was to celebrate the culture mixed-ness of Nagasaki filled with foreigners mixing uncomplicatedly, Sajjad drew his pleasure from the richness of Urdu culture, a world which was not closed to outsiders” (83).

Deborah (2009) argues that there was war in Nagasaki when there was British colonization in India. This is the phenomenon that stopped cultural regeneration of people. Shamsie, he further asserts, is of the view that if there had not been any involvement of the so called superpowers of the world there would not have been any regeneration of the cultures and there would have been a continuous process of shifting of cultures as well as the mixed-ness of cultures. Everything is distorted and this is almost the condition called as Rushdian Lamentation over the lost possibility of a regenerative cross fertilization of cultures which might have taken place. By the British Raj there has been Pinpointed a picture of separation and demarcation.

As it is argued by Bhabha in Location of Cultures that hybridity is that moment when the other denied knowledge entering the dominant discourse and estranges its basis of authority. Sajjad almost resists Jame’s dominant colonial authority by arbitrating to Ahmad Ali’s twilight in Delhi. There are quotations from that book “The alleys of Delhi are ‘insidious as a game of chess’ and James bursts ‘that damn book again” (39). However, the love of Sajjad for the novel is something that shows his love for the literature of his race. He praises the beauty of sentences of the novel. Since, James is a true imperialist who feels the white man’s burden, carefully makes a comparison between the writings of Ahmad Ali and E.M Foster. On the other hand it is also presented that the English could never enjoy the cultural domination. In the same way it is also presented that the colonial power had never been a complete dominance

and this is the assertion that has been presented in the novel. There are fissures which the colonized have exploited to a certain degree. This cultural difference is also depicted from the linguistic analysis of the novel where the word of Mohalla is not understood by James.

On the other hand the first impression that Hiroko has of India is very menacing. Delhi does not offer regenerative cultural hybridity. This is something new for her as she thinks that she is going to enter a new world. Everything, in this new world was chanting and colorful where the twittering of the birds is also very beautiful for her and that was the reason that she was bounded in this world.

There has been made a comparison of two places where one is for the mixedness of cultures and second one shows the separation of cultures. More than this there are some demarcations between the individuals. Apart from this there are singularities of class or gender which create an awareness of race and one's position. Nagasaki is the place of war but there the Europeans and Japanese are mixed together and on the contrary India is a place where separation is going to occur. This separation is due to the factor as there are foreigners in that area. This is the depiction of the identity in the modern world where new cultures have been provided to Hiroko. She has become a figure out of myth. She is a character who has been born out of new blood.

Madar (2009) asserts that the novel, *Burnt Shadows* is a novel that presents a view that there is delight in the denial of roots. The character of Hiroko shows as she is unstuck from her native land and culture. She is floating upwards from the history, memory and time. There is highlight of her position called as beyond by Bhabha which according to him is neither a new horizon nor a leaving behind. At this moment she is beyond all scales that measure the identity. By the presentation of the character of

Sajjad there has been presented a new idea and formation of new culture and identity. He is a man already marginalized. By the presentation of this identity there has been asserted and portrayed a concept of cultural hybridity. Hiroko is a spokesperson of creative power of this identity and hybridity.

As it has been presented By Bhabha that when there are mixed two cultures there is formed a gap called as the third space. This is oppositional in nature rather than a productive one. Hiroko is the character showing the third space. Perloff, Majorie. (1998) further asserts that almost all the characters of novel bear signs of different cultures which give a new dimension the identities which they already have. Some characters have a consciousness of their language that belong to the different cultures of the world. The characters like that of Raza Konrad Ashraf present a view that people are there who are having and adopting more than one culture as they are able to communicate in more than one language. They are having multidimensional personality and identity. They are also aware of their liminal conditions that also present a better study of the hybrid cultural identities. Moreover, the character of Raza is incarnation of permanency of the situation called as liminality. He is living on the threshold of defined tropes of identity. *In location of cultures* Bhabha presents a situation called as stairwell.

It has been presented that of all the characters of the novel Raza is liminal character. He is the character living at the threshold of well-defined troops of identity. On the other hand the reality of this character is that either he lives somewhere or nowhere. His complete name is Raza Konrad Ashraf has been taken at a time from three cultures. Raza is taken from Pakistani, Konrad from German and Ashraf from India. Apart from the fact that he has been roaming in different cultures of the world he is the man who has absorbed so many cultures at a time. He is the man called as polyglot who denies his association with any one specific culture of the world. One of

the tragedies of this character presented by Shamsie is that his features never match to any identity called as specific. Due to this reason he may be shifted from one identity to another easily.

On the contrary to this the ideas which are possessed by Hiroko are different as she thinks that “there are two types of people in the world one are those who may easily step out of the loss like that of Sajjad who has come out of Nagasaki that is place of crisis. Second category of people is those who mired this attitude and Raza is among those who is from miring sort” (148). His subject position becomes more and more luminal. Although he lived in Pakistan but he was never fit in his neighbors. He had been living under the impression of new identities for so many months. He remained a failed student in the university. Same was for Hazara who could not pronounce his family name or his past before any one. This is also a depiction of identity crisis that he cannot pronounce anything that may cause him harm.

Moreover, the novel has been considered to be about the resilience of different characters to survive in a very strange world. It depicts the struggle of the nations which are in power and they have got this mentality to change, merge or submerge the cultures of the nations which are under their subjugation. In this context the novel may be called a study of multiculturalism and study of political agendas of different powerful nations of the world exploit. Multiculturalism is a thing that supports only to the westerns who have this agenda to subdue the rest of the cultures into their own. This is the assumption that leads to the loss of identities from the part of subjugated nations. The powerful nations of the world have this agenda to show that the cultures of the subjugated nations are reflexive rather than adoptive.

In *The Location of Cultures* Bhabha says that sometimes a person feels that he is in the middle of things that are actually the time called as moment of transit. At the same time he says that the moment of transit is actually the proper location of culture. This is a fact if there is seen the situation of Raza who is also in the middle of things and moments of transit are there in his life. He is also identity victim in the strict sense of the word. In the final chapters of the text it is presented that Raza Hazara dominates the Raza Konrad Ashraf who joins Afghan camp. The name of Henry Burtan has been deliberately changed as Harry Truman who was an American president in 1945. As a character, he had been very fond of Sajjad while he was in India. Sajjad wanted to become a legal advisor in the future right at this time there occurred the partition between Pakistan and India when he has to shift in Karachi. Harry has to for the England along with his family. After spending same time there in England he settles in America and in 1978 when Russia attacked Afghanistan he had an urge to come to India and see Sajjad. He comes to Pakistan with his changed identity and name. He comes to Pakistan with his imperial eye. Karachi has been presented as one of the fastest growing city in the world.

2.6 Mimicry

In colonial and postcolonial studies mimicry is the most common theme with special respect to the attitude of colonized they always copy the ways and means adopted by the colonizers. It is the most common phenomenon, by copying the powerful; the colonized think that they are also in power. When the masters are copied they identity and culture of colonized is lost. On the other hand the culture of colonizers gets stronger and becomes more dominant. Mimicry is one of the shameful acts that are mostly used to make fun. But in the postcolonial world it means a show of relationship between colonizers and the colonized.

Commonly mimicry refers to the “been-to,” after returning back from west to “home, wholly transformed. Frantz Fanon described artificiality of Martinician “been-tos” in *Black Skin, White Masks*, and confuse cultural of been-to Nyasha (and her family) in TsitsiDangarembga’s *Nervous Conditions* is the central issue in play. The characters of *Nervous Conditions* influenced by those people who had travel to west and try to impose west’s life on them. However mimicry is not a bad thing. In “*Of Mimicry and Man*,” Bhabha told that mimicry may be accidentally harmful. According to Bhabha’s idea attained from Jacques Derrida’s deconstructive reading J.L. Austin’s idea of the “performative” mimicry is artificial performance of power and powerful people. So, if any Indian wants to mimic any Englishman, he has to copy some codes of English, if *sola tope* is a code of British, performance might show the hollowness of codes. In colonial and post-colonial literature method of subversion is not often. In actual sense it is difficult to find this particular type of subversion. Another direct way of empowerment of mimicry is photocopy of “western” .For example in Forster’s *A Passage to India*, Mr. Amritrao, lawyer by profession and a great concern for British Anglo-Indians. He is fearful because he has learned more about British law and he is applying those laws on both Indian and British people. He is described as a “mimic man” or a “babu,” but reality is totally different. British law is not quite fair.

Actually, Amritrao in Forster’s novel is politically important: anti-colonial nationalist movements emerged in Asia and Africa against mimicry of western politics. According to historian, Partha Chatterjee Indian nationalism emerged as “a derivative discourse” -- is an imitation of western nationalism. Again and again all the concepts of democracy and law is again adapted by local people. Mohandas K. Gandhi was famous for this adaption. He was fusion of Indian culture (such as traditional Indian dress and

fabric) and western concept of socialism. So Gandhi, who has started as a “derivative” of nationalism in west, is unique and different in India.

Before moving towards hybridity, little bit about reverse mimicry, which is in colonial concept referred "going native." We find mimicry in both colonial and postcolonial studies with culture of white people (let's call this “passing up”), in history we also reverse action of mimicry, colonizer adapted culture of Indian and African. One of the famous example is (“passing down”) might be Richard Francis Burton, disguises himself as Indian or Arab during the time of colonialism. Most dominant example in literature of “passing down” might be Rudyard Kipling's *Kim*, where Kipling fabricates a white child (the son of an Irish soldier in British India), grows up in street of Lahore rather in British society. Kipling's interests in “passing down” not come to end and he shows real affection and excitement of Indian culture.

Postcolonial writers re-write their indigenous culture, language, social setup and history for resisting colonial influences which fade and deprive colonized people from these. As Kumar and Rao (2016) is of the view that the colonized people actually internalize the belief that is made and perceived by the colonizers in terms of language and educations system and also the economy. This is the assumption that leads towards the victimization and more than that it is identity crises; the colonized mentality is shaped in a way that it hates the culture of their own. The indigenous culture is considered to be hateful by the local and indigenous people.

Tyson (2006) asserts such kind of mentality causes the self-loathing in the minds of masses. On the other hand there emerges a personality that creates a negative self-image as well as estrangement of colonized culture. This is a fact, that not only the colonizers assault and occupy the land and resources but also the indigenous cultures as

well. The resources, in the colonial world are always exploited but the exploitation of the mentality is something that should not be compromised. But in the words of Spivak they are also compromised as there is no way to the subaltern but to adopt muteness. It is said as mind colonization. Colonizers in most of the cases force the colonized to migrate from their native land. There are multiple reasons behind this approach. The colonized sometimes have to migrate from their native land for the sake of saving their lives. This practice is adapted by the colonizers to enhance their domain that is pure colonial practice. This practice causes displacement and dislodging, the displacement of people is known as Diaspora.

McLeod (2007) is of the view that term was originally used in the Greek language for the purpose of life saving. Further it causes the feelings of identity crises among the migrants coming and going from the different places. Diaspora people have to face a great deal of problems as they have to intermingle with the indigenous people and then have to adopt the culture of that place. At most of times they have to see that their own culture is victimized and in this way they have to lose their own cultural identity. On the other hand the people from different cultures coming from different place have to maintain their own cultures and then they have to also adopt the culture of the place where they have settled themselves. This is action that is disastrous from all aspects. This is the diasporic condition that gives rise to the different problems and start raising so many questions. The individuals living in these conditions are in between the two cultures. At first they have to adopt and maintain the culture of their own and then they have to adopt the culture where they are at the moment this condition causes social anxiety in diaspora masses. Mobility does not only cause to lose the native land but also the attachment which the person has with his native land.

Smith (2007) is of the view that dislocation and dislodging is not only a physical acting but also it is emotional in its nature. it moves the complete being with the feeling of banishment. This feeling is more intensified when there are readings of Pakistani writers like that of Kamila Shamsie who advocates the rights of females as they are doubly humiliated. At first they are at the mercy of their males and then they have to be the victim of displacement and dislodging.

Shamsie takes her readers to the new notions of terrorism and nationalism and demands a certain degree of access to these notions. It has been pinpointed in the wake of 9/11 after the slogan has been raised by US as war on terror. This is the mood that has been shown in the novel in the character of Raza who is eager to fight back even with no weapons that is a revolt against the colonization. He wants to raise his voice against the war that is against the occupied homeland. The occupied world is less concerned with the honor and extended families. Even the life of a person living in the colonization seems to be a big lie. Even it applies to the characters of females that have been presented in the novel. The mother of Raza was very much eager for the education but to her it was not possible to achieve it as she was living in the occupied land. It is another colonial fact that the person adopts two lives and one of those he or she has to abandon. This is the identity crises which the mother of Raza or even Raza has to face. Shamsie teaches her readers that it is the age that teaches the sense of loss as Nagasaki thought Hiroko everything about loss. The mother of Raza used to think that as she lost her daughter by flying of the bird inward it may happen to Raza where he may be victim of a bomb.

In the novel, *Burnt Shadows* there has been applied the term coined by Bhabha which is termed as “beyond” that applies to the character of Hiroko. Actually she is the character who is floating from history, time and memory. It is a term that shows neither new horizon nor leaving behind of the past rather it is the moment of transit and the

moment of present. She becomes a complex figure of inside and outside. She is the identity of the past and present and on the basis of this statement one may say that she is the victim of identity. Hiroko is the character that may be termed as the valorization of third space that is a term coined by Bhabha, she actually opens new horizon for the formation of new identity in this section of the text there are characters like Raza and Konrad as a fact the characters of Raza is actually a liminal character. His location is always at the threshold of identity a term used in *The Location of Culture* Bhabha presents such characters in between the designations of identity and the text shows this mindset as follows, “this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy” (3).

Bhabha’s concept of liminality is fit for the character of Raza. Liminality is a place that belongs to either nowhere or everywhere that is a situation for the character of Raza. He also belongs to either everywhere or nowhere. He belongs to everywhere as he has been roaming about in the world or in the most parts of the world and has become a polyglot having no single identity or the culture of his own. As the story of the novel moves on the condition of Raza becomes more and more liminal. He lived in Pakistan but in actual senses he does not fit here. The text of the novel presents this character as follows, “He didn’t fit this neighborhood” (194).

There is a chapter of the text that shows that Raza is a possessor of many identities. He is living two lives at a time. In the first part of his identity he is plain Raza who is a factory worker and a failed university student. Moreover, he is a boy marked by bomb. In the other part of his identity he is Raza Hazara who has nothing to do with this past even he does not want to talk about his native language and past as well. He is not ready to talk about his family. He becomes a bit of fanatic and fundamental who is eager

to evacuate even the last Soviet from Afghanistan. The text shows the character of Raza as follows, “And thus Raza shifts into another identity. Chapter 22 is replete with the discussion of Raza’s multiple identities.

For months now, Raza had been living *two lives* (my emphasis). In one, he was plain Raza Ashraf, getting plainer each day as his friends’ lives marched forward in university and he remained the failed student, the former factory worker, the boy marked by the bomb. In the other he was Raza Hazara, the man who would not speak his language—or speak of his family or past, not even to other Hazaras—until he had driven the last Soviet out of Afghanistan (210).

In location of cultures Bhabha says that sometimes a person feels that he is in the middle of things that are actually the time called as moment of transit. At the same time he says that the moment of transit is actually the proper location of culture. This is a fact if there is seen the situation of Raza who is also in the middle of things and moments of transit are there in his life. He is also identity victim in the strict sense of the word. In the final chapters of the text it is presented that Raza Hazara dominates the Raza Konrad Ashraf who joins Afghan camp. The name of Henry Burton has been deliberately changed as Harry Truman who was an American president in 1945. As a character, he had been very fond of Sajjad while he was in India. Sajjad wanted to become a legal advisor in the future right at this time there occurred the partition between Pakistan and India when he has to shift in Karachi. Harry has to for the England along with his family. After spending same time there in England he settles in America and in 1978 when Russia attacked Afghanistan he had an urge to come to India and see Sajjad. He comes to Pakistan with his changed identity and name. He comes to Pakistan with his imperial eye. Karachi has been presented as one of the fastest growing city in the world.

Towards the end of chapter of the novel Shamsie wants to take the attention of the reader to the distance that is between East and West. By doing so she wants to draw the attention of the reader that there is a big distance between the both in all the facts of life starting from the basics of life to the culture, education, civilization and much more. These are the things that caused the misunderstandings between the nations of east and west. Even the ideologies of the world have been changed especially those who are concerned with the Muslims. They are regarded as stereotyped people who have been misrepresented by the words of violence, terrorism and fundamentals. This is the aspect that has been represented by the characters like that of Kim and Abdullah who represent the relation between East and west. Kim is a purely American and the other is Afghan and both of them are at extremes. Both of them are although not victims of war still there is a factor that pinches them. They do not have any count for the lives of others. American is the Engineer but still there is an element of jealousy in him. He is prejudiced of Islam that he should not have been. By this representation Shamsie has for a method to show that how the Americans are so much associated to their nationalism yet in the text of the novel it is shown in the following words, “And yet, though she knew both Ilse and Harry would have rolled their eyes at the display of patriotism she saw something moving in it. But she kept wondering what her Afghan passenger made of it” (354).

Moreover, this is the attitude that represents how the Americans are reflecting the arrogance and how much is there mount of superiority complex in them. Here, Kim also shows that she is still stuck with irreconcilable gaps and differences that still exist and identify religions, cultures and nations, in a sign made by Shamsie that the word ‘global’ falls short of bridging such gaps and differences.

Keeping in considerations it may be pointed out that there are far reaching gaps between the East and West. They are two separate entities. These are two opposite

extremes that cannot be bridged between the both east and west. Actually, as a writer she is trying to present the view that the Muslims are as social as other nations of the world. They are not at least terrorists and fundamentals as they are presented in the world. This fact may be believed by the fact that the Muslims are the believers of a religion that gives the lesson of tolerance and moderation. This is the factor that has been presented in the novel wherever the Muslim characters have been shown they are moderate in all senses of the word.

On the other hand the presentation of the Muslims it has not been claimed that she is strict in the presentation of Muslim religion. She is the writer of hope who asserts that there can be a hope to bridge the gap between the Muslims and the other nations of the world. There are so many topics that have been dealt with by Shamsie ranging from history, colonization, and the contemporary politics of time. She also portrays the anxiety of man over such circumstances. On the base of representation of multiplicity of topics the novel by Shamsie has been regarded as a masterpiece. It depicts the picture of present and history between east and west. It is the fact that needs the attention of the reader and his admiration. On the base of these facts Shamsie has been regarded to be one of the prominent figures of the present time.

There are so many dimensions where this novel *Burnt Shadows* can be judged where one of the dimensions is that it shows the world of cultural hybridity. Hiroko is the character who travels from Japan to India and then from India to Turkey, then from Turkey to Pakistan and from Pakistan to America at the wake of 9/11 attacks. She has to shift from many identities. In every country she comes with the new identity. This is the character who gives a glimpse of so many cultures to the reader and therefore she presents a picture of multiculturalism in the novel. The mixing of different cultures reflects a resistance against dominant cultures. They are the embodiment of Bhabha's

‘third space’, ‘liminality’, ‘hybridity’, ‘inbetweenness’ and ‘beyond’. Hiroko may become Indian or Pakistani but the fact remains that traces of former cultures cannot be removed from her identity. Other cultures of the world make layers of the former culture but as a whole they cannot blot them out completely. Bhabha is of the view that mixing of different cultures creates resistance instead of acceptance in the individual. The shifting creates a sense called fluidity of cultures and identity. The novel *Burnt Shadows* presents a center of mixedness.

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Shamsie draws the attention towards damaging effects of politics on cultural creativity of the people. In the first part of the novel Nagasaki has been presented as a place of cultural activities. As there is story of Konrad who has been planning to write a

book entered the enchanted world of Nagasaki in 1938. In the text of the novel it is presented in the following words, “When he sailed into the harbor of the purple-roofed city of Nagasaki in 1938 he felt he was entering a world of enchantment” (6).

Even, in the pictures presented in the novel, there have been presented the hidden stories which are related to the cultural hybridity as well as the cultural mixedness. There are pictures where Japanese and European mixedness of cultures have been presented. This factor is presented in the following words in the novel, “The photographs along the walls captured his attention just because he found in them a promise of culture mixedness “Europeans and Japanese mixing uncomplicatedly” (6).

On the other hand there are stories of interracial marriages between the Japanese and Europeans. They represent the cultural mixedness in the text of the novel these marriages are presented in the following words. Yoshi introduced to Konrad the “stories of Nagasaki’s turn-of-the-century cosmopolitan world, unique in Japan its English language newspapers, its International Club, its liaisons and intermarriages between European men and Japanese women” (12).

The palace Nagasaki has been presented as a place of enchantment that is desired by everybody in the novel. This is the mindset of cultural mixedness presented in the novel. The novel presents this factor in the following way, “Any young man entering into this world of cultural creativity could have fallen in love with Nagasaki and Konrad was no exception. He saw Nagasaki as a world of cultural mixedness worlds, where cultures meet, unite, contend but do not overlap one another”. Later, Hiroko recalls Konrad’s unflinching desire when she remarks “Konrad had been right to say barriers were made of metals that could turn fluid when touched simultaneously by people on either side” (83).

More than all there are some gaps presented in the novel and these are the gaps that show a vantage point for both the colonized and colonizers to get advantage out from one another. This trend of mind is presented with special reference to the character of Sajjad, in the text of the novel this factor is presented in the following way, “mohalla”, James looked confused to understand ‘mohalla’. “At his ‘confusion’, Sajjad translated neighborhood barely disguising his impatience at the Englishman’s failure after all this time to understand that all-important Urdu word” (41).

In the text of the novel there are glimpses of Indian imperialism. These glimpses are like nothing less than the menace. Delhi has been presented not as a place of cultural hybridity rather it does not offer a regenerative cultural hybridity which Nagasaki provided when she was entering in Delhi. It was revealed that she was entering into another world that was away from the twittering of the birds. The text of the novel shows this factor in the following way

Hiroko’s first impression about imperial India is menacing. Delhi did not offer the regenerative cultural hybridity which pre-war Nagasaki provided. In Delhi she felt as if she was entering into another world. Everything was colour, and the twittering of birds.....So beautiful, and yet so bounded in (46).

Hiroko was warned by her dead fiancé, Konard that she would not trust anyone in Delhi except Sajjad. Hence Hiroko wants to check the validity of Konrad’s statement. She puts Sajjad in real test. In this way she gets close to Sajjad which offended Elizabeth and her husband James Burton. Elizabeth and her husband’s negative behavior indicates the political and cultural connection between the colonizers and those who are being colonized. The critic Huntington (1993), comments on that negative and ill behavior of

the British colonizers with the Indians in their dealing as “Second hand citizens on their own Land” (22).

It is clearly shown that Shamsie represents Hiroko as a liberal, gentle character, as a kind hearted women, who does not have concern with the other’s view irrespective of their race, cast or religion, in fact she represents the Shamsie’s own point of view of East – west relations. All the misconceptions and the hatred for the novel are on the part of the British instead of the natives of India.

In their intimacies Sajjad and Hiroko build trust on each other and Hiroko shows the scars on her back as she believes him her own. Elizabeth instantly thinks that Sajjad being a native of India having negative intentions towards Hiroko and perceived him as the rapist as The British woman in *A Passage to India* thought of Dr. Aziz in the Cave scene by E.M. Foster. In fact Sajjad has lost his job due to that misconception.

She realized that she was mistaken. Sajjad’s reaction is symbolic. It shows dismay and sorrow but not ego “I am done with the English” (105). This statement depicts his frustrations and sufferings due to wrong judgment of him on the part of British.

Bhabha, with reference to Colonization asserts, it does not only effect colonized societies with political, social, economic, cultural and language dominations, but also enhanced colonial authority with psychological domination which is more dangerous in all of these dominations. On the other hand Fanon also evaluates the psychological and psychiatric dehumanization of the colonized people. it refers to the state of deprivation where colonized are compelled to see that they are interpreted as inferior and they are being deprived of their native culture and language. Fanon (1967) argues, “White man challenges my humanity, I will impose my whole weight as a man on his life and show him that I am not that "sho· good eatin" that he persists in imagining” (229).

Moreover, Bhabha wants to correct the imagination of white man and also tries to explore the psychological effects of colonization on the colonized masses. He asserts that the reality of the colonizers is something that is not in reality rather they have worn a white mask to show that they are civilized. On the other hand there is continuous denial from the colonizers that the colonized are civilized rather they believe that the colonized are below the level of human and that is why that they are considered to be others. This is actually a superiority complex that has nothing to do with the reality and merely based on the false notion and construct.

In this regard the words asserted by Sepahvand (2012) are apt when he asserts that there is psychological association between the relationship of colonized and colonizers. He is of the view that this relationship starts from the mimicry of colonized when they start thinking that the culture which they owe is false and an outworn that should be replaced by the colonial culture. On the other hand they think that by adopting the culture of colonized they may fall in the category of civilized and this mindset creates a distance between the local culture of their own that further causes the identity crises. Fanon (1967) is of the view that it is a real fact that the black man wears the white mask then become as racists to exploit the people with the black color. This notion is basically the acceptance of local and colonized identity and rejection of colonizer mentality. By the ideas presented by Fanon there can be evaluated all the postcolonial literature. This is the assertion that is the base of the present study that the colonizers always exploit the colonized.

There comes another question that is the question of barbarism from the part of colonizers. In most of the cases the colonized have to be victimized physically and in many cases the colonized try their best to save themselves from physical violence. Violence, in case of colonialism, is an integral part.

The protagonist of the novel, Hiroko indicates the Shamsie's concern about hidden and open grudges among the characters of the novel. She also indicates the cultural and racial differences through her attitude. She does not feel any hurdle and difficulty in her daily life dealings with the people. From the beginning of the novel the fact is known by the reader that she is a Japanese national and having a German national fiancé. Hiroko finds herself living in India with a British family. Her association develops with a Muslim Indian, Sajjad. She intended to marry him. As we know the native countries of these two main characters are not sharing friendly ties with each other, despite of all this Hiroko's trust on an Indian remains resolute and unshaken.

Another important event that indicates the increasing distances between the English and Indian are depicted thorough the heating arguments between Sajjad and Burton about the intellectual stand indicates the inter-textual elements used in *Burnt Shadows*.

As previously stated this novel by Shamsie's refers to the ill treatment of Indians by British colonizers in *A Passage to India* by E. M. Foster.

Chapter 3

THEORETICAL FRAMEWORK

3.1 Introduction

This chapter is devoted to the theoretical framework that is the base of this research. This research is based on the theory of post colonialism where the impact of colonizers over colonized, concept of liminality, Diaspora, colonialism and post colonialism along with the impact of colonial culture over the colonized has been illustrated in the light of assumptions presented by Homi K Bhabha. On the other hand this research is also an illustration of feminist perspective presented in the novel. In this regard it can be said that this research is based on postcolonial feminism where there are glimpses that the females are living in the world of double colonization.

3.2 Impacts of Colonialism in Different Spheres

Postcolonial literature explores different spheres of life after colonialism or end of colonialism and impacts of colonialism on political, social, religious and economic of colonials. Post colonialism is used as a term to investigate the effects of colonization on societies (Ashcroft, B, Griffiths, G and Tiffin, H, 2007). Shands (2008) argues that the term post colonialism is used to illustrate the geographical areas of formal colonies like that of German, British and France. Moreover, this term, at the moment is being used in a wider context. This impact of colonization in the words of Shands creates an intricate debate. In the same way there is an impression of colonial cultures and rule has been investigated in the literature of postcolonial world and literature. This literature and theory represents the impact of colonial rules over the non-Europeans where there is an urge to reverse their own pre-colonial distinctiveness. Most of the times there is resistance

from the ex-colonies to come to the pre-colonial identifications and in this regard the post colonialism challenges what is presented in colonialism and whatever has been produced by the colonizers. McLeod (2007) is of the view that the postcolonial literature deals basically with the rewriting to the center and then to question and criticize the colonial discourse. At this stage this is assumed that always there is an urge from the part of colonized that there should be rejection and interrogation from the part of colonized and this tendency has been used in the works of postcolonial writers who are writing back from empires.

There are dichotomies created due to the differences between the different terms like that of globalization, postcolonial and new colonialism. On the other hand there are same issues depicted by these terms more or less. New colonialism serves the superpowers of the world where they may exploit the third world countries with political, social, economic and military dominance (Ashcroft, B, Griffiths, G and Tiffin, H, 2007, p. 147).

In the present era of globalization, colonialism is reemerging with new techniques. In the same way there is a concept that is attached to the colonialism that first world countries lead in the world and more than that that they create strategies where they may save their political social and religious norms. The colonialism in this regards is serving the superpower countries where they may exploit the third world countries (Krishna swamy, 2006). It is a matter of fact that the poor countries of the world are still in the same conditions as they were in the colonial rule where they used to be exploited by them. When there is used the term the postcolonial there is reference to the colonial rule and culture as well. Pre-colonial practices are defined across the historical period.

3.3 Imperialism and its Implications

Imperialism is a way of governing where there is rule of military over the distant lands. Here the connotations presented by Tiffin and Ashcroft are apt who are of the view that there is mostly a desire to control the means of representation rather than the means of production. In this regard it is asserted that the post colonialism is an umbrella terms where the new colonialism and relevant to one another. Post colonialism is a term that investigates the legacies of colonialism in the colonized societies. Mandal (2016) is of the view that many critics of the world like that of Edward Said are agreed that post colonialism is a legacy that is aimed to represent the colonized societies with reference to their legacy. So far as the contribution of Edward Said is concerned it is apt to assert that his main contribution to the literature of postcolonial world is the theory of Orientalism in which he describes how imperialist consider themselves as superior and the colonized as inferior and more than that how this tendency is shown in the literature of the world (Omaishat, 2015). If this statement is further illustrated, it is revealed that it represents the imperialists as they are superior in every sense of the word. Edward Said has presented an idea to represent the Asians and westerns where he shows that all the Asians are Orientals and to represent the westerns he uses the word of occidental. Moreover, these are self-developed false notions which have nothing to do with the reality. In the words of McLeod (2000) who indicates that the concept is just based on jealousy and racism. He further asserts that it is stereotype notion and it is degenerated concept. Moreover, it is false slogan to control the poor nations of the world and to show the colonial hegemony. The colonial possess a notion that they are superior in all walks of life starting from the low and substandard things to literature. Parker(2008) gives the same idea that European think of themselves as industrious, good-hearted, progressive, democratic, technological and rational and on the other side East construct as barbarous, corruptible, alien, sluttish

and cryptically. This is the self-created dichotomy that shows the relationship that is suspended between self and others or sometimes as us and others. In this binary there is no space meant for the colonized. It is merely a justification of what is called a colonial rule but as a fact it has nothing to do with the reality. This idea has been presented by Huddart (2006) who is of the view that the stereotype slogan is to serve and justify the colonizer mentality. On the other hand there is another fact that is represented in the words of yourself (2016) who further divided the colonial discourse as it is a Eurocentric discourse. It has no space for the oriental people. It serves that dominating center that is ruling or has a wish to rule the distant lands that has been presented in the words of said (Said, 1993).

3.4 Culture and Empire

Said indicates that the culture is being used by the Empire or for the empowerment of her authority. There are strategies formulated to dominate the rules of imperialism in the distant territories of the world. On the other hand there is wish to enhance dominating role with social, cultural and political practices and colonists get control on other nations or land with physical intervention. An empire uses culture as a tool for formation of imperialism and shows her own culture superior to other cultures, which is not reality but a self-creation or man-made creation.

Post colonialism is basically a rejection of colonialism. The concept provided by Edward Said shows the attitude of colonizers towards colonized. Orientalism facilitates the colonial administration to establish rule of it. When, roughly speaking about the colonialism and post colonialism, there is discussion, directly or indirectly about the literature. Speaking about the colonialism and postcolonial literature there comes a question of truth. The truth that is not illustrated by the speaker or a writer while talking

about himself. So, writing of empire is very necessary as the imperialists show themselves as they are superior and the others are inferior so it is important that there should be a reaction from the others as well or from the ex-colonies. In this regard it is apt to assert that colonialism revives and reshapes the colonized indigenous setups. This literature shows that there is false notion that the colonized are less and inferior and the colonizers are superior. More than this it is a self-imagination that has nothing to do with the reality. Alimam (2010) argues that the colonized writers write back to colonial powers to show that there are misrepresentations in the colonized history and culture through this politics of history and there is need of writing back. In sense of cultures of history there is always a revolt from the postcolonial writers who show the true picture of history and reality. These are the voices based on reality and have nothing to do with the false notions created by the colonizers of the world. This is a resistance from the colonized against the colonial discourse. On the contrary to this the colonial texts, in the process of rewriting cannot be rejected fully as these texts are used as a source and reference. This notion has been presented by McLeod (2000).

Huddart (2006) further goes on to argue that the theory presented by Bhabha is apt in all senses as it shows the colonial and postcolonial mindsets. There are so many key concepts that have been pinpointed in the theory presented by Bhabha like that of ambivalence, mimicry, difference and hybridity. There is need to understand these concepts presented by Bhabha where at first it presents that Hybridity generally refers that colonization formulates transcultural forms within contact zone (Ashcroft, B, Griffiths, G and Tiffin, H, 2007). on the other hand there is concept of transcultural hybridization which refers that it has different forms like that of linguistic, social and cultural but this hybridity has been used as tool of colonizers since early colonization and

in contact zone with intermingling with other cultures colonizers indicate their cultural values as superior to the colonized.

3.5 Bhabha's Terminologies to Interpret Colonial Identity and Post Colonialism

On the contrary to this there is another word used to illustrate a certain state of psychology of man that is termed as ambivalence. This word is used when a person desires something and repeatedly gets its opposite. This is the explanation of the word used by Young (1995). This term is apt in postcolonial writings as it shows a desire of the writers to have their colonies but in reality they have to face what is called a colonial identity and in this type of identity there is identity crisis. They are not in this position to have their own colonies rather they are victims of identity crisis. They want to create their own colonies but they cannot do so. At the same time there is another concept of mimicry that is relevant to the ambivalence and here in mimicry the colonized are there to mimic and copy the cultural values of the colonizers. However, this attitude is most of the times comes in profit of the colonizers when they may control the behavior of the colonized race. On the other hand the difference is used to differentiate the colonized and colonizer's relationship.

These are the four terms used by Bhabha his theory of post colonialism. Bhabha is of the view that mimicry is the magnified copy of culture. It does not only copy the culture but also the manners, language and ideas. These are the ongoing pretensions of colonialism. But, these terms and situations are also used as counter narratives in the colonized discourse as well so it is a question that how is it used for the counter narrative of colonialism. Bhabha asserts that postcolonial mimicry is what called as reshaped and wish to understand. It emphasizes that the colonial discourse should be changed.

Colonizers identity is fixed due to the historical development and on the contrary to this the colonized identity is changing with the time and creates so many problems to define native culture and language. The words of Bhabha are very clear in this sense where he says “When historical visibility has faded, when the present tense of testimony loses its power to arrest, then the displacements of memory and the indirections of art offer us the image of our psychic survival” (18). He asserts that the colonized mentality and interaction between the colonized and colonizer will not extend concentrating the colonial authority and stability. This is the surface resistance that is likely to sustain and remain between the colonizers and colonized as it gives rise to the instability which is basically a colonized identity which is marginalized in its sense.

Most often there is an urge in the critics to restructure historical background of the colonial discourse for developing logical justification.

Bhabha, with reference to Colonization asserts, it does not only affect colonized societies with political, social, economic, cultural and language dominations, but also enhanced colonial authority with psychological domination which is more dangerous in all of these dominations. On the other hand Fanon also evaluates the psychological and psychiatric dehumanization of the colonized people. It refers to the state of deprivation where colonized are compelled to see that they are interpreted as inferior and they are being deprived of their native culture and language. Fanon (1967) argues, “White man challenges my humanity, I will impose my whole weight as a man on his life and show him that I am not that "sho· good eatin" that he persists in imagining” (229).

Moreover, Bhabha wants to correct the imagination of white man and also tries to explore the psychological effects of colonization on the colonized masses. He asserts that the reality of the colonizers is something that is not in reality rather they have worn a

white mask to show that they are civilized. On the other hand there is continuous denial from the colonizers that the colonized are civilized rather they believe that the colonized are below the level of human and that is why that they are considered to be others. This is actually a superiority complex that has nothing to do with the reality and merely based on the false notion and construct.

In this regard the words asserted by Sepahvand (2012) are apt when he asserts that there is psychological association between the relationship of colonized and colonizers. He is of the view that this relationship starts from the mimicry of colonized when they start thinking that the culture which they owe is false and an outworn that should be replaced by the colonial culture. On the other hand they think that by adopting the culture of colonized they may fall in the category of civilized and this mindset creates a distance between the local culture of their own that further causes the identity crises. Fanon (1967) is of the view that it is a real fact that the black man wears the white mask then become as racists to exploit the people with the black color. This notion is basically the acceptance of local and colonized identity and rejection of colonizer mentality. By the ideas presented by Fanon there can be evaluated all the postcolonial literature. This is the assertion that is the base of the present study that the colonizers always exploit the colonized.

There comes another question that is the question of barbarism from the part of colonizers. In most of the cases the colonized have to be victimized physically and in many cases the colonized try their best to save themselves from physical violence. Violence, in case of colonialism, is an integral part. Fanon (2004) illustrated that “Colonialism is not a thinking machine, nor a body endowed with reasoning faculties. It is violence in the natural state, and it will only yield when confronted with greater violence” (23). If the violence is greater in amount it can be used for the sake of

humanizing. But it is not so in colonization as in the era of colonization it is used for the sake of showing the power on the colonized people. This humiliation from the part of colonizers creates a situation called as trauma. But in case of physical violence there can be stoppage to the colonialism as it frees the masses from the subjugation. This idea is presented by Meddeb (2013) who has the same assumption as Fanon has that colonizers extend the physical violence on the colonized that is merely to extend their power.

There is another situation that causes the war. The wars have produced a relationship that leaves a different impact on the colonized people. Mishra (2013) is of the view that role of the world wars is immense in changing the attitude of Asian people towards Europe. This mindset starts the procedure called as decolonization. He asserts that western wish to show supremacy of their cultures over the rest of the world seems to be obsolete even to the western world as well. It is the selfishness of the ruling nations to rule and there is no other agenda. In this context the First World War can be exemplified where science has played havoc to human beings. It was nothing less than the mindless slaughter of human beings where the concept of utilitarianism and rationality has been submerged or seems to be not working. In this perspective it is a fact that has been portrayed by the postcolonial writers that the Europeans, the so called civilized people were actually destroying the humanity merely to gain power and authority.

Gayatri Spivak illustrates another term subaltern that introduces the hegemonic colonial power. She adopted this term that denotes the people who are politically alien and considered to be voiceless from the mainstream of the their own culture and social setup. It further means that the colonized people are suppressed in such a way that the individuals living in colonial world are not able to express themselves in front of colonizers. On the other hand it represents the mentality of the females of India but this term has been applied to the colonized living in the colonial world.

Postcolonial writers re-write their indigenous culture, language, social setup and history for resisting colonial influences which fade and deprive colonized people from these. As Kumar and Rao (2016) is of the view that the colonized people actually internalize the belief that is made and perceived by the colonizers in terms of language and education system and also the economy. This is the assumption that leads towards the victimization and more than that it is identity crises; the colonized mentality is shaped in a way that it hates the culture of their own. The indigenous culture is considered to be hateful by the local and indigenous people.

Tyson (2006) asserts such kind of mentality causes the self-loathing in the minds of masses. On the other hand there emerges a personality that creates a negative self-image as well as estrangement of colonized culture. This is a fact, that not only the colonizers assault and occupy the land and resources but also the indigenous cultures as well. The resources, in the colonial world are always exploited but the exploitation of the mentality is something that should not be compromised. But in the words of Spivak, they are also compromised as there is no way to the subaltern but to adopt muteness. It is said as mind colonization. Colonizers in most of the cases force the colonized to migrate from their native land. There are multiple reasons behind this approach. The colonized sometimes have to migrate from their native land for the sake of saving their lives. This practice is adapted by the colonizers to enhance their domain that is pure colonial practice. This practice causes displacement and dislodging, the displacement of people is known as diaspora.

McLeod (2007) is of the view that term was originally used in the Greek language for the purpose of life saving. Further it causes the feelings of identity crises among the migrants coming and going from the different places. Diaspora people have to face a great deal of problems as they have to intermingle with the indigenous people and then

have to adopt the culture of that place. At most of times they have to see that their own culture is victimized and in this way they have to lose their own cultural identity. On the other hand the people from different cultures coming from different place have to maintain their own cultures and then they have to also adopt the culture of the place where they have settled themselves. This is action that is disastrous from all aspects. This is the diasporic condition that gives rise to the different problems and start raising so many questions. The individuals living in these conditions are in between the two cultures. At first they have to adopt and maintain the culture of their own and then they have to adopt the culture where they are at the moment this condition causes social anxiety in diaspora masses. Mobility does not only cause to lose the native land but also the attachment which the person has with his native land.

Smith (2007) is of the view that dislocation and dislodging is not only a physical acting but also it is emotional in its nature. It moves the complete being with the feeling of banishment. This feeling is more intensified when there are readings of Pakistani writers like that of Kamila Shamsie who advocates the rights of females as they are doubly humiliated. At first they are at the mercy of their males and then they have to be the victim of displacement and dislodging.

Chapter 4

BURNT SHADOWS, DEPICTING THE IMPACT OF COLONISATION ON EX- COLONIES

4.1 Introduction

This chapter is to discuss the impact of colonization on the ex-colonies in the light of novel *Burnt shadows* by Kamila Shamsie. The chapter shows how the characters are being victimized due to the colonialism. Moreover, the chapter discusses how the characters like Hiroko are dislodged due to the attitude of the colonizers and how they are compelled to leave the place to save their lives.

In burnt shadows, it is presented that in most of the cases the colonized are forced to migrate from their native land and there are multiple reasons behind this migration. Sometimes they have to migrate to save their lives. This practice is adopted by the colonizers to enhance their domains that have already been presented. On the other hand there are mistreatments from the part of colonialists with the colonized. This is attitude that has been practiced during the postcolonial era in the Indian Subcontinent. Even after the colonial era there are colonial inheritances in the subcontinent especially in Pakistan. On the other hand the Pakistani writers are always neglecting the colonial legacies of the Europeans in Pakistan by their rewriting to the empire. This is the perspective that is applied in Kamila Shamsie's *Burnt Shadows*.

In the same way, the mindset of the colonizers to mistreat the whole colonized race and society has been pinpointed in the novel. This is the story of victimization and exploitation of colonized race where there are stories of women sufferings as well. In the wake of sufferings of the colonial era there are women who mostly suffer and they are

equal share of the weal and worries of the males. To gain the extreme control over the colonized lands the colonizers have to do all that they may do and show an attitude that can be portrayed. This is the era that has been known as the era of double colonization especially from the perspective of the females.

Ashcraft (2007) is of the view that term is very apt as it shows the double suffering of the females as at first they are under the patriarchal rule and then there is colonialism. Although, there is struggle against the quietness of females and patriarchal rules but the oppression of the females is still there in the society and the novel shows this mindset. On the other hand the novel shows that in the wake of patriarchal society and mindset the females have become able to survive and they want to get their political consciousness. This is one of the aspects that have been portrayed in the novel of Shamsie.

Omaishat (2015) is of the view that Shamsie is like other writers as she shares the same themes of post colonialism, as other writers like that of Mohsin Hamid, Nadeem Aslam and other writers have. Moreover, it is also presented that Shamsie is the writer of Islam and the impact of colonization on Muslims. In the contemporary era the picture of Islam has been distorted one and this is the duty and moral obligation of the writers to redefine the picture of Islam. This novel is one of those novels where this moral obligation has been practiced. On the other hand there is one other leading theme of the novel that is identity crises. It is a tactic of the colonial people to create identity crises. As it has been said earlier that Shamsie is the writer of Muslims and she presents the glorious picture of Muslims and the Islam in the world. Postcolonial writers resist against the colonial discourse and all the euro central approaches. It is a fact that the colonial writings cannot represent colonized identity. In this regard the post colonial writers have to use and enhance their vocabulary to redefine their identity. In this perspective, the role of

Shamsie as a postcolonial writer cannot be overlooked. She explains the impact of colonization on the colonized people clearly. She does not only deal with colonization but also with the patriarchal and feminist issues as well. There have been dealt the issues like that of intersexuality in her novels especially in the *Burnt Shadows*. In most of her novels there is no space for the Binary opposition between the colonizers and the colonized. In most of the cases the novels of Shamsie have been presented to be an apt answer for the colonial discourse.

4.2 *Burnt Shadows* as an Experimental Novel

Deborah (2009) asserts that Shamsie's *Burnt Shadows* is a very complex novel. It spans the time in between 1945 to 2001. It is the story of two politically influenced families. It is the story of Hiroko Tanaka and Konrad Weiss. But after he is killed by the bomb she is left permanently as a scared woman. Hiroko starts her journey to Dehli where she meets Konrad's half-sister whose name is Elizabeth Burton and her British husband James. Hiroko gets marry to Jame's assistant Sajjad. After the partition happens between Pakistan and India they have to return to England where they see that their son Henry is still at school. Although, Hiroko and Sajjad are married they are both allowed to get back to India. Although Sajjad is Muslim he still is not allowed to leave. The novel continues after the 35 years. They get a son with the name of Raza after a number of miscarriages. On the other hand Burton also reappears and then helps Raza in his education. Till 2000, they are presented as they are selected in CIA where they work for USA. Shamsie provides a very complicated story of the both families whose common fate is to join the globalization.

4.3 Themes of Shamie's Novel

There are different themes of Shamsie's novels that range from colonial oppression, patriarchal representation, wars, political apathies, colonial practices, and the sufferings of subaltern people. In the novel *Burnt Shadows* she explores the sufferings of the masses that are colonized by USA in the era of world wars and also wars on terror. She portrays the Islamisation in Zia regime, then the role of Pakistan in war on terror as well as downfall of the Dhaka. She pinpoints these colonial practices to bring in forefront the colonial mindset. Deborah further asserts that *Burnt Shadows* connects the readers with the atomic bombing in the Japan, the impacts of these two incidents in the lives of both families. Hiroko becomes a diasporic figure who has to leave her country just to save her life from the colonial oppression. There is often presented in the novel displacement of body, religious changes, ethnic issues and few other factors which have been pinpointed in the novel vividly. All the historical issues, the sufferings of the females, colonial mindsets, and colonized oppression are the points which may be regarded as the theme of novel.

There has been pinpointed a key issue that is of the immigration of the masses that has been favorite activity in colonization throughout history. The concept of belongingness is also a core issue that has been portrayed in the novel. On the other hand the core issues of imperialism, is also depicted in the light of Edward Said's culture and imperialism. Social effects of colonization are presented by the characters like Hiroko. This is the character that has been put in between globalization and the tyrannies of colonial powers. The novel *Burnt shadows* also presents a connection between literature and politics. There are presented intertextual themes in the novel. This theme has been dealt in the novel with the geographical boundaries. Intertextuality is the quality of a

writer that connects him with the other writers that also help to evaluate their themes especially the theme of colonialism.

Omaishat (2015) is of the view that Shamsie is like other writers as she shares the same themes of post colonialism, as other writers like that of Mohsin Hamid, Nadeem Aslam and other writers have. Moreover, it is also presented that Shamsie is the writer of Islam and the impact of colonization on Muslims. In the contemporary era the picture of Islam has been distorted one and this is the duty and moral obligation of the writers to redefine the picture of Islam. This novel is one of those novels where this moral obligation has been practiced. On the other hand there is one other leading theme of the novel that is identity crises. It is a tactic of the colonial people to create identity crises. As it has been said earlier that Shamsie is the writer of Muslims and she presents the glorious picture of Muslims and the Islam in the world. As Maira (2009) asserts that there are Muslims who are considered to be against the terrorism and they are considered to be good Muslims in their own. On the other hand there are Muslims who are regarded to be bad as they spread terrorism in the world but the reality is that all the Muslims are portrayed and considered to be bad in the world. In this context the novel has a governing narrative of 9/11 that is its context. In the light of this novel it can be said that the post colonialism is a rejection of colonialism and the novel *Burnt Shadows* aptly shows this mindset. Other than this there are linguistic issues, social and cultural issues as well as patriarchal issues that are core and crux of this novel.

Chapter 5

REPRESENTATION OF COLONIAL AND POSTCOLONIAL CULTURAL DIFFERENCES IN *BURNT SHADOWS*

This chapter presents colonial and postcolonial cultural differences between the colonizers and colonized. At the same time the chapter shows that how the characters are victimized of their cultures and how the concept of hybridity is appearing in the characters. For such reasons the characters of Raza, Hiroko and Sajjad are presented. The chapter shows how they are victimized and how they are compelled to adopt the culture of their masters when they do not have any option left. Moreover, the chapter presents a picture that how different places also show the cultural implications.

5.1 Cities and their Cultural Implications

According to technicalities it is a significant thing to comment that the two novels, Shamsie's novel and the previous work of E. M. Foster, *Burnt Shadows*, indicates that Shamsie uses the technique of commenting of past on the present and vice versa. Whereas, in *Burnt Shadows* we can find a clash between two different cultures. The city Nagasaki and its destruction has been described in above mentioned manner, whereas, Delhi indicates a unique position in this novel due to its historic glamour. The presentation of the city Delhi was natural in this way by Shamsie, as author is addressing the readers from west and their expectations and preferences. In section 2 we can view the city Delhi differently by the prospective of a native of Delhi Sajjad Ali Ashraf. He sees the city as "The rhythmically beating heart of cultural India" (33). This view by native of Delhi brings to the minds of the readers the Ahmed Ali, (an Indian novelist) his novel

Twilight in Delhi and his view account of Delhi as the place of “by-lanes and alleys, insidious as a game of chess” (33).

The part of E. M. Foster’s narration of his Indian city in *A Passage to India* can be viewed by the perspective of Sajjad when it was difficult for him “to locate celestial point at which Dilli became Dehli” (33). According to his prospective, Dilli is his native city which associates with the simple life, whereas Dehli has a great influence of British colonization. Thus he remembers the Old city (Dilli) and romanticizes it as follows:

There, where the sky emptied- no kites dipping towards each other, strings lined with glass; and only the occasional pigeon from amidst the flocks released to whirl in the air above the rooftops of the Old City where Sajjad’s family had lived for generations (33-34).

In *Burnt Shadows* different situations indicate the cultural and psychological hurdles among colonizers and those who were being colonized, in their relations. On her return from Japan, the memories her dead fiancé are like a guiding light for her in those strange circumstances. Hiroko was warned by her dead fiancé, Konard that she would not trust anyone in Delhi except Sajjad. Hence Hiroko wants to check the validity of Konrad’s statement. She puts Sajjad in real test. In this way she gets close to Sajjad which offended Elizabeth and her husband James Burton. Elizabeth and her husband’s negative behavior indicates the political and cultural connection between the colonizers and those who are being colonized.

The critic Huntington (1993), comments on that negative and ill behavior of the British colonizers with the Indians in their dealing as “Second hand citizens on their own Land.”(22).

It is clearly shown that Shamsie's represents Hiroko as a liberal, gentle character, as a kind hearted women, who does not have concern with the other's view irrespective of their race, cast or religion, in fact she represents the Shamsie's own point of view of East – west relations. All the misconceptions and the hatred for the novel are on the part of the British instead of the natives of India.

In their intimacies Sajjad and Hiroko build trust on each other and Hiroko shows the scars on her back as she believes him her own. Elizabeth instantly thinks that Sajjad being a native of India having negative intentions towards Hiroko and perceived him as the rapist as The British woman in *A Passage to India* thought of the Dr. Aziz in the Cave scene by E.M. Foster. In fact Sajjad has lost his job due to that misconception.

She realized that she was mistaken. Sajjad's reaction is symbolic. It shows dismay and sorrow but not ego "I am done with the English" (105). This statement depicts his frustrations and sufferings due to wrong judgment of him on the part of British.

The protagonist of the novel, Hiroko indicates the Shamsie's concern about hidden and open grudges among the characters of the novel. She also indicates the cultural and racial differences through her attitude. She does not feel any hurdle and difficulty in her daily life dealings with the people. From the beginning of the novel the fact is known by the reader that she is a Japanese national and having a German national fiancé.

Hiroko finds herself living in India with a British family. Her association develops with a Muslim Indian, Sajjad. She intended to marry him. As we know the native countries of these two main characters are not sharing friendly ties with each other, despite of all this Hiroko's trust on an Indian remains resolute and unshaken.

Another important event that indicates the increasing distances between the English and Indian are depicted through the heating arguments between Sajjad and Burton about the intellectual stand indicates the inter-textual elements used in *Burnt Shadows*. As previously stated, this novel by Shamsie, refers to the ill treatment of Indians by British colonizers in *A passage to India* by E. M. Foster.

In *Burnt Shadows* two major male characters Sajjad and Burton depict the opportunity and hurdles in relation of friendship between two races. The argumentative ending of *A Passage to India* by E.M. Foster in which Aziz and Fielding choose opposite directions was discussed by James Burton in the following words, “I just read *A Passage to India* [...] Ridiculous Book. What a disgrace of an ending. The Englishman and the Indian want to embrace, but the earth and the sky and the horses don’t want it, so they kept apart” (111).

Sajjad objects the statement of James Burton in which he blames Forster and shows his offense for portraying the implicit and explicit relation between Indians and British in a negative manner. Sajjad mentions that the problem between British and Indians is not only of the difference in race but there are some other factors too, Sajjad comments as follows: “You are right. It’s not a question of nation. It’s one of class. You would have apologized if I’d been to Oxford” (111).

The above dialogue clearly indicates that Shamsie, the author of the novel *Burnt Shadows*, focuses on the power and relation and its misconception as the main theme or topic of her novel which brings her to the level of other post-colonial writers who indicates colonized – colonizers conflicts significantly. So far as the style of Shamsie is concerned she is not the writer of only languages as has been written by some other writers of subcontinent like that of Bapsi Sidhwa. She uses the language to address the

international readers and in this regard she is equal to Ashcroft whose range of thinking is more or less the same. She hits the English speaking world and wants to draw their attention. She uses the approach that has been used in the work *Empire writes back*. By using the imperial language she tries to draw the attention that all the postcolonial societies have got this capacity to answer all the questions and they have this tendency to show the authority of their own cultures. More than this, the writings of Shamsie are to show the cultural realities to the wide range of audience.

In the past the writers from the colonized countries who have used English language to share their experiences, ideas, thoughts and has addressed the readers from countries speaking English were also not be saved from the negative criticism. One of the main reasons for this can be the implicit dependency on such move.

Third part of the novel *Part- Angle Warriors* surrounds the end of the 1980's mentions the partition of the sub – continent into India and Pakistan. Like all other writers of the sub – continent (India & Pakistan) Kamila Shamsie's main theme of novel is partition. It is a major experience which is having a deep rooted influence on the minds of the writers of the sub – continent. Shamsie herself shares her thoughts in the following word:

If he had known then that he and Dilli would be lost he would have wept after reciting the verses of Ghalib and lamented on the departure of great poet from Delhi. On the other hand the loss of Delhi means the loss of safe habitat that joins the family system of the place (134).

Life events of the heroine of the novel *Hiroko*, is representation of the Shamsie's theme of the memory. Hiroko belongs to the culture of her native country Japan, she has all the good memories of her Japanese culture while living in India. She remembers the

time she had spent with her family and with her fiancé. All these memories are being followed by the gloomy devastation of her homeland Nagasaki. Later she is having the memories of the Indian and Pakistani cultures. She is adjustable here in spite of all the difficulties she had faced as a female. Similarly through the character of Hiroko Shamsie indicates the theme of loss of homelands, nations and foreignness. It shows the importance of concept of identity and nationality for an individual human being.

The major concepts of the novel *Burnt Shadows* are the home and nation, and the novel is depicting the life of the people living in multiple localities, indicating the importance of barriers of topography are important and influential. The author has used the technique of flashback memories, showing past and present in contrast.

Shamsie has depicted the picture of society where the politics has more power than humanity. She has shown the time of partition in which a lot of people who were not partial to the ethnic and religious division, were forced to leave their homelands permanently. In the same way Sajjad had to leave his beloved homeland for the blame of a mistake which he had not done. On the other hand Hiroko was forced to leave her homeland due to the destruction of her home city Nagasaki and loss of her family.

Hence, the reader can see that the problem is not only with the particular individuals but with the identity and nationality. She also has to loss Sajjad in a CIA operation in Pakistan as she has lost her fiancé Konard in result of Atomic bomb attack.

In the same period of time her son Raza get involved with Afghan Mujahedeen, and takes part with them in an operation in North – West Pakistan. He was struggling to attain an identity for himself as he was fed up of sense of un–belonging at Karachi. Hiroko ironically comments on the situation in the following way “the meaninglessness of belonging to anything as contradictorily insubstantial and damaging as a nation” (204).

We can consider her work of fiction as the compilation of memories into the form of a written document to recall the past memories for the compensation of the loss. The main objective of the author is to depict the memories of her own, of the time before the partition of the sub – continent to make readers realize the significant importance of the great loss and hardships faced by the families and individuals of the both countries.

Hiroko and Sajjad had got married when British were leaving India, and were advised by James to go for Honeymoon to Istanbul so they can be kept away from the disaster of partition; later both of them were not allowed to enter India. The third part of the novel portrays life of Hiroko and Sajjad with their son Raza, who is sixteen years old now in Karachi, Pakistan in 1982 – 83. They are living in Pakistan since the time of formation of Pakistan.

The novel is dealing the broader spectrum of life. It is not only concern with the narrative of a person or a couple but showing the effect of politics of social class, language, culture and origins. It also indicates the relation of personal events with the national events.

The author of the novel *Burnt Shadows* depicts the love story of Sajjad and Hiroko to indicate the effect of history on the generations, in spite of all the differences of class, culture and ethnicity, they consider feelings of humanity and were able to get married to live a life of peace and love. Through the love story of Sajjad and Hiroko Shamsie shows their suffering and tragic depart from their home lands, and how they feel and remember their homelands.

He appreciates his wife as being “directly responsible for Raza’s quick mind.” (134) and “It was in Hiroko’s company that he felt his love for Raza most powerfully-it was indivisible from his love for his wife.”(134-135)

As a native Indian mourning his beloved land, Sajjad told Harry that Dilli is: “My first love. I would never have left it willingly. But those bastards didn’t let me go home” (161). In addition, Hiroko did her best to acclimatize herself to the life of Pakistanis for the sake of her son Raza who feels humiliated by lack of racial purity and his mother’s foreign customs for this reason “she had packed away her dresses and taken to wearing shalwar kameezes at home, though previously they were garments she reserved for funerals and other ceremonies with a religious component” (130). Raza couldn’t pass his Islamic studies third time in a row, although he is doing well in all other fields. This indicates his difficulty to hold the basic religious concepts.

Shamsie is portraying a picture of Jihadists that they are even not aware of the true teachings of Islam by showing the progression of story in which Raza pretends to be an Afghani Jihadist to prove himself a true Muslim and got a friendship relation with Abdullah who thinks of him as member of Hazara community of Afghanistan.

All the events form partition to the US war against Soviet Union in Afghanistan and the after results of 9/11 are all significantly depicted and discussed but are vague for one family who lived passed through the consequences of the these events.

It is vividly depicted by *Burnt Shadows* that despite of migration from one place to another, time and history repeats itself. The past comes into the present, which clearly indicates that our memories of past and present will not be faded in our future too.

This can clearly be felt from the life events of Hiroko that where ever she went and however she lives, her life brings back the memories of her past into her present again. The burn mark on the back of Hiroko indicates the burning of past memories in the minds of the readers as well as to the minds of the characters.

Shamsie has also touched the delicate issue of religion, when Govt. of Pakistan forced people to study Islamic studies in school and Islamic studies was added into the curriculum indicates the changing picture of Islam from the religion of tolerance to the religion of terrorism. The main motive of her writing was to create harmony among secularism and religion. This is clear in what Sajjad said as a response to his son's failure in his Islamic studies exam.

The writer expressed this idea via Sajjad when he first heard of his son's failure saying that, "He cursed under his breath the government which kept trying to force religion into everything public" (158). In terms of political labeling it has not been mentioned by Shamsie that what was the cause of partition of Pakistan and India. She does not mention that the cause behind the creation was to make a country especially for the Muslims and it was wrapped under the religion. It is the manner of calling the National identity. Indonesia, for example is a country that has most population of Muslims but it has not been wrapped under the Umbrella of muslim hood as it has been applied on Pakistan.

Shamsie depicts the picture of the son of Hrioko and Sajjad, Raza that how is he possessing moral weaknesses and has learnt nothing from his parents as both of them have spent a harsh life. It is also depicted that how Raza was easily considered as member of Hazara community as he lacks any specific identity. In the same way Harry was considered as American due to his British and German parents. It is shown that how these people with no specific nationality can enjoy the label of different nationalities and identities.

Shamsie moves from one center to another worldwide. She has highlighted more unanticipated centers of the world including such as Tokyo, Kabul, Delhi, Istanbul and

Karachi in which important turning events of the novel took place. By showing such places Shamsie has depicted an urge that how it is possible for the people of different world to live together instead of their cultural and religious differences. Even the countries which are involved in the war still there is love between them and they may live with harmony. She does not want to show the religious differences among the people which have happened in Pakistan especially in the part of the world called Pakistan mostly after the partition. Rather she wants to create consistency among the individuals of different nations which may unite for one national cause. She depicts the (Sohrab Goth) the living place of the young Afghan boy Abdullah. The importance of the place is significantly bringing the memories.

Harry's seeking Sajjad's house was "It was loneliness, he knew, that had brought him here, in search of a past that was as irretrievable as his parents' marriage or his own childhood to seek out the first person he'd ever been conscious of loving."(150).

The house of Sajjad and Hiroko shows the negative effects of politics on the routine life of the people, as Harry explains in the following words:

"No dividing boundary walls, no gardens and driveways buffering the space between one house and another; instead, there was a long row of homes abutting each other, a single step leading from each doorway to the street"(151).

When Sajjad went with Harry to buy fish at harbor, the fisherman said to Harry: "People here are from every nation within Pakistan. Baloch, Pathan, Sindhi. Hindu, Sikh even. Everyone. Even an American can come and sell fish here if he wants" (160).

As it is depicted in the text that the individual may live with harmony without their ethnic differences and the differences of the territory. It is the politics of the nations

and superpowers that hinders them to live together with harmony. As in the text it has been depicted that the America supports that war when the arms are bought from CIA and transported by ISI. On the other hand, Shamsie also presents a view that it is very easy to get together and get association with other people of the world if there are no differences, especially created by the people themselves. This situation is presented with the help of meeting of Sajjas and Harry who meet together while Raza was left alone in his car. Here he meets Abdullah and the situation becomes like this:

Are you Afghan?’ Raza touched his cheekbones reflexively. Until the Soviets invaded Afghanistan he’d never heard that question; but in the last four years, as increasing numbers of refugees made their way into Pakistan, it had become something less than unusual for Raza to be identified as an Afghan from one of the Mongol tribes (168).

“Yes, he said, and felt the rightness of the lie press against his spine, straightening his back.” (164). Shamsie also indicates that for people not the places are as much important but the people living at those places are important.

In the text of the novel it is presented that Harry loves Islamabad more than his own country. He thinks that he is much happier here than that of in his own country even in Washington DC. He himself says that he loves the people more than the place because they are the real people.

At places there have been portrayed so many characters who also reflect the policy of their respective countries. This tendency has been shown by the character of Harry who breaks his promise to help Raza in taking admission. Same is with the country US that it breaks its promises with the countries. Harry tells Raza that he misunderstands

him when he claims that he has not helped him in taking the admission in an American university. Same is the situation of Burton who does the same as Harry.

The main intention of the author is to indicate that, persons representing the countries are also the representatives of the policies of their countries. Harry being an American national represents the promise breaking policy of America. As the text shows:

You Burtons! You're just like your father, Henry, with your implied promises that are only designed to bind us to you. He used to tell me there was no one more capable than me- I didn't understand that meant I was the most willing and uncomplaining servant he'd known (194).

Shamsie takes her readers the new notions of terrorism and nationalism and demands a certain degree of access to these notions. It has been pinpointed in the wake of 9/11 after the slogan has been raised by US as war on terror. This is the mood that has been shown in the novel in the character of Raza who is eager to fight back even with no weapons that is a revolt against the colonization. He wants to raise his voice against the war that is against the occupied homeland. The occupied world is less concerned with the honor and extended families. Even the life of a person living in the colonization seems to be a big lie. Even it applies to the characters of females that have been presented in the novel. The mother of Raza was very much eager for the education but to her it was not possible to achieve it as she was living in the occupied land. It is another colonial fact that the person adopts two lives and one of those he or she has to abandon. This is the identity crises which the mother of Raza or even Raza has to face. Shamsie teaches her readers that it is the age that teaches the sense of loss as Nagasaki thought Hiroko everything about loss. The mother of Raza used to think that as she lost her daughter by flying of the bird inward it may happen to Raza where he may be victim of a bomb.

Towards the end of chapter of the novel Shamsie wants to take the attention of the reader to the distance that is between East and West. By doing so she wants to draw the attention of the reader that there is a big distance between the both in all the facts of life starting from the basics of life to the culture, education, civilization and much more. These are the things that caused the misunderstandings between the nations of east and west. Even the ideologies of the world have been changed especially those who are concerned with the Muslims. They are regarded as stereotyped people who have been misrepresented by the words of violence, terrorism and fundamentals. This is the aspect that has been represented by the characters like that of Kim and Abdullah who represent the relation between East and west. Kim is a purely American and the other is Afghan and both of them are at extremes. Both of them are although not victims of war still there is a factor that pinches them. They do not have any count for the lives of others. American is the Engineer but still there is an element of jealousy in him. He is prejudiced of Islam that he should not have been. By this representation Shamsie has for a method to show that how the Americans are so much associated to their nationalism yet in the text of the novel it is shown in the following words, “And yet, though she knew both Ilse and Harry would have rolled their eyes at the display of patriotism she saw something moving in it. But she kept wondering what her Afghan passenger made of it” (354).

Moreover, this is the attitude that represents how the Americans are reflecting the arrogance and how much is there mount of superiority complex in them. Here, Kim also shows that she is still stuck with irreconcilable gaps and differences that still exist and identify religions, cultures and nations, in a sign made by Shamsie that the word “global” falls short of bridging such gaps and differences.

Keeping in considerations it may be pointed out that there are far reaching gaps between the East and West. They are two separate entities. These are two opposite

extremes that cannot be bridged between the both east and west. Actually, as a writer she is trying to present the view that the Muslims are as social as other nations of the world. They are not at least terrorists and fundamentals as they are presented in the world. This fact may be believed by the fact that the Muslims are the believers of a religion that gives the lesson of tolerance and moderation. This is the factor that has been presented in the novel wherever the Muslim characters have been shown they are moderate in all senses of the word.

On the other hand the presentation of the Muslims it has not been claimed that she is strict in the presentation of Muslim religion. She is the writer of hope who asserts that there can be a hope to bridge the gap between the Muslims and the other nations of the world. There are so many topics that have been dealt with by Shamsie ranging from history, colonization, and the contemporary politics of time. She also portrays the anxiety of man over such circumstances. On the base of representation of multiplicity of topics the novel by Shamsie has been regarded as a masterpiece. It depicts the picture of present and history between east and west. It is the fact that needs the attention of the reader and his admiration. On the base of these facts Shamsie has been regarded to be one of the prominent figures of the present time.

5.2 *Burnt Shadows: A World of Cultural Hybridity*

There are so many dimensions where this novel *Burnt Shadows* can be judged where one of the dimensions is that it shows the world of cultural hybridity. Hiroko is the character who travels from Japan to India and then from India to Turkey, then from Turkey to Pakistan and from Pakistan to America at the wake of 9/11 attacks. She has to shift from many identities. In every country she comes with the new identity. This is the character who gives a glimpse of so many cultures to the reader and therefore she presents a picture

of multiculturalism in the novel. The mixing of different cultures reflects a resistance against dominant cultures. They are the embodiment of Bhabha's 'third space', 'liminality', 'hybridity', 'in-betweenness' and 'beyond'. Hiroko may become Indian or Pakistani but the fact remains that traces of former cultures cannot be removed from her identity. Other cultures of the world make layers of the former culture but as a whole they cannot blot them out completely. Bhabha is of the view that mixing of different cultures creates resistance instead of acceptance in the individual. The shifting creates a sense called fluidity of cultures and identity. The novel *Burnt Shadows* presents a center of mixedness.

Shamsie draws the attention towards damaging effects of politics on cultural creativity of the people. In the first part of the novel Nagasaki has been presented as a place of cultural activities. As there is story of Konrad who has been planning to write a book entered the enchanted world of Nagasaki in 1938. In the text of the novel it is presented in the following words, "When he sailed into the harbor of the purple-roofed city of Nagasaki in 1938, he felt he was entering a world of enchantment". (6)

Even, in the pictures presented in the novel, there have been presented the hidden stories which are related to the cultural hybridity as well as the cultural mixedness. There are pictures where Japanese and European mixedness of cultures has been presented. This factor is presented in the following words in the novel, "The photographs along the walls captured his attention just because he found in them a promise of culture mixedness 'Europeans and Japanese mixing uncomplicatedly'(6).

On the other hand there are stories of interracial marriages between the Japanese and Europeans. They represent the cultural mixendess in the text of the novel these marriages are presented in the following words.

Yoshi introduced to Konrad the stories of Nagasaki turn-of-the-century cosmopolitan world, unique in Japan—its English language newspapers, its International Club, its liaisons and intermarriages between European men and Japanese women (12).

The palace Nagasaki has been presented as a place of enchantment that is desired by everybody in the novel. This is the mindset of cultural mixedness presented in the novel. The novel presents this factor in the following way,

Any young man entering into this world of cultural creativity could have fallen in love with Nagasaki and Konrad was no exception. He saw Nagasaki as a world of cultural mixedness—worlds, where cultures meet, unite, contend but do not overlap one another. Later, Hiroko recalls Konrad's unflinching desire when she remarks 'Konrad had been right to say barriers were made of metals that could turn fluid when touched simultaneously by people on either side (83).

More than all there are some gaps presented in the novel and these are the gaps that show a vantage point for both the colonized and colonizers to get advantage out from one another. This trend of mind is presented with special reference to the character of Sajjad, in the text of the novel this factor is presented in the following way.

“mohalla, James looked confused to understand ‘mohalla’. At his ‘confusion’, Sajjad translated ‘neighborhood barely disguising his impatience at the Englishman’s failure after all this time to understand that all-important Urdu word” (41).

In the text of the novel there are glimpses of Indian imperialism. These glimpses are like nothing less than the menace. Delhi has been presented not as a place of cultural

hybridity rather it does not offer a regenerative cultural hybridity which Nagasaki provided when she was entering in Delhi. It was revealed that she was entering into another world that was away from the twittering of the birds. The text of the novel shows this factor in the following way:

Hiroko's first impression about imperial India is menacing. Delhi did not offer the regenerative cultural hybridity which pre-war Nagasaki provided. In Delhi she felt as if she was entering 'into another world. Everything was colour, and the twittering of birds.....So beautiful, and yet so bounded in (46).

The text of the novel also shows that there are some demarcations between the British and other Europeans places. The European places have been presented as a place of cultural mixedness whereas India is a place of separation. Hiroko's situation is very relative when she is estranged at places. This situation is very aptly presented in the words of Bhabha as who says that such situations happen when someone moves away from the singularities of class, gender, institutional location and more than all from generations. The text represents this factor in the following way,

There is a marked difference between Nagasaki where European and Japanese mixed uncomplicatedly and British India where foreigners brought only separations and demarcations. She, according to Bhabha has moved away from the 'singularities of class or Gender' which 'result in an awareness of the subject position—of race, gender, generation, institutional location, geopolitical locale, sexual orientation—that inhabit any claim to identity in the modern world (1).

The character of Hiroko presents a thing that is related to the identity crises. She often remains at the borderline of native culture. At this place she does not have any claim about her identity. The text of the novel presents such situations in the following way:

Hiroko has left behind these ‘organizational categories’ which her Japanese culture provided her. She has migrated to India where she can exist on the borderline of the native culture. Now she cannot claim any identity. For a moment she feels light ‘wheeling through the world with the awful freedom of someone with no one to answer to. She had become, in fact, a figure out of myth, a ‘character that loses everything and is born anew in blood (50).

In the novel, *Burnt Shadows* there has been applied the term coined by Bhabha which is termed as “beyond” that applies to the character of Hiroko. Actually she is the character who is floating from history, time and memory. It is a term that shows neither new horizon nor leaving behind of the past rather it is the moment of transit and the moment of present. She becomes a complex figure of inside and outside. She is the identity of the past and present and on the base of this statement one may say that she is the victim of identity. Hiroko is the character that may be termed as the volarization of third space that is term coined by Bhabha, she actually opens new horizon for the formation of new identity in this section of the text there are character like Raza and Konrad as a fact the characters of Raza is actually a luminal character. His location is always at the threshold of identity a term used in the location of culture. Bhabha presents such characters in between the designations of identity and the text shows this mindset as follows, “this interstitial passage between fixed identifications opens up the possibility of

a cultural hybridity that entertains difference without an assumed or imposed hierarchy” (Bhabha, 1994, p. 3).

Bhabha’s concept of liminality is fit for the character of Raza. Liminality is a place that belongs to either nowhere or everywhere that is a situation for the character of Raza. He also belongs to either everywhere or nowhere. He belongs to everywhere as he has been roaming about in the world or in the most parts of the world and has become a polyglot having no single identity or the culture of his own. As the story of the novel moves on the condition of Raza becomes more and more liminal. He lived in Pakistan but in actual senses he does not fit here. The text of the novel presents this character as follows, “He didn’t fit this neighborhood” (194).

There is a chapter of the text that shows that Raza is a possessor of many identities. He is living two lives at a time. In the first part of his identity he is plain Raza who is a factory worker and a failed university student. Moreover, he is a boy marked by bomb. In the other part of his identity he is Raza Hazara who has nothing to do with this past even he does not want to talk about his native language and past as well. He is not ready to talk about his family. He becomes a bit of fanatic and fundamental who is eager to evacuate even the last Swieght from Afghanistan. The text shows the character of Raza as follows, “And thus Raza shifts into another identity. Chapter 22 is replete with the discussion of Raza’s multiple identities.

For months now, Raza had been living *two lives* (my emphasis). In one, he was plain Raza Ashraf, getting plainer each day as his friends’ lives marched forward in university and he remained the failed student, the former factory worker, the boy marked by the bomb. In the other he was RazaHazara, the man who would not speak his language—or speak of his

family or past, not even to other Hazaras—until he had driven the last Soviet out of Afghanistan (210).

In location of cultures Bhabha says that sometimes a person feels that he is in the middle of things that are actually the time called as moment of transit. At the same time he says that the moment of transit is actually the proper location of culture. This is a fact if there is seen the situation of Raza who is also in the middle of things and moments of transit are there in his life. He is also identity victim in the strict sense of the word. In the final chapters of the text it is presented that Raza Hazara dominates the Raza Konrad Ashraf who joins Afghan camp. The name of Henry Burton has been deliberately changed as Harry Truman who was an American president in 1945. As a character, he had been very fond of Sajjad while he was in India. Sajjad wanted to become a legal advisor in the future right at this time there occurred the partition between Pakistan and India when he has to shift in Karachi. Harry has to for the England along with his family. After spending same time there in England he settles in America and in 1978 when Russia attacked Afghanistan he had an urge to come to India and see Sajjad. He comes to Pakistan with his changed identity and name. He comes to Pakistan with his imperial eye. Karachi has been presented as one of the fastest growing city in the world.

5.3 Mimicry

In colonial and postcolonial studies mimicry is the most common theme with special respect to the attitude of colonized they always copy the ways and means adopted by the colonizers. It is the most common phenomenon, by copying the powerful the colonized think that they are also in power. When the masters are copied they identity and culture of colonized is lost. On the other hand the culture of colonizers gets stronger and becomes more dominant. Mimicry is one of the shameful acts that are mostly used to make fun.

But in the postcolonial world it means a show of relationship between colonizers and the colonized.

Commonly mimicry refers to the “been-to,” after returning back from west to home, wholly transformed. Frantz Fanon described artificiality of Martinician “been-tos” in *Black Skin, White Masks*, and confuse cultural of been-to Nyasha (and her family) in Tsitsi Dangarembga’s *Nervous Conditions* is the central issue in play. The characters of *Nervous Conditions* influenced by those people who had travel to west and try to impose west’s life on them. However mimicry is not a bad thing. “Of Mimicry and Man,” Bhabha told that mimicry may be accidentally harmful. According to Bhabha’s idea attained from Jacques Derrida’s deconstructive reading J.L. Austin’s idea of the “performative” mimicry is artificial performance of power and powerful people. So, if any Indian wants to mimic any Englishman, he has to copy some codes of English, if *sola topee* is a code of British, performance might show the hollowness of codes. In colonial and post-colonial literature method of subversion is not often. In actual sense it is difficult to find this particular type of subversion. Another direct way of empowerment of mimicry is photocopy of “western” .For example in Forster’s *A Passage to India*, Mr. Amritrao, lawyer by profession and a great concern for British Anglo-Indians. He is fearful because he has learned more about British law and he is applying those laws on both Indian and British people. He is described as a “mimic man” or a “babu,” but reality is totally different. British law is not quite fair.

Actually, Amritrao in Forster’s novel is politically important: anti-colonial nationalist movements emerged in Asia and Africa again mimicry of western politics. According to historian, Partha Chatterjee Indian nationalism emerged as “a derivative discourse” -- is an imitation of western nationalism. Again and again all the concepts of democracy and law is again adapted by local people. Mohandas K. Gandhi was famous

for this adaption. He was fusion of Indian culture (such as traditional Indian dress and fabric) and western concept of socialism. So Gandhi, who has started as a “derivative” of nationalism in west, is unique and different in India.

Before moving towards hybridity, little bit about reverse mimicry, which is in colonial concept referred "going native." We find mimicry in both colonial and postcolonial studies with culture of white people (let's call this “passing up”), in history we also reverse action of mimicry, colonizer adapted culture of Indian and African. One of the famous example is (“passing down”) might be Richard Francis Burton, disguises himself as Indian or Arab during the time of colonialism. Most dominant example in literature of “passing down” might be Rudyard Kipling's *Kim*, where Kipling fabricates a white child (the son of an Irish soldier in British India), grows up in street of Lahore rather in British society. Kipling's interests in “passing down” not come to end and he shows real affection and excitement of Indian culture.

Chapter 6

CULTURAL HYBRIDIZATION IN *BURNT SHADOWS* AND QUEST TO REGAIN PRE COLONIAL IDENTITY

This chapter presents a quest for identity in hybridized world. The cultures of colonized and colonizers are mixed where they form a new culture that is amalgamation of the both cultures. In such circumstances, mostly the culture of colonized has to be victimized. The chapter shows that in the colonized race there is always an urge to come to pre-colonial identity. This chapter shows how the characters are striving to come to the pre-colonial identities.

6.1 Dealing with the Concepts of Mimicry and Hybridity

In contrast with mimicry hybridity is more vast and slippery. Hybridity is mixture of east and western culture. In literature we found a balance between Western and Asian culture. Anyhow, Homi Bhabha uses this term in *Signs Taken for Wonders*. He thought hybridity as revolutionary tool and challenge various forms of repression (Bhabha's example is of the British missionaries' imposition of the Bible in rural India in the 19th century)

Hybridity is metaphor from biology and it is intermingle between East and West. Hybridity have many limitations. Although hybridity is a mixed culture but actually it not differentiates between people. Generally hybridity does not help us in finding different paths, even does not help the people who adapted the mix identity by chance or intentionally. So hybridity is not suitable for racially mixed people like "Eurasians" in India or mixed racial people in postcolonial. Effect of post colonialism is mostly reflected in Asia or Africa, so like mimicry how hybridity have "reverse," effect on British culture

("chutneyfied," as it were). Lastly, there are different registers for hybridity due to clash between cultures.

After looking all above reasons it is not helpful to look hybridity in general, so it is best to see it in different sub-categories: 1) racial, 2) linguistic, 3) literary, 4) cultural, and 5) religious. Mainly (2), (3), and (4) categories are main, and (2) and (3) is closely overlapped. So this research will explain how (1) is not relevant one in most of the cases and how (5) which seems like irrelevant in many cases, is more important.

6.1.1 Racial Hybridity

“Hybridity” is a biological term, mixing of two genes, so similarly racial hybridity is mixing of two races. But actually, application of this term is not productive one. Earlier societies have their own terminology to elaborate “hybrid”. So it is not termed in racial context. (Indeed, using this term this way might be offensive to people of mixed ancestry.)

In British Raj, for instance, there was a well-known society “Eurasians”. They were considered as a separate society after ban of interracial marriage and even after independence of India, they declared themselves as a separate community (when most Eurasians left the country). Similarly in Latin America, the term “mestizo” is mixture of European, African, and Native American descent. Now a days “racial hybridity” looks unpleasant because in this century, still racial difference is confirmable reality. In actual sense meaning of racial is vague in “African” or “Asian” culture. Now-a-days most of scholars are minimizing the concept, that hybridity is mixing of genes and giving support to “culture.” Satirically, even so hybridity is a biological term, but it is not fair to apply this on above racial facts.

6.1.2 Linguistic Hybridity

Linguistic hybridity is related to important components of foreign language, it may be English, African or Asian languages. In hybridity linguistic one should know about linguistic term such as slang, patois, pidgin, and dialect. History of colonialism is very old in India, therefore words from English entered Indian language and among them first is “Anglo-Indians,” but with the passage of time these words also added broadly in English. Now a day, words such as “pajamas,” bungalow,” and “mulligatawny” are in frequently used, without knowing actual history of these words. In the same way, words like “mumbo-jumbo” now become word of English language from African language.

Due to colonialism, English language stepped into Ireland as well as African, Caribbean, and Asian communities which were colonized by British(just as French has become established in societies in Africa and the Caribbean that were formerly colonized by France). As we history is full of controversies similarly this is a controversial issue, and still cause of anxiety in postcolonial world, although English is now become international language and having educational importance. One of the major fact is English is seemed to be imposed language; there is a long lasting problem that is correct usage of this language. Achebe addresses this problem as follows:

For an African writing in English is not without its serious setbacks. He often finds himself describing situations or modes of thought which have no direct equivalent in the English way of life. Caught in that situation he can do one of two things. He can try and contain what he wants to say within the limits of conventional English or he can try to push back those limits to accommodate his ideas ... I submit that those who can do the work of extending the frontiers of English so as to accommodate African thought-patterns must do it through their mastery of English and not out of innocence (Chinua Achebe).

Amos Tutuola's *The Palm-Wine Drinkard*, incomplete master of English, are sometimes cited as examples of linguistic hybridity. According to Achebe here is that such works are less likely to be meaningful or interesting than those by people who have demonstrable mastery of English, but who are aware that one might wish to "extend the frontiers" of the language beyond Standard Written English in order to come closer to capturing the voices and thoughts of people living outside of Europe or North America.

A lot of examples are present in literature. James Joyce's *Portrait of the Artist as a Young Man* is one of the major examples of hybrid English. Stephen Dedalus, an English-speaking Irishman in Dublin, unexpectedly meets a British priest and worried that "the language we are speaking is his before it is mine." According to Joyce there was no another option but to write in English therefore in his novel Stephen has more right on English rather any English native. In 1970's Africa has large number of intellect rebellions against English. The Kenyan novelist Ngugiw'aThiong'o, decided to promote his language which is Kikuyu rather writing in English. Achebe gives counter reasons to Ngugi for using English language (for that matter, Achebe argued, even within Nigeria, there are so many languages that English might be the only national language of the country.) Another interesting approach of linguistic is pidgin and example of this approach is in Ken Saro-Wiwa's *Sozaboy: A Novel in Rotten English*, and Edward Kamau Braithwaite's concept of "nation language," which entails the use of Caribbean patois elements as a libratory gesture.

Writers have choice of language so debate on English language is somehow satisfied (that is to say, writers who have a choice tend to choose the language with the largest market). But Indian's extremist writers continue to write in Hindi and regional language. Most of postcolonial scholars try to translate that script.

6.1.3 Literary Hybridity

It can be considered fundamental (hybridity at the level of narrative form) in post-colonial. If we look in past one of the modern type of literature story and novel which is highly adapted by Indian and Africans (the first Indian novels were being published in the 1860s). Later on genre of novel become basic ways by which it become national and cultural identity for Africa and Asia. Although genre of novel is borrowed one but it provides slippery and vast plate form for writers of Africa and Asia.

Literary hybridity along with novel and story often experience another type of writing known as “magic realism.” The Indian writer Salman Rushdie and African writers like Ben Okri uses the idea of traditional and cultural effects in their writings (postmodernist) ideas. A novel like Rushdie’s *Midnight’s Children* is blend of Indian traditions texts like *The Ramayana* with a European postmodernist writers like Italo Calvino. One can relate literary hybridity with Western Tradition (the Canon). Western literary form is openly used by postcolonial writers but question is how Western writers portrayed or represented (or misrepresented) work of Asia and Africa. Therefore postcolonial writers often attempted to “write back” with revised version of work.

The above three examples (and there are might be others... suggestions?) thought to be revised form of literary hybridity. The basic point and plot of Césaire, Rhys, and Salih is British one but write them from Caribbean and African point of view. Other different example which is little bit different is Agha Shahid Ali’s concept of an English-language ghazal (which I talked about here). He is a Kashmiri poet living in America and is doing lots of effort in writing poetry in English. It is clear in his mind that Americans have no connection or relation with South Asia or Middle, so they might adapt his way of writing the poetry like a Villanelle or a Sonnet.

6.1.4 Cultural Hybridity

Culture is vast concept which involves art, music, fashion, cuisine and many other things and it is broadest one for thinking about hybridity. Cultural hybridity is spreading widely because it is easily mixed. Cultural hybridity is a thought provoking approach, it gives new ideas to reader as we see in Indian-influenced design in a blouse on sale at the Gap, or when we hear about Japanese (or Arab or German) hip hop.

If one peeps into history cultural hybridity is not easy one or not controversial one. So hybridity in colonial literature is less important than mimicry. For example Late Victorian writers like Kipling, made fun of mixed Indian in his stories as well as in letters. According to Kipling and some of his formers, the Indian “Babus” was used for mimicry not for any intellect term like hybridity. Example is, on the occasion of the inauguration of Punjab University in 1882, Kipling wrote the following in a letter to George Willes:

Just imagine a brown legged son of the east in the red and black gown of an M.A. as I saw him. The effect is killing. I had an irreverent vision of the Common room in a Muhammedan get up. At the end of the proceeding an excited bard began some Urdu verses composed in honour of the occasion. It was a tour de force of his own—but I am sorry to say he was suppressed, that is to say, they took him by the shoulders and sat him down again in his chair. Imagine that at Oxford. (56)

According to Kipling, seeing a “brown legged son of the east” in any academic place in British is not matched with the place. (As a side note, biographers have pointed out that part of Kipling’s tendency to mock highly educated Indians may have been motivated by his anxiety about his own lack of a college education). Kipling is showing

sympathies to speaker who uses Urdu rather than English. Kipling is admiring verses (or at least, the choice to present them in Urdu), and forcing his peers to sit and complete the recitation.

In contrast to Kipling, E.M. Forster, in *A Passage to India*, is admiring the English language and trying to make their own. Looking at the example of dress of continue the example of dress, Forster's protagonist Dr. Aziz dresses like an Englishman. Although Ronny Heaslop is ready to making fun of Aziz for missing a collar stud which is the famous scene, but actually stud had given to Fielding. At time when he was writing Forster also shows the limits of culture of Indian and Englishman.

So looking at cultural hybridity there is strong relation between cultural hybridity and mimicry. It seems so difficult in adapting other's cultural and norms, because it is suppression of oneself. Similar thing come into sight by new immigrant in England or the United States: there is strong pressure to quickly acculturate to the norms of the place where one lives, which sometimes entails curbing a thick accent or changing one's dress styles or habits. Books like Hanif Kureishi's *The Buddha of Suburbia*, Zadie Smith's *White Teeth*, and Rushdie's *The Satanic Verses*, all address the problem of acculturation, and tackle the fine line between adapting as an immigrant to a new environment, and transforming so radically that one risks giving up an essential part of who one is. By ending of colonialism, concept of cultural hybridity is not vanished because it is inherited in both West as well as in Africa and Asia. Culture can be celebrated by new ideas and tradition. According to many musician and artist cultures can die if it stays to long.

6.1.5 Religious Hybridity

The final and most important category of hybridity is religious hybridity. I'll importance of religious hybridity because it prevailed in both colonial and postcolonial literature

(specifically, religious conversion). It is last fitting in place, since Homi Bhabha's example of hybridity in "Signs Taken for Wonders," tell us bring up of imposture of Bible in India. In *Under a tree, outside Delhi*, Bhabha notes the fact that Indian accepted the authority of the Missionary's Book. Even having clear Authority they only exposed their ideas by their culture. Indians are mixing Christianity and Jews concept to inspire Hindu community. In thinking about religious hybridity, the question is usually not whether or not someone converts to a foreign or imposed religious belief system, but how different belief systems interact with traditional and local cultural-religious frameworks. The goal of "religious hybridity," is not to arouse people for practice to become "pure" but converting religion of the people to become hybrid. Under colonialism Hinduism is more powerful with British missionaries. Hindu reformers and religious people categorize societies in to Brahmo Samaj and the Arya Samaj (and, in the Sikh tradition, the Singh Sabha movement), so that Hindu Tradition becomes more power and acceptable by Western people and scholar. By the beginning of the twentieth century, Hinduism becomes more and more dominant and strong and therefore they come under the concept of the way "religious hybridity." We can see issues of religion in major works, such as Chinua Achebe's *Things Fall Apart*, or more recently, Chimamanda Ngozi Adichie's *Purple Hibiscus*. In *Things Fall Apart* conversion of religion of Okonkwo's son Nwoye was very problematic for Okonkwo and also showing Christianity dominance at that time. Similarly, Kambili's father, in *Purple Hibiscus*, is imposing Christianity to show love and respect for Christian. Actually novel is showing "religious hybrid," that is African Christian, without giving the concept of other religion uniquely African, or in this case, Nigerian.

Interaction of colonial culture and native culture in context of colonialism is shown in Shamsie in *Burnt Shadows*. Shamsie is representation of his community and

culture. At time of colonialism, concept of master and servant relationship was so much dominant therefore James and Sajjad portray the same concept. Sajjad's personality is showing the impact of modern posture and policies of British Raj. That is why he wants to look like his master but actually according to Elizabeth in this context says:

I wish you wouldn't give him your clothes,' Elizabeth said without turning towards James. He's started looking at everything you wear as if it's his property; did you see how upset he was yesterday when you spilt ink on your shirt?' 'Discarded clothes as metaphor for the end of Empire', That's an interesting one, I don't care how he looks at my shirt so long as he allows me to choose the moment at which it becomes his (22).

So while looking in above discussion, mimicry is not suitable or beneficial, as ending of this mimicry is drastic one. Personality of effected people become complex one and spoiled one and this "blurred" copy is threatening for modern civilizations. That's why Elizabeth warns her husband.

James's is inspiration for Sajjad because of his English appearance and at the same time Sajjad know the personality conflicts of his own and these conflicts create problem for him. He tries to satisfy himself by feeling of resistance when he wins chess game from his master and James's words "Discarded clothes as metaphor for the end of Empire" (22). Acceptance of the Sajjad's success is representation of all underprivileged nations.

At the same time, Sajjad is playing tricks with James. He is not telling him about his professional education of Law, he satisfies James that by doing his mimicry he is able to get the job, even when Hiroko says to him to get proper degree he just deny by saying that he is relying on James law books.

When Sajjad come to James by Konard for a job, James's expression is, "Konrad, you can't simply pick up urchins off the street and bring them home," James said impatiently, glancing at the boy who stood just inside the doorway, his eyes to the ground" (24). This is the turning point of Sajjad when he becomes aware of the situation that without adopting the English culture his survival is difficult and this culture shift is important because white people look them as "Primitive" and "Brutal".

Afterwards this '*White Mask*' is cause of good relation and brings James and Sajjad on chess table. Sajjad is totally copying his master, he starts wearing clothes of his master and this benefit Sajjad. Similar thing Homi K. Bhaba is explaining in his essay "Of Man and Mimicry" in *The Location of Culture* as: "Mimicry reveals something in so far as it is distinct from what might be called as itself that is behind. The effect is camouflage....It is not a question of harmonizing with the background, of becoming mottled-exactly like the technique of camouflage practiced in human warfare" (Bhabha, 1994, p. 121).

On the whole message is that if Blacks want survival and acceptance from white people they have to adopt their means of life as well they have to neglect their own identity and "marry" to dominant culture white people. So this unwilling acceptance brings Sajjad in new world of joy and enthusiasm. Fantasy is fantasy one day it come to end similar end happen with Sajjad when he charged with rape of Hiroki without listening any word of justification. Actual scene is totally different, Sajjad is trying to calm Hiroko and giving confirmation that all of her dearest one is also dear for him but Elizabeth looks the whole scene with reference of colonialism and named Sajjad as 'Brutal Native'.

Similar concept is given by Shamsie he describes the supremacy and egotism of white people for non-white. This illustrates the main concept of colonialism that is racial

discrimination which non-European suffer a lot. Another super quality of white people is hypocrisy which the writer explain by the event of blindness by the son of Burtons named Henry. The text shows that they are not accepting the mistake of their son because mistakes are not for white people they are just neat and clean people without any fault. And this quality declares them educated and well- mannered as well modern.

As in his essay “*Of Mimicry and Man*” and “*The Ambivalence of Colonial Discourse*,” Homi K. Bhabha tracks down ‘mimicry’ as one of the difficult and powerful strategy in discourse analysis revolves around *civilizing mission* based on the notion of ‘human and not wholly human. This disguised civilizing mission elaborated by Charles Grant “evangelical system of mission education conducted uncompromisingly in English language” (Bhabha, 1994, p. 124) in his “Observations on the state of Society among the Asiatic Society among the Asiatic Subjects of Great Britain” (1792) and the bright feature of colonial rule is visualized by Macaulay in “Minute on Indian Education” (1835) through “a class of interpreters between us and the millions whom we govern a class of persons Indian in blood and colour but English in tastes, in opinions, in morals and in intellect,” (Bhabha, 1994, pp. 124-25) in other words the mimic men.

According to Burtons, Sajjad is still uneducated and ill-mannered even he has changed himself a lot. Discrimination is the crucial factor, it torn apart the “whiteness”. Another side of the picture is Burtons is almost begging to let go Hiroko as he is not from their class. If we see background of colonialism love between masters and slaves is not digestible even this is shown by E.M. Forster (*A Passage to India*). Some pains are similar to everyone, similarly pain of marginalization is same for both of them and she agrees to marry him.

The marriage decision by Sajjad to marry Hiroko urges us to think about his resistance against his master because now he thinks that he has done with the English and now started to consider what he might want to make of his life now that he had been lifted from the sense of obligation that had kept him tied to James Burton long past the point when he saw there would be no advancement in that position.

The hate feeling for white people is unbearable for Shamsie which destroy the relation of Sajjad and Burtons, and this converted Sajjad into what he was. He is trying to find his own identity which was under the costume of white people. Shamsie is showing true picture of native people, according to writer whites are accountable for their failure, Asian have different origin, culture and identity so white people have to accept it with open mind.

Hybridity of culture and loss of identity is unavoidable on global level and this picture is shown by Shamsie through Sajjad. The colonialism is so deep rooted even now Sajjad is still under impact of this colonial culture.

Chapter 7

CONCLUSION AND DISCUSSION

7.1 Conclusion

How colonialism affects the lives of individuals? There is always a binary opposition between the colonizers and colonized and it is a fact that there is a great impact of colonial mentality over the colonized. The colonizers are always at vantage point and they construct so many false notions about the colonized which have nothing to do with the reality. They think that the colonized are inferior in all walks of life. This is the general notion that has been applied on all the postcolonial literature. The colonized are not only inferior rather they are uneducated, uncivilized, unethical and others. This is the colonial mentality that affects the lives of individuals at a large scale. This is the notion that is inculcated in the minds of colonized where they think that they are really inferior. So to say that there is no effect of colonialism is altogether false and the reality is that there is an impact of the colonialism on the individuals. In any sense of the word, the identity of the individual is affected by this notion and as a whole it may be said that the post colonialism affects not only the mentality but also the identity of the individual as well. When it comes to the question of dignity, it is also asserted that there is an effect of colonialism. In colonialism, it is asserted that dignity lies when there is sharing of same dining table with the master. But in the era of postcolonial world there is reply of this question whether there is any dignity in sharing the table with the master. This world of post colonialism shows that there is no dignity in sharing the dining table with the master rather the dignity lies when there is celebration of one's own identity. When there is celebration of the "self". In general discussion it may be said that there is really an impact over the mentality of the individual living in both colonial and postcolonial world.

When it comes to the question of cultures in both the worlds of colonialism and post colonialism, it is asserted that the cultures in both worlds are different from one another. The colonizers attack at the cultures of colonized at first and they are of the view that if there is hybridized culture then the identity is lost. At very first glance there is attack of colonizers over the colonized, especially on the cultures and the result is that there is hybridized culture. The hybridized culture is the mixed culture that is not pure one rather it has borrowed the things from different cultures of colonized and colonizers. When there is a question relating to the difference of cultures of colonized and colonizers it may be said that the cultures of colonized and colonizers are different from one another. It has also been analyzed that by the cultural mixedness there is formed a new culture that is called as hybridized culture that is different from the original culture of the colonized. This mixedness of cultures forms a reality that is entirely new in its form. At the same time this hybrid culture is basically to merge the identity of colonized where they cannot remain pure in their identity rather they become a hybrid nation. In colonized world the colonized are periphery and they have to lead life at the cost of their identity. The result remains the same as the individual having hybridized culture is quite often a victim of duality where he is misfit in any canvas. He has no identity, no “self” and no sense of his own self. This duality causes the person to locate himself nowhere in the world, especially in postcolonial world.

7.2 Recommendations for the Future Research

There are so many other angles where this novel *Burnt Shadows* can be analyzed. In other words, after the close study of the text of the novel and criticism it may be asserted that the novel in hand has so many strands and dimensions. One of the dimensions for this novel is that apart from the post-colonial aspect, this novel can be analyzed from the

perspective of feminism. The feminine psyche of the characters shows that it is a feminist novel.

Novelist has presented her female character as very positive and very much optimist who despite the occurrence of great tragedies they face all problem, hardships sufferings and miseries with huge brevity and a lot of confidence. As it is clear from the character of Hiroko who loses her house, her near ones like that of her fiancé and her mother city the Nagasaki. She is hopeful as well as steadfast. She did not want to give up at all

On the other hand the novel *Burnt Shadows* is full of enchanting vignettes linked by supple prose. This novel is a success on many levels, but it is not perfect. The cast is relatively small and thoroughly known by the reader, so the surprises are not entirely surprising. The more political sections lack the same insight and punch of the warmly personal scenes. Post-9/11 politics is difficult, as evidenced by so many failures by prominent novelists, to handle without falling into banal sloganeering. Shamsie avoids that, but the end of the novel, where her characters speak in explicitly political terms, is the weakest of the whole. Despite the relative weakness of the ending, the whole of the novel does make some moral and political points with penetrating grace. The structure of the narrative and the intricacies of the characters' relationships work together to create an impressive whole.

Discussions are there about the depiction of Nagasaki in the novel. The writer of the novel illustrates that it was not a conscious decision at all at least, not prior to starting the novel that Nagasaki section of the novel will be large enough. Then the ending with the bomb, and then the novel would move to 1998 when India and Pakistan tested their nuclear bombs. The writer imagined a Pakistani character whose grandmother had been in Nagasaki when the bomb fell. In fact, when the writer told the story to a friend that she

was writing about Nagasaki he said, “Oh, so that’ll be your 9/11 novel” and my reaction was to get quite annoyed.

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