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Fluid Self in Kamila Shamsie's *Burnt Shadows*

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DEDICATION

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Abstract

Fluid self and hybrid identity are considered to be the chief preoccupation of most postcolonial Pakistani writers. The present study scrutinizes fluid self and hybrid identity in Kamila Shamsie's *Burnt Shadows* (2009). In her Novel, Shamsie depicts the postcolonial identity struggle of a Pakistani Immigrant woman who moves on to several places. Hence, the study attempts to highlight these immigrants strife for identity and self-making. It analyses Shamsie's work in the light of Bhabha's postcolonial theory of hybridity and third space. Thus, chapter one presents a theoretical framework and a socio-historical context of the work. The second chapter examines the theme of fluid self and hybrid identity in Shamsie's novel *Burnt Shadows*. To conclude, Postcolonialism has a deep influence on *Burnt Shadows* since the novel contains multiple postcolonial themes such as ; identity, Fluid self, third space, immigration, and hybridity.

Key words: Fluid self, hybridity, cultural displacement, identity, third space

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INTRODUCTION

Nowadays, in the context of globalization and cultural diversity, issues of international interaction, cultural contact and self-identification represent more and more interest for the scientific community. Determining the place of an individual in society, understanding oneself and the dimensions of a personality are the key questions each person tries to answer. However, understanding oneself is not feasible solely through the personal, that is, a person's own self, since identity is directly influenced by the connection with the outside world, the interaction with society, and the relationship with culture, inherited or the one in which people find themselves. Cultural identity is understood as a person's self-awareness within a particular culture. In turn, culture is represented by the attitude to different aspects of life, which are considered the norm for a representative of a particular culture. In addition to this, cultural identity is regarded as multifaceted since it consists of ethnic, religious, social and family dimensions. It is the ever-present ambiguity of the definition of cultural identity that has become one of the reasons for growing scientific interest towards this notion. In various spheres of knowledge, there are attempts to clarify the concept of identity and introduce it into analytics in a new and specified quality, that is, as a psychological, sociological, ethno cultural concept, etc. Fluid self, identity and culture hybridity are the main themes in the example of *Burnt Shadows*, a novel by the British author of Pakistani origin Kamila Shamsie: "And she, Hiroko Tanaka, was the one to show both Sajjad and the Burtons that there was no need to imagine such walls between their worlds. Konrad had been right to say that barriers were made of metal that could turn fluid when touched simultaneously by both on either side" (82).

All of the occurrences of different experiences actually serve a source of self-discovery and adaptation, keeping above her stature of a conscious observant. For Hiroko, the two happenings of love, one with Konrad and other with Sajjad are worth narrations. Hiroko

happily accepts these prospects without much of turmoil within herself. She easily identifies herself in her second love with Sajjad, and this soul's attachment serves her for the best part of her life. This identification with Sajjad helps her negate the breaches. She very deservingly bridges the gulf concerning the national and cultural differences among them. She accordingly copes and embraces this new relationship with Sajjad Ali, and efficiently convinces Elizabeth by narrating her best experience of acceptance.

Kamila Shamsie is one of the new wave of Pakistani writers, her international experiences have given her different perspectives on her home environment, and this underpins her fiction, she often explores cross-cultural relationships and cultural identity, particularly the burden of cultural history and family expectations. Shamsie portrays her female characters as bold and progressive in the society. In the narration of incidents, she is very frank and straightforward. She has a gift of exploring depths and the subdued portion of women psychology. She is a freelance Pakistani writer who shocks the very ethics and taboos of the society through her writings. She is considered as one of the most prominent young women Pakistani novelists, Shamsie occupies an important position. From her early beginnings, Shamsie has attracted the attention of critics as well as common readers. For example, Salman Rushdie and Anita Desai give appraisals of her fiction. She is able to make her characters, male and female alike, appeal to the readers. This is because she uses different situations where the passions, fears and anxieties become evident.

In order to understand Shamsie's *Burnt Shadows*, for example, there is a need for understanding and appreciating the political and cultural background of the work, without which it is impossible to understand it. In her novel *Cartography* (2002), she writes describing this country "In a Land that is always on the edge of riot and despair" (54). As Mark Stein has pointed out, Kamila Shamsie's work tends to undermine the " habitual classification of literary texts in terms of national or regional literature" (251). One of her

fellow writers, Pankaj Mishra, author of *From the Ruins of Empire*, and *An End to Suffering* praises her recent novel saying that:

> *A God in Every Stone* confirms Kamila Shamsie as a very rare and uniquely rewarding writer. She can brilliantly dramatize conflicts of characters and weave intricate and absorbing plots while also crisply fulfilling the newer, and indeed more formidable, obligations of the contemporary novelist; to set individual destinies in the enlarged and uneven arena of our globalized world. (The Atavist 2015)

Shamsie's literary aspirations were positively encouraged, the interest in her works lies in the way she tells her stories, and she creates her own way through language. Camila Shamsie's "*Burnt Shadows"* an ambitious epic and the first of her novels to move outside Karashi, it spends more than half a century, from World War II to the 2001world trade center attacks and the period after 9/11TH. Throughout this, it moves from the atomic bombing of Nagazaki, Japan to the 1947 partition of British India, to the new Pakistan and later to Afghanistan and the US. All this set around the stories of two families who incorporate individuals of various different nationalities and several cross-cultural relationships showing different cultural identities.

The novel *Burnt Shadows* presents a theme of fluid self of Hiroko Tanaka, the female protagonist, as it relates to larger, worldwide tragedies and the political comparisons that can be drawn between major events in world history. The protagonist Hiroko Tanaka is introduced in the very beginning of the novel, she is a young Japanese woman, whose beloved the German Konrad Weiss, is killed by the Nagasaki atomic bomb. In her grief, Hiroko moves to India to find Konrad's sister, who is unhappily married to a British colonial, James Burton.

Some researchers give their view about the presenting novel, Mohsin Hamid says: “The most ambitious novel yet by this talented writer. Burnt Shadows, Kamila Shamsie casts her imagination remarkably far and wide, through time and across continents …”(34).

The author of *Maps for Lost Lovers*, Nadeem Aslem, says that Kamila Shamsie opens a vista into the century they have just lived through the dark corners that contain challenges, as well as the paths that lead to beauty's lair. Therefore, Salman Rushdie gives his point of view about Shamsie and her fifth work, he says:

> “Kamila Shamsie is a writer of immense ambition and strength. She understands a great deal about the ways in which the world's many tragedies and histories shape one another, and about how human beings can try to avoid crushed by their fate and can discover their humanity, even in the fiercest combat zones of the age. Burnt Shadows is an absorbing novel that commands, in the reader, a powerful emotional and intellectual response”.

Burnt Shadows is a story of people from different nations and cultures twisted together in the dance as long as life continues, exploring reminder to all nations on judgmental nature. It is a great work that reminds us that we are all humans and all exploring how to be happy, no matter what religion we have or country we come from without a need to change our identity.

Kamila Shamsie's *Burnt Shadows* is one of the contemporary novels, where the writer raises questions to be answered. The present study seeks to explore and analyse an important theme in the novel using the post-colonial aspects. Therefore, we can see that identity is a much-debated issue in the post-colonial literature, related to "hybridity" one of the key terms current studies have formulated during Postcolonialism.

Among foreign researchers, whose works served as a theoretical basis for this research work, it is worth emphasizing the contribution of W. Brown, J. Butler, I. Chambers,

P. du Gay, P. Ricoeur, D. Zimmermann, G.Baumann, R. Schreiter, J. May and, above all, Stuart Hall, who introduced the concept of '*identity*' and two approaches to its consideration; specialists in the field of postcolonial studies like B. Ashcroft, G. Griffiths, H. Tiffin, G. Braithwaite, C. Spivak, R. Yang, E. Said and, in particular H.Bhabha, on the situation of migrants in modern society, who proposed the theory of hybridity and the concept of 'third space'; A.Brah, who pointed out the connection between culture, identity and politics; P. Gilroy, whose works marked a turning point in the study of diasporas and the formation of the identity of African migrants in the postcolonial period.

Regarding the works that are methodologically important for the context of the present study, it is necessary to mention the works of P. Werbner and T. Modood, devoted to the issues of multiculturalism and the idea of civil equality, on which the true understanding of multiculturalism is based of particular importance in the context of the proposed formulation of the problem is the work of the American researcher of postcolonialism H. Bhabha *The Location of Culture*. Considering the problem of national and cultural identity from the point of view of colonial and postcolonial relations, H. Bhabha insists that it is impossible to draw a clear line between the dominant and repressed culture. According to his concept, it is impossible to track the result of unilateral or mutual influence of cultures. In this regard, Bhabha introduces the concept of a 'hybrid identity' in which 'own self' and 'alien self' are firmly intertwined, which creates multiple identities. Writers of the post-colonial period tried to clarify the complexity of identity through the textural images that, in the light of the history of migration, help understand the integral concept of 'cultural identity', its loss and construction. The description of migrant or diaspora experience in the end is what Chambers describes as "*the making of identities*" (Chambers 82). In any discourse about migrant or diasporic communities, it is impossible to speak about cultural identity and hybridity, which are to certain, extend obvious and stable.

Burnt Shadows, with its most significant efforts, reveals the devoted existence of women, with regard to their experiences of self-exploration. Kamila Shamsie has very truly given various abilities to her female characters, to idealize the life with all its bounties and all experiences, which shadow the conscious approach of female mentality and sacred vision. 'Burnt Shadows' is the creation of certain facts which represent the world with women

Therefore, ‘fluid self’ and ‘hybrid cultural identities’ are one of the central concepts of post-colonial theory which are applied in many migrant or diasporic situations to refer to the impact of the culture of the colonizers on the culture of the colonized and also to the migrants’ or diasporas’ culturally mixed identity as a result of opposed forces of assimilation and the search for authenticity and belonging. As it was stated, rather than being essentialised and simple, culture and the cultural identities of people living within a culture are hybrid, interrelated, and constantly changing.

Thus, this current study aims to identify the main clear themes in the novel in particular post-colonial aspects, and to define the characteristics of Shamsie's novel *Burnt Shadows*, it analyzes how hybridization and displacement the identity of the person and reshape it and examine the nation of identity for some individual stories.

Throughout this study, several questions are raised about the subject matter of fluid-self and cultural hybridity in relation to post-colonial literature, and analyses are made on how hybridization constructs the identity or affects and reshapes it. Hence, this work will attempt to answer the following questions: How does Shamsie depict the theme of hybridity in *Burnt Shadows*? What are the effects of cultural hybridity on the characters? Who does construct a new hybrid cultural identity? How does immigration and displacement affect the protagonist identity to be a fluid self-person?

The selected topic will be studied from one approach that seems appropriate to the whole work, which is Postcolonialism. It provides us with an answer to a very important

concept "hybridity». Postcolonialism is an intellectual direction that has existed since around the middle of the twentieth century, it has developed from and mainly refered to the time after colonialism. The term "post colonialism" refers broadly to the ways in which race; ethnicity, culture and human identity itself are represented in the modern era, after many colonized countries gained their independence. It deals with the effects of colonization on culture and society, and deals with the conflicts of identity and cultural belonging.

Homi Bhabha is one of the most famous and important figures in contemporary post-colonial studies. In his book *The Location of Culture* (1994), he uses some concepts such as mimicry, ambivalence and hybridity, and he contributes to post-colonial theory. He generated the concept "Hybridity" of cultures, which refers to mixedness or impurity of culture, knowing that no culture is pure.

To discuss the themes mentioned above, this study will be outlined in two main chapters: The first chapter will be devoted to the socio-historical background of the study. It includes key concepts with their explanation and the major figures of post-colonialism; Homi Bhabha, Eduard Said and Gayatry Spivak .

The second chapter is the analytical part of the study in which we shall comprehensively analyse the two main themes we dealt with in this dissertation which are fluid self and hybrid culture identity; using Bhabha's theory and the appropriate novel, regarding immigration and multicultural experiences in the novel, and showing the fluidity in the protagonist life.

1- Chapter One: A Journey towards Postcolonialism

Post colonialism is a term largely used to refer to all the cultures affected by the imperial process from the time of colonization to present-day. Post colonialism means ongoing issues and debates between East and West since the colonial process started, it includes literature of the nations such as; Canada, Australia, New Zealand, Nigeria, India, and Pakistan…, Postcolonialism as literary movement and intellectual direction has a great influence on many thinkers such Frantz Fanon, Edward Said, Homi Bhabha and Gayatri Spivak.

Postcolonialism involves Said's *Orientalism* and Spivak's "Subaltern". It is analyzing texts produced by the writers, who belong to countries that were once colonized by the British and Reading texts produced by those, who have migrated from counties with a history of colonialism in the light of theories of colonial discourse.

As literary theory, Postcolonialism deals with the literature that is written in English by writers from both colonized and colonizer countries. Traditionally, the term as an academic approach has been used to recall the location of the colonial past, and depict its social, cultural and political consequences in the colonial territories. In his book *Post Colonialism: Theory, Practice or Process*, The literary critic AtoQuayson observes that postcolonial theory "involves a studied engagement with the experience of colonialism and its past and present effects, both at the local level of Ex- colonial societies. As well as, at the level of more general global development, though to be the after effects of empire"(02).

Since1970s, the postcolonial theory took a new direction, and became an umbrella term that covered many means to resist the European dominant histographies and Epistemologies; throughout deconstructing the western knowledge and reconstruct those realities in a new way. In his essay "some issues in postcolonial theory", John Ley notes that

postcolonial theory build on the concept of resistance and otherness; its aim is to explain how the reality of the colonized is changed by the European discourse. As well as, how the colonial hegemonic discourse have distorted the image of the colonized. Simultaneously, how the colonized people attempt to restore their identity and recover their past through their literature. AsElleke Boehmer asserts in *Colonial and Postcolonial Literature*, that postcolonial refers to" writing that sets out in one way or another to resist colonialist perspective"(03).

Thus, the postcolonial theory deals with various set of terms, which is related to the effects of the colonial legacy such as identity, ambivalence and language. Added to this, how the European discourse through these concepts adopt the way of¨ knowing¨ the colonized. Furthermore, the postcolonial theory is concerned with a historical period between the colonial and postcolonial eras, therefore, it may deal only with the national culture after the end of colonialism, but Mukherjee Meenakshi and Harish Trivedia have the following point of view about the postcolonial theory:

> Post-colonialism is not merely a chronological label referring to the period after the demise of empires. It is ideologically an emancipatory concept particularly for the students of literature outside the Western world, because it makes us interrogate many concepts of the study of literature that we were made to take for granted, enabling us not only to read our own texts in our own terms, but also to re-interpret some of the old canonical texts from Europe from the perspective of our specific historical and geographical location. (3-4.)

Post colonialism is a widely used but critically contested term, which has been defined within different cultural moments. Indeed, Post colonialism is a challenging concept that has been substituted in the 1970s for the post-liberation issues all through the world; it is a continuing process of resistance and reconstruction that involves a discussion about slavery,

displacement, immigration, suppression, resistance, representation, difference, racial and cultural discrimination and the identity question. Postcolonialism studies the effects of colonialism on cultures and societies.

Peter Brooker, in his book *A Glossary of Cultural Theory,* defines Postcolonialism as "the study of the ideological and cultural impact of Western colonialism and in particular of its aftermath whether as a continuing influence (neocolonialism) or in the emergence of newly *articulated* independent national and individual identities"(193).

Brooker tries to clarify whether Postcolonialism is the continuation of colonialism as in the sense that colonies get freedom only from political rule or it is a process of newly self-determination and the end of underestimation and marginalization. Therefore, Postcolonialism does not presume the end of colonialism. 'Post' never just means 'after', rather it is a discourse that resulted from the work of several writers such as Aime Cesaire, Frantz Fanon, Ngugi waThiong'o, Edward Said, Bill Ashcroft and his collaborators, Gayatri Spivak, Homi Bhabha, Aizaz Ahmad, and others. They attempted to re-examine the colonized Self. It is the study of the hidden form of colonialism and the imperial influence in the colonized self through literature. Its critical purpose is to establish intellectual spaces for subalterns to "speak" for themselves, in their own voices.

Postcolonial studies are engrossed with the issues of hybridity, alterity, in-betweenness, Diaspora and ambivalence, ethnicity, identity, mimicry and immigration. The issues of identity and feminism are among issues that have a paramount importance in postcolonial literature. They are a fertile ground for debating postcolonial writers' attempts to reconstruct or restore their original identity and that of their peoples through literature. Elements that either construct the identity of a society or reshape it like language, displacement, and otherness are always present in the works of postcolonial writers. It is the fruit of their personal experience as well as the experience of their society. They attempt to

decolonize their literature and culture and to free themselves from the chains of imperial powers. To better understand how the themes of identity and feminism are explored in Postcolonial literature, we need to know in the first place the very nature of this field and all the aspects that make its basic.

Based on that, the concept of Postcolonialism is concerned with diverse and numerous issues highlighting the struggle that occurs when another dominates one culture. Its ultimate goal is to account for and contest the residual effects of colonialism on cultures. It is not simply concerned with salvaging past worlds, but learning how the world can move beyond this period together, towards a place of mutual respect.

2- Zeitgeists of the Era

Some of the most prominent authors of Postcolonial literature are Chinua Achebe, J. M.Coetzee, Franz Fanon, Edward Said, Homi Jehangir Bhabha, and Gayatri Chakravorty Spivak , "The fournames appear again and again as thinkers who haveshaped postcolonial theory: Frantz Fanon, Edwar dSaid, Homi Bhabha and Gayatri Chakravorty Spivak" (Innes 5). Though all these writers had different lands, nationalities and social backgrounds, they could all create their own distinction in producing wonderful works of literature of which many would certainly come under the label 'Postcolonial literature. Bhabha and Spivak are to be presented critically in this study.

2-1Homi. K Bhabha:

Professor Homi K. Bhabha is a member of the Academic Committee for the Shanghai Power Station of Art, and the Mobilising the Humanities Initiating Advisory Board (British Council). He is an advisor on the Contemporary and Modern Art Perspectives (C-MAP) project at the Museum of Modern Art New York, a Trustee of the

UNESCO World Report on Cultural Diversity, and the Curator in Residence of the Boston Museum of Fine Arts.

Bhabha is an Indian major postcolonial theorist; he wrote *the Location of Culture* 1994 in which he contributed to the notion of hybridity. His concept developed through the postcolonial theory and gained currency in explaining that cultures are correlated. At first, hybridity "developed by Bhabha to be used to depict the colonial discourse**.** Afterward, it was emerged to tackle both the heterogeneous in modern life and ways of living with difference" (Stuart 275).

Through his career of writing, he tries to analyze the relationship between the colonized and the colonizer and how they exchange their cultural values. Absolutely, the colonizers imposed their cultural beliefs on the colonized in which they try to transform and repress their identities. However, the colonized were made to imitate the culture through the practice of the original culture. The process of imitation resulted the hybrid environment as Bhabha states,"hybridity is the process by which the colonial governing authority undertakes to translate the identity of the colonized (the other) within a singular universal framework, but then fails producing something familiar but new*" (*279).

He also sheds light on the experience of immigration; he argues that immigrants are citizens of two countries that open the spaces of mixing, which represents hybridity. It seems thatcultural translation is way of negotiation between two different cultures. Bhabha believes that translation is a tool used to link the original and the simulacrum; he exposes the notion of hybridity as "a form of luminal or in-between space, where the cutting edge of translation and negotiation occurs and which he uses the term of the third space (15).

Bhabha states, «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" (211). People, who have experienced more than one

culture are hybrids, they create “counter narratives” that destroy the borders and restrict cultural boundaries. Therefore, Bhabha defines the concepts of “third space” and “in-between” as someone in the middle of inside and the outside, he points out to the fact that migrants during their Diasporic experiences feel loneliness and homeliness. Migrants usually sense that the borders between the home the rest world are unclear, since their private lives become part of the public, this is what Bhabha called displacement. The hybrid persons get confused and they get shocked and struggle at the same time to maintain double perspective on their reality where they live in kind of displacement. This helps in the construction of the unstable identity through unstable process (35).

Therefore, Diasporic groups face cultural problem. For instance, when they live in new culture, they discover the cultural differences that exist between them and the other culture. Thus, they react differently toward these differences and their reaction is based on various factors of a political, social, religious, historical, and racial nature. Some might categorize themselves and choose to define themselves with the new cultural factors so they would have to construct their identity in the tension between the already known and the new culture.

They would face problems to keep their original culture and trying to assimilate into the new culture at the same time. What Bhabha stresses "in between" space or "third space", in which the migrant find another space to express his own identity in between his source cultural and religious beliefs and those of the new culture. However, others feel that their cultural identity would be erased if they consider the host culture. Thus they try to reject and resist defining strongly their ethnic tradition”. Bhabha claims that migrants live in an “in-between” space or “third space” ultimately, they get confused between their native culture and the host culture.

Bhabha is a leading voice in postcolonial studies and is highly influenced by Western poststructuralists, theorists, notably Jacques Derrida, Jacques Lacan and Michael Foucault.In *Nation and Narration* (1990), he argues against the tendency to essentialize the Third World Countries into a homogenous identity. Instead, he claims that all sense of nationhood is narrativized. He has also made a major contribution to postcolonial studies by pointing out how there is always ambivalence at the site of colonial dominance (02).

In *The Location of Culture* (1994) Bhabha uses concepts such as mimicry, interstice, hybridity and liminality all influenced by semiotics and Lacanian psychoanalysis to argue that cultural production is always most productive, where it is most ambivalent. He is one of the most important thinkers in postcolonial criticism. He has contributed a set of challenging concepts, such as: Hybridity, Mimicry, Ambivalence, the Stereotypes, the Uncanny, the Nation, Otherness, etc. to postcolonial theory. All these concepts reflect the colonized people‘s ways to resist the unsecured power of the colonizer.

Bhabha succeeds in showing colonialism‘s histories and cultures that intrude on the present demanding to transform our understandings of cross-cultural relations. Bhabha states that we should see not colonialism as straightforward oppression, domination, violence only but also as a period of complex and varied cultural contact and interaction. His writings bring resources from literary and cultural theory to the study of colonial archives.

Bhabha seems to be very much a thinker for the 21st century. Recently his work has begun to explore the complexities of a world by- colonial and neo-colonial wars, counter-globalization movements and widespread cultural confrontation. He does not study the revolutionary agency- anti colonial struggle as like others. He proves himself an original by providing a conceptual vocabulary for the reading of colonial and postcolonial texts.

He also highlights how its doubles or the East troubles the West. According to him, these doubles force the West to explain its own identity and to justify its rational self-image.

In other words, he states that the Western civilization is not unique and no one can accept his or her superiority in the presence of other similar civilizations. He examines the colonial history as well as the present conditions. He believes that the colonizer‘s cultural meanings are open to transformation by the colonized people. He states that there is an element of negotiation of cultural meaning when colonizer and colonized come together. He further states that the identities of both can be structured when both of them interact (72).

According to him, colonialism is marked by an economy of identity in which colonizer and colonized depend on each other. Bhabha accepts the importance of language in this process and so he has developed a linguistic model of anti-colonial struggle agency. Bhabha‘s work transformed the study of colonialism by applying post-structuralist methodologies to colonial texts. He used the term "difference” for works of many distinct writers. Therefore, he explores and extends the relevance of post-structuralism for cultural difference. Bhabha states that the domination of the colonized depends on the assertion of difference: the colonized are inferior to the colonizers.

Bhabha also believes that the colonial authority knows that this supposed difference is undermined by the real sameness of the colonized population. Therefore, he states that the tension between the illusion of difference and the reality of the sameness leads to anxiety. This anxiety opens gap in colonial discourse- a gap that can be exploited by the colonized, the oppressed. So “Bhabha remarks that everyone should know where one‘s identity ends and the rest of the world begins, and it will help to define that world as other, different, inferior and threatening to your identity and interest” (Wadia725).

Bhabha‘s interest in these figures or figuring of the "in-between" of colonial discourse is evident also in his invocation and transformation of the Bakhtian notion of hybridity. To Bakhtin, hybridization destabilizes univocal forms of authority whereas; Bhabha sees it as a "problematic of colonial representation. According to him, the production of hybridization

not only expresses the condition of colonial enunciation but also marks the possibility of counter colonial resistance. In other words, hybridity marks those moments of civil disobedience within the discipline of civility as a sign of spectacular resistance. He further extended the theory of resistance in his theorization of the "Third Space of Enunciation" as an assertion of difference in discourse. He also states that the "transformational value of change" lies in the rearticulating, or translation, of elements that are neither the one nor the other, but something else, which contests the terms and territories of both.

2-2. Gayatri Chakravorty Spivak

She is one of the influential critics related to Postcolonialism, Feminism, Deconstruction and Marxism. She was a follower of Derrida and his translator. She is the author of translator's preface of Derrida's "Of Grammatology". She is interested in seeing how truth is constructed rather than in exposing error. Fundamental to Spivak's theory is the concept of Subaltern. She is known for her best known essay "Can the Subaltern Speak?" she realizes herself sometimes as Third-world woman, a marginal awkward special guest, an American Professor, a Bengali middle-class exile and sometimes as a success story in the star system of American academic life. She has been taken for granted in the positioning of the subject as a Third World subject. In this essay, she exposes the irony that the subalterns have awakened to a consciousness of their own rights by making practical utterances against unjust domination and inequality. **(**Praveen48)

Spivak denounces the harm done to Women/Third World women and non-Europeans. She wants to give voice to the subalterns, who cannot speak or who are silent, also she focuses on speculations made on widow sacrifice and attempts to restore the presence of the women writers, who have been submerged by their male peers. She investigates of Women's Double-Colonization (Dalit/Black women) and attacks the Eurocentric attitudes of the West.

Spivak holds that knowledge is never innocent, it is always operated by western economical interest and power, for her knowledge is like any other commodity or product that is exported from the west to the Third world.

The western scholars have always presented themselves and their knowledge about the Eastern cultures as objective. The knowledge about the third world is always constructed with the political and economical interest of the west. Spivak criticizes Foucault and other critics by accusing them in cooperating with capitalism and imperialism. Spivak joins Said in order to criticize the way in which western writers have represented the third world in their academic discourse. For example, the character of Caliban in Shakespeare's *The Tempest,* Arabs in Albert Camus' *The Outsider* and so on (Research Journal of Recent Science 47-50).

Worlding is a process through which the local population was 'persuaded' to accept the European version of reality for understanding their social world (Seldon Raman. A Reader Guide to Contemporary Literary Theory) "Subaltern" is one of Spivak's most-cited but also frequently misinterpreted concepts that she used in order to draw attention to the representation of the Third World within Western discourse.

The concept "subaltern", meaning of "inferior rank", is a concept adopted by Antonio Gramsci to refer to those "groups in society who are subject to the hegemony of the ruling classes. Subaltern classes may include peasants, workers and other groups denied access to 'hegemonic' power" (Ashcroft et al. 215). Spivak emphasizes that the essential subjectivity of the subaltern was constrained by the discourses within which they are constructed as subaltern, in this respect; it would be misleading to assert that it was a simple matter of allowing the subaltern (oppressed) forces to speak. Her controversial question "Can the Subaltern Speak?" was frequently misinterpreted to mean that there was no way in which subaltern peoples could ever attain a voice.

In fact, Spivak's essay is not an assertion of the inability of the subaltern voice to be accessed or given agency, but only a warning to avoid the idea that the subaltern can ever be isolated in some absolute, essentialist way from the play of discourses and institutional practices that give it its voice (Ashcroft et al 79). The concept of "Other" and characterization of colonial subjects through dominant colonialist discourses, discursive practices, or assumed "scientific" race theories which explain the inferiority of the colonized also have a crucial place in post-colonial literatures. In colonial era, with help of the "modern" sciences, the cultural basis of othering was laid through the notions of superior race and mission civiliatrise. The term "othering" was actually coined by Spivak for the process by which colonial powers create their "others" through discourses. While the construction of the Other is fundamental to the construction of the Self, the "Other" corresponds to the focus of desire or power in relation to which the subject is produced. Spivak draws attention to the process by which the other is the excluded or "mastered" subject created by the discourse of power. Othering describes the various ways in which colonial discourse produces its subjects and to Spivak, it is a dialectical process because "the colonizing *Other* is established at the same time as its colonized *others* are produced as subjects" (Ashcroft et al 171-172).

Spivak points out that the discourses of the West created the subaltern through continuing construction and historical silencing. Not surprisingly, therefore, "subaltern cannot speak" (Spivak 271-275, 308). However, even the word "subaltern" is an invention for Spivak who points out that "simply by being post-colonial or the member of an ethnic minority, we are not subaltern. That word is reserved for the sheer heterogeneity of decolonized space" (310).

Spivak shows how a particular representation of an object, which is entirely constructed with no existence or reality outside its representation. "Where such history does not take the form of a representation, Spivak argues that it generally consists of a historical

narrative, usually one written from the perspective and assumptions of the West or the colonizing power." She gives the example of the history of India, where she argues is being represented by its imperial masters as a "homogeneous" entity. Spivak's aim is to work against such imperialist representations and narativizations of history and to introduce a true history instead (Young200-201).

3- The Development of Postcolonial Theory

Postcolonial theory is one of the most recent developments in the evolution of philosophical and cultural theories. It emerged in the later part of the twentieth century; a decade or so after most formerly colonized parts of the world gained their political independence mostly through movements of liberation. This nationalism, which motivated people to fight for their independence, was shared by nations across continents. Postcolonial theory is, therefore, an organized body of inquiry into the colonial past.

Made possible by the non-urgency of the activity, it is a calm, objective revisiting of the colonial experience with the aim of critically and deconstructively reflecting upon its ambivalence, its discourse and its legacy as well as a search for ways forward. (Yohannes 1-83.)

According to Leela Gandhi (1998), post coloniality is a situation that occurs due to the collective suppression of the colonial experience in the minds of formerly colonized peoples. This suppression or "self-willed amnesia" as she calls it, was the colonized's mechanism of checking the persistence of mental colonization after in dependence. Postcolonial intellectuals are, then, able to remember colonialism, and diagnose it as the root cause of the continued alienation colonized people suffers from.

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Decolonization was a procedure triggered by the colonized. However, the battle for freedom was felt after the First World War occurred including the vast majority of the world forces. African trooper returnees, who had battled on their colonizer's side in the war, conveyed with them the driving force to battle the adversary at home. Numerous scholars and African people upheld them.(1-83)

Nonetheless, there are the individuals who discussed the authenticity of such decolonization. Frantz Fanon and Albert Memmi examined the mental inheritance of imperialism that keeps on existing in postcolonial social orders. Fanon compares decolonization, as Memmi and Ghandi, they need the freedom development to be the key of freedom. Decolonization must be more radical, mental and not constrained to the physical riddance of the colonizer. For Fanon, this second rate mindset of the colonized must be killed through brutality that will upset the current bipolar polarity of the oppressor/abused. This rough battle is to make a radical change in the local's territory.

Therefore, his hypothesis did not appear, on the grounds that the tables were never turned, at any rate not in the way that Fanon proposed, and post-pioneer social orders rose with new attributes. (Linda Yohannes "A Postcolonial Look at African Literature: Case Study of Chimamanda Ngozi Adichie's Works." *MA Thesis,* Addis Ababa University, Ethiopia, 1-83.).

Said is one of the main figures of postcolonial discourse theory. He uses Orientalism to mean the way people in western society seethe differences between themselves and people of eastern cultures. They often see the Eastern culture as backward and primitive, which can lead to certain assumptions. Bhabha is one of the most important figures in contemporary

postcolonial studies. Bhabha's work in postcolonial theory owes much to Post-structuralism thinkers notably Darrida's Deconstruction, Lacan's Psychoanalysis, and Foucault's notion of discursively.

Bhabha has developed a number of the field's key concepts, such as hybridity, mimicry, and cultural displacement. Such terms describe ways in which colonized people have reacted to the power of the colonizer according to Bhabha's theory. Hybridity describes the emergence of new cultural forms. Instead of seeing colonialism as something locked in the past, Bhabha shows how it constantly intrudes on the present.

Mimicry appears when members of a colonized society imitate and take on the culture of the colonizers. Colonial mimicry comes from the colonist's desire for are formed, recognizable other, as a subject of difference. Thus, mimicry is a sign of double articulation, a strategy that appropriates the other as it visualizes power. Mimicry is the sign of the inappropriate. Mimicry gives the colonial subject a partial presence, as if he is dependent for its representation within the authoritative discourse itself. Ironically, the colonists desire to emerge as authentic through mimicry. On the other hand, Bhabha does not interpret mimicry as a narcissistic identification of the colonizer in which the colonized stops being a person without the colonizer present in his identity.

Spivak is considered one of the most influential postcolonial intellectuals. Spivak is best known for her essay "Can the Subaltern Speak*?*" and for her translation of and introduction to Darrida's *De la grammatology*. Spivak was awarded the 2012Kyto Prize in Art and philosophy for being a critical theorist and educator speaking for the humanities against intellectual colonialism in relation to the globalized world. Throughout her works, Spivak defends the rights of women (Winter120–30).

3-1 The Theory of Hybridity

The development of hybrid and reclaimed cultures in colonized countries is uneven, disparate, and might defy those notions of order and common sense which may be central not only to Western thinking but to literary forms and traditions produced through Western thought. Hybridity is an important issue in postcolonial theory refers to the integration (or, mingling) of cultural signs and practices from the colonizing and the colonized cultures.

Bhabha states that the assimilation and adaptation of cultural practices, the cross-fertilization of cultures, can be seen as positive, enriching, and dynamic, as well as oppressive. He further states that it is also useful concept for helping to break down the false sense that colonized cultures- or colonizing cultures for that matter- are monolithic, or have essential, unchanging features. The term "Hybridity" of Bhabha is very much important and is currently in fashion with postcolonial critics. It refers to the kind of political and cultural negotiation between the colonizer and the colonized (Shodhganga79).

Postcolonial studies have been preoccupied with issues of hybridity, creolization, and with the in-betweenness, diasporas, mobility and crossovers of ideas and identities generated by colonialism. Robert Young in his book, *Colonial Desire: Hybridity in Theory, Culture and Race* states “A hybrid is technically a cross between two different species and that therefore the term hybridization evokes both the botanical notion of inter-species grafting and the "vocabulary of the Victorian extreme right" which regarded different races as different species” (10). Here Young refers the term Hybrid as a cross between two different species. He states further that it is both the botanical notion as well as an inter-species grafting.

Bhabha‘s term "hybridity" can be well explained by referring a long quotation from Ania Loomba‘s book *Colonialism/Postcolonialism:* It is Bhabha’s usage of the concept of hybridity that has been the most influential and controversial within recent postcolonial

studies. Bhabha goes back to Fanon to suggest that liminality and hybridity are necessary attributes of the colonial condition.

For Fanon, you will recall, psychic trauma results when the colonial subject realizes that he can never attain the whiteness he has been taught to desire, to shed the blackness that he has learnt to devalue. Bhabha amplifies this to suggest that colonial identities are always a matter of flux and agony. It is always, writes Bhabha in an essay about Fanon‘s importance of our time, in relation to the place of the other that colonial desire is articulated, correct. (148)

We can refer the discussion of Terry Collits, who asks the question, whether the image of *Black Skin/White Masks* suggests hybridity or a violated authenticity? Collits examines the idea of Fanon who states that skin is not just assumed like a mask but it is a God-given even if its meanings are social, discursive. He further states that skin, mask is the border, and they mark the interface between the self and the world.

For Bhabha, this image evokes ambivalence that not just as marking the trauma of the colonial subject but also characterizing the workings of colonial authority as well as subjects the dynamics of resistance. He suggests that colonial authority is not being able to replicate its own self perfectly.

Bhabha points out that even the Bible is hybridized in the process of being communicated to the natives. He states that the colonial presence is always ambivalent, split between its appearance as original and authorities and its articulation as repetition and difference. Therefore, he strongly asserts that this gap is failure of colonial discourse and is a site for resistance. Bhabha generated the concept: hybridity of cultures refers to mixedness or impurity of cultures knowing that no culture is pure.

According to Bhabha, every culture is an original mixedness within every form of identity. He states that the cultures are not discrete phenomena, but being always in contact with one another, we find mixedness in cultures. Bhabha insists on hybridity‘s ongoing

process- hybridization. He further asserts that no cultures that come together leading to hybrid forms but cultures are the consequence of attempts to still the flux of cultural hybridities. He directs our attention to what happens on the borderlines of cultures, and in-between cultures. He used the term, liminal on the border or the threshold that stresses the idea that what is in between settled cultural forms or identities is central to the creation of new cultural meaning.

He further states that *The Location of Culture* is both spatial and temporal: so the terms- hybridity and liminality do not refer only to space, but also to time. Therefore, he asserts that the people living in different spaces are living at different stages of progress. (Huddart 6-7) Bhabha rejects Fanon‘s idea, colonial authority works by inviting black subjects to mimic white culture, and states that this invitation itself undercuts colonial hegemony. He also stresses that both the colonizer and the colonized are independent. He further states that they are not only present together but also act on one another and there are many reversible reactions between them.

The term "*hybridity*‘ being an integral part of postcolonial discourse, we should as Ella Shohat rightly suggests, try to: Discriminate between the diverse modalities of hybridity, forced assimilation, internalized self-rejection, political co-optation, social conformism, cultural mimicry, and creative transcendence”(110) .Bhabha‘s term, "hybridity" in colonial text, answers Spivak‘s question "Can the Subaltern Speak?" in the affirmative way. It indicates that subaltern has spoken. Here the term "hybridity" conjures up the notion of “in-betweenness” which is further elaborated by the accompanying concept of Diaspora‘. The term "Diaspora" evokes the specific terms of displacement but it loses its poignancy due to the effect of "hybridity”. It means that the term "hybridity» bridges the gap between the West and the East that is the colonizer and the colonized.

Christopher Bracken rightly suggests that Bhabha‘s term "*hybridity*" opens up the possibility of an international culture of hybridity in the following words: In *The Location of Culture*, Bhabha sites repetition as a mode of resistance to today‘s neocolonialism, particularly the recolonization of migrants within the contemporary Western metropolis. For Bhabha, the human subject is not grounded in a fixed identity but rather is a discursive effect generated in the act of enunciation. When migrants, refugees, and the decolonized take up positions in Western discourse, they divide it from itself by repeating it and a clear space within it for new, hybrid subjectivities.

The hybrid postcolonial subject negotiates the interstices of Western discursive systems, operating in-between the dichotomies of colonizer and colonized, self and other, East and West. Once a mode of Western discourse is altered through repetition, moreover, it loses its Westerns and exposes itself to difference. Iteration is therefore a way of translating between cultures. It opens the possibility of an international culture of hybridity generated through discursive activity (506). Bhabha observed the society and found the unexpected forms of resistance of colonized and unexpected anxieties that plagued the colonizer despite his apparent mastery. He achieves these ends simultaneously, by picking on one phenomenon in which both colonizer and colonized participated, such as the circulation of colonial stereotypes.

Bhabha also tries to challenge and transform our ideas of what it means to be modern. He states that modernity and post-colonialism are inescapably connected. He suggests the post-colonial perspective on modernity. Bhabha states further that modernity has repressed its colonial origins.

Therefore, we need the new analysis of modernity to uncover this repression. Bhabha‘s project foregrounds modernity‘s complex hybridity. We should see modernity as something that needs to be hybridized. We should acknowledge and explore all ways and

contributions for complete understanding of the modern world. In his article “Signs Taken for Wonders”, Bhabha addresses the problematic of colonial representations of authority. Here he provides a compelling philosophical framework for analyzing native interrogation and British authority in relation to the hybridization of power and discourse. He uses the term, hybridization, to describe the effects of the relative transparency of colonial presence on the acknowledgement of its authority. Bhabha‘s essays are complex, fragmented mosaics of quotation, neologism, poetry and cultural analysis. They are not coherent mosaics in which all the pieces fit together harmoniously as pieces often have jagged edges. They are mixed critical texts that use concepts or quotations in a patchwork critical form.

His work shows poetic qualities that incorporates a range of styles, juxtaposing historical descriptions, psychoanalytical analogy, and literary criticism. Bhabha attacks the Western production of binary opposition, traditionally defined in terms of center and margin, civilized and savage, 84 enlightened and ignorant. He further questions the easy resource to consolidated dualism by repudiating fixed and authentic centers of truth, suggesting that cultures interact, transgress and transform each other in a much more complex manner than typical binary oppositions allow.**(**Colonialism/Postcolonialism, chapter 03. Second Edition).

3-2 The Theory of Ambivalence

A term first developed in psychoanalysis to describe a continual fluctuation between wanting one thing and wanting its opposite. It also refers to a simultaneous attraction toward and repulsion from an object, person or action (Young 161). Adapted into colonial discourse theory by Bhabha, it describes the complex mix of attraction and repulsion that characterizes the relationship between colonizer and colonized. The relationship is ambivalent because the colonized subject is never simply and completely opposed to the colonizer.

Rather than assuming that some colonized subjects are ‘complicit’ and some ‘resistant’, ambivalence suggests that complicity and resistance exist in a flactuating relation within the colonial subject**.** Ambivalence also characterizes the way in which colonial discourse relates to the colonized subject, for it may be both exploitative and nurturing, or represent itself as nurturing, at the same time. Most importantly in Bhabha’s theory, however, ambivalence disrupts the clear-cut authority of colonial domination because it disturbs the simple relationship between colonizer and colonized.

Ambivalence is therefore an unwelcome aspect of colonial discourse for the colonizer. The problem for colonial discourse is that it wants to produce compliant subjects who reproduce its assumptions, habits and values – that is, ‘mimic’ the colonizer. Instead, it produces ambivalent subjects, whose mimicry is never very far from mockery. Ambivalence describes this flactuating relationship between mimicry and mockery, an ambivalence that is fundamentally unsettling to colonial dominance. In this respect, it is not necessarily disempowering for the colonial subject; but rather can be seen to be ambivalent or ‘two-powered.

The effect of this ambivalence (the simultaneous attraction and repulsion) is to produce a profound disturbance of the authority of colonial discourse Ambivalence, therefore gives rise to a controversial proposition in Bhabha’s theory, that because the colonial relationship is always ambivalent, it generates the seeds of its own destruction. This is controversial because it implies that the colonial relationship is going to be disrupted, regardless of any resistance or rebellion on the part of the colonized.

Bhabha’s argument is that colonial discourse is compelled to be ambivalent because it never really wants colonial subjects to be exact replicas of the colonizers – this would be too threatening. For instance, he gives the example of Charles Grant, who, in 1792, desired to inculcate the Christian religion in Indians, but worried that this might make them

‘turbulentfor liberty’ (Bhabha 87). Grant’s solution was to mix Christian doctrines with divisive caste practices to produce a ‘partial reform’ that would induce an empty imitation of English manners. Bhabha suggests that this demonstrates the conflict within imperialism itself that will inevitably cause its own downfall: it is compelled to create an ambivalent situation that will disrupt its assumption of monolithic power. Young has suggested that the theory of ambivalence is Bhabha’s way of turning the tables on imperial discourse.

The periphery, which is regarded as ‘the borderline, the marginal, the unclassifiable, the doubtful’ by the center, responds by constituting the center as an ‘equivocal, in definite, indeterminate ambivalence’ (161). However, this is not a simple reversal of a binary, for Bhabha shows that both colonizing and colonized subjects are implicated in the ambivalence of colonial discourse.

The concept is related to hybridity because, just as ambivalence ‘decenters’ authority from its position of power, so that authority may also become hybridized when placed in a colonial context in which it finds itself dealing with, and often inflected by, other cultures. The hybridity of Charles Grant’s suggestion above, for instance, can be seen as a feature of its ambivalence. In this respect, the very engagement of colonial discourse with those colonized cultures over which it has domination, inevitably leads to an ambivalence that disables its monolithic dominance (Ashcroft et al 10-11).

3-3 Identity

It goes almost without saying that every person of any partial society has specific identity within the same characteristics with other individuals. However features of 56 P. Gary and Nikola Mirilovic, “Immmigrant writers Shain Yossi,” .Ciaraniene Ramune and Vilmante Kumpikaite, “The Impact of Globalization on Migration Processes,” (Kaunas 42-48). Identification can change through time, since history, culture, and several characteristics can be changed from one person to another, shake the one’s stability. Who

am I? Why am I? Where am I? To whom I belong? Are questions everyone is curious about? On the other hand when the conditions changed and displace the person from one place to another, immigrant my find dissatisfy answers, hence, his double conciseness may shake his/her reality. (Fanon 210). Identity is the collection of information that prove who a person is, these characteristics that distinguish someone from others, considered as specific to everyone's self-awareness.

When someone struggles to express his/her desires and struggles to maintain his/her own believes this represent his/her identity. Hall argues that the self-have kind of contradiction since it is defined from a historical perspective. Scholars agree that identity is dynamic which change according to the situation that the person is in, however one who has several identities they function all together at the same time. (Jeffrey 89). There are three types of identity: human identity; social identity; and personal identity.

Human identity is “those perceptions of self that link to the rest of humanity and set one apart from other life forms.” “Social identity is represented by the various groups one belongs to, such as race, ethnicity, occupation, age, hometown, and others. Social identity is a product of the contrast between membership in some social groups and non-membership in others (Turner155). Whereas, Hall states that everyone has three categories of identity, which are; personal, relational, and communal.

In fact, identity makes someone different from others, it is considered as personal identity while the relational identity is the one that describe what kind of relationship is someone with others. In other words, is he/she manager, student, husband, and wife and so on? Whereas communal identity is related with the community, takes into consideration ethnicity, religion, nationality and other characteristics that make the one belong to any specific group (Stuart et al 155).

Furthermore, the social, cultural, economic, political and religious norms form identity, according to the conditions where he /she grows up. Through his /her entirely others will influence life. Stuart Hall in this context believes that history and social structures affect the construction of identity, especially the “socio-cultural baggage” that identifies someone's identity (155).

3-4 The Third Space

Third Space theory served as the theoretical heart of this study because it was consistent with the epistemological framework of constructionism and the theories of post-colonialism and Indigenous methodology. Both Bhabha’s and Soja’s conceptualizations of Third Space were included in this study and their specific contributions to the theory have been explored in the next section**.**

Third Space theory has been attributed to Bhabha (1994). His most prominent contributions to cultural discourse have been the concepts of hybridity and third space. Bhabha's (1994) analysis of culture was contextualized in Post-Colonialism because it “bears witness to the unequal and uneven forces of cultural representation involved in the context for political and social authority within the modern world order" (245). Bhabha argued against the notions of identity fixity and fetishism of the confined, binary colonial paradigm by contending that all cultures were continuously in the process of reinvention.

The dominant culture of the colonizer, like all products of language, was open to ambivalence and interpretation separate from the originator’s intent (Bhabha, 1994; Young, 1995). It was through this ambivalence that colonial stereotypes, which offered fixed, baseless representations of the other, or Indigenous peoples, and functioned as a discriminatory power because they actively disavowed the significations of psychic and social relations (Bhabha).

Stereotyping allowed for the continued subjectification, or conceptual construction, of the other because to acknowledge existence forced the recognition of differences in race, color, and culture, and threatened "the desire for an originality" (Bhabha107). Thus, the perpetuation of colonial stereotypes of Indigenous peoples as politically and culturally vestigial or archaic contributed to "cultural mummification" and, consequently, a "mummification of individual thinking" (Fanon44).

Fanon claimed it was impossible to evolve without recognition from the cultural framework in which one existed, this type of colonial "knowing," or stereotyping, justified the discriminatory and authoritarian forms of political control enacted to control Indigenous peoples (Bhabha119).For the adoption of mimicry. Bhabha (1994) described mimicry as "the sign of a doable articulation; a complex strategy of reform, regulation and discipline, which 'appropriates' the other as it visualizes power" (122).

Paradoxically, this same ambiguity inherent in colonial stereotypes also allowed **for** the adoption of mimicry. Bhabha (1994) described mimicry as "the sign of a doable articulation; a complex strategy of reform, regulation and discipline, which 'appropriates' the other as it visualizes power" (122).

However, mimicry also challenged dominant or 'normalized' knowledge by transforming fixed colonial notions into those of uncertainty. In this way, mimicry was disruptive and menacing to colonial authority, because it created a "double vision" (Bhabha 126) of colonial representation that is at once familiar and new.

Although mimicry challenged the dominant culture, when translated into the narcissistic demands of colonial power, those who represented themselves more similarly to that of the colonizer were typically rewarded through discriminatory practices, including advancement within hegemonic hierarchies and the disavowal of others who were identified as being too much as the Other. Consequently, Bhabha cogently argued that if the essentialist

reference to race, culture, and nation relied on mimicry to preserve authority, the most exigent presence was that of hybridity. Hybridity signified the productivity of colonial power and shifted in fixities (Bhabha).

Bhabha described hybridity as, the revaluation of the assumption of colonial identity through the repetition of discriminatory identity efforts. It displays the necessary deformation and displacement of all sites of discrimination and domination. It unsettles the mimetic or narcissistic demands of colonial power but reimplicates its identifications in strategies of subversion that turn the gaze of the discriminated back upon the eye of power (159). In this way, colonial hybridization served as the reified articulation of the ambivalent space in which the rite of power intersected the site of desirous ownership, rendering the objects simultaneously 'disseminatory' and disciplinary (Bhabha 1994).

This ambivalence directly challenged the validity of authority. By purposefully reframing the effects of colonial power as the production of hybridization and not of the blustery command of colonialist authority or the silencing of Indigenous traditions, a shift in power and a new, powerful perspective was created (Bhabha 1994). Thus, within this rich, fertile metaphorical space 'beyond' binary colonial paradigm a space rife with innovation and innovation by way of redefining and re-scripting both the historic and present cultures is an 'in-between' space in which multiplicities of hybrid cultural identities flourish. This is Third Space (Bhabha 1994; Rutherford 1990).

Third Space has not been conceptually confined as simply engendering possibilities but, instead, it has been viewed as an active space in which constant production occurred (Bhabha 1994; Meredith 1998; Rutherford 1990). It was assiduously 'interruptive, interrogative, and enunciative' in creating "new signs of identity, and innovative sites of collaboration and contestation" (Bhabha 2). Therefore, Third Space was a metaphorical space, without a fixed location, and was produced in and through discursive conditions.

Soja's version of Third space (note different spelling) was predominantly grounded in the work of Bhabha (1994) and Henri Lefebvre (1991). Soja proposed the central argument of the "trialiects of spatiality," which was comprised of spatiality, historicity, and sociality, and was grounded in Lefebvre's dualistic First space and Second space perspectives (10).

Soja explained Third space was the product of 'thirding' of the spatial imagination, the creation of another mode of thinking about space that draws upon the material and mental spaces of the traditional dualism but extends well beyond them in scope, substance, and meaning. Simultaneously real and imagined and more (both and also)…, the exploration of Third space can be described and inscribed in journeys to 'real-and imagined' (or perhaps "realand imagined) places. (11).

Thus, Third space, which was the social production of space, was constructed upon three premises. The first premise of "spatial practice" (First space) was composed of the physical forms of social spatiality, such as houses, cities, and streets.

The second premise was the "representations of space" (Second space), which was "the conceptualized space [of] science, planners, urbanists, technocrats, artists" (Soja66). It was within this nexus of the "real material world" and the "perspectives that interpret this reality" that Third space emerged (6). Within this context of Third space, Soja borrowed Bhabha's (1994) notion of in-between spaces as productive and discursive loci of hybridization. However, Soja reified this metaphorical space as a physical space in which the socialization of human interaction occurred. He explained that Third space was rooted in the critical strategy of "thirding-as-Othering" to radically recombine and open perspectives beyond hegemonic binaries that confined both thought and political action (5).

Soja challenged these "binarisms" by proposing "an-Other" set of choices that did not completely dismiss the original binary choice, but instead provided the "creative process of *restructuring* that draws selectively and strategically from the two opposing categories to

open new alternatives" (5). These two opposing categories were First space (real) and Second space (imagined) and the new alternatives were rendered within the context of the Third space.

Within this Third space, Soja (1996) emphasized postmodern spatial feminists' critiques by elaborating on the "border work" of postmodern spatial feminists to highlight the "overlapping borderlands of feminists and post-colonial cultural criticism [as] a particularly fertile meeting ground for initiating new pathways for exploring Third space" (14).

Soja contended multiplicities of identities were forged within the intersection of these spaces, which required moving beyond the singularities of identity categories, such as class, gender, and sexuality. Accordingly, Third space is a space of extraordinary openness, a place of critical exchange where the geographical imagination can be expanded to encompass a multiplicity of perspectives that have heretofore been considered by the epistemological referees to be incompatible, uncombinable. It is a space where issues of race, class, and gender can be addressed simultaneously without privileging one over the other. (Soja5)

In other words, Third space was the physical and socialized space in which people interacted. This reconceptualization of human interaction through the lens of space concomitantly demonstrated how physical space was operationalized in socialization and how social spaces shaped the physical space (Soja 1996). Within the context of school, however, the privileged position of certain discourses legitimized only the dominant ways of knowing disseminated by the colonizer.

Accordingly, the type of knowledge with which schools have been charged to disseminate can invalidate and restrict some students' development of identity "as they struggle to reconcile different ways of knowing, doing, reading, writing, and talking with those that are privileged in their classrooms" (Moje et al 43). Because schools were often implemented as assimilative instruments through which only certain outside knowledge and

discourses were included and validated, students of diverse identities and funds of knowledge may have struggled to reconcile competing discourses, which resulted in "splitting" (Bhabha 98-99). This splitting occurred when students adopted *and* simultaneously rejected the privileged language and discourses taught in school.

However, this creation of new identities and knowledge can be framed as a form of resistance because "forms of popular rebellion and mobilization are often most subversive and transgressive when they are created through oppositional *cultural* practices" (Bhabha 29). Further, such actions have also contributed to decolonization by way of disrupting the dominant, colonizing culture (Smith 2012).

Chapter Two : Fluid Self And Hybrid Culture Identity In Camila Shamsie's Burnt shadows

Introduction

The Postcolonial novel Burnt Shadows by Camila Shamsie depicts the fundamental aspects of the Postcolonial literature including fluid self and hybrid identity decolonization. This chapter is divided into a thematic and stylistics study. The thematic study offers an anatomic analysis of fluid self and hybridity: who we are? , how we see ourselves? and what we stratify and align with? . It examines identity and the need to belong through the lenses of the Postcolonial icon V S Shamsie and the novel's characters in accordance with Bhabha's concepts of hybridity and third space.

Postcolonial subjects bear the marks of these cultures upon them. They belong to many cultures of the world. There is a belief that no culture can claim its purity in postcolonial world and no culture loses its identity in the process of hybridization. Bhabha's theory of cultural hybridity supports that. Bhabha in *The Location of Culture* suggests that different

cultures cannot be yoked together harmoniously in a pretty mosaic. ‘You cannot just solder together different cultural traditions to produce some brave new cultural totality. *Burnt Shadows* presents a hybrid cultural world where different cultures of the world contest to exert their influence upon its characters.

Furthermore, this contestation of different cultures is the *proper location of culture* .Cultural mixed-ness is a frequently celebrated idea of the multinationals of the West; *‘Everyone can become an American in America*’. In this way, the West is trying to engulf postcolonial cultures into its multiculturalism. Postcolonial cultural identities are essentially fluid and can bear the marks of many cultures on their identities

1- Synopsis

Kamila Shamsie is a Pakistani writer with a cosmopolitan background. Shamsie lives in Karachi but spent part of her life in the West, mainly in the United States and in Great Britain. Consequently, she has established knowledge of different cultures. All of Shamsie’s narratives, including *Burnt Shadows*, her fifth novel, are written in English. This is the language she chooses for her literary works and that allows her to address a global Anglophone audience for whom she also realizes a sort of cultural translation usually explaining the culture-specific references that appear in her novels. These choices help her to create a narrative easily accessible to readers outside Pakistan and allow her books to enter the circuits of the market that characterises a globalised world where a book written in one country can be published in another to be marketed to readers all over the world. *Burnt Shadows* narrates a story that develops over the course of more than sixty years and whose main character is a Japanese woman.

The tale evolves from the last moments of World War II to the immediate post-9/11, and the story moves about from place to place across the globe, each place seeing the

beginning of a new chapter of the book and a new phase in the history of the characters. After the prologue, which refers to what happens in the last pages of the book and connects the beginning and the end of the novel, the story begins in Nagasaki on the 9 of August 1945 and follows the life experiences of Hiroko Tanaka, a survivor of the atomic attack.

The story of Hiroko's life journey moves first to India in 1947, where the girl receives the hospitality of the Anglo-German stepsister of her German fiancé killed in the atomic attack. There she meets Sajjad, the man that she later marries. After that, Hiroko and her husband unexpectedly find themselves in Pakistan after spending time in Istanbul during the most violent months that followed the Partition. Later, the story moves to Karachi in the 1980s, during the years of the Soviet invasion of Afghanistan. The last part of the story is set in the United States, the country that the woman reaches to escape the risks of an atomic conflict in the Subcontinent and where she witnesses the September 2001 terrorist attack on the World Trade Center. Following the trajectory of Hiroko's life, *Burnt Shadows* narrates the story of two families, the Asian Ashraf-Tanaka family – marked by the Nagasaki bombing and by the British colonization of India and its subsequent Partition – and the western, colonial Burton-Weiss family. The personal story of Hiroko, narrated in the third person, therefore intersects those of the other characters who, because of the political events, more or less intentionally, move through places, languages, and cultures. All of them face experiences such as the loss of their homeland, foreignness, and hybridity, and these shape their identities. (Vitolo 2)

Burnt Shadows, last in the oeuvre of Camila Shamsie's novels is an attempt to portray the fragmented turbulent world of today - the way historical events, more than disrupting political ease in the atmosphere create permanent fissures in the lives of the people, displacing them and marking them with the catastrophe forever. Moving from one historical disaster to another, it links the catastrophes that the last century witnessed and shows how the

present fissured world of today owe to the global events at how hatred borne out of world politics, callous insensitive selfish decisions of the great powers have bred violence and given birth to further hatred and fragmented the world dangerously.

Burnt Shadows distils much of the most notorious history of the past 65 years into its pages. It is a multi-generational, multi-cultural story about the turbulence of a century where large groups of people had to leave their homes and where events from distant past cast a very long shadow over the present. Tracing the shared history of two culturally different families with members from varying nationalities - a German, a British, a Japanese and an Indian. Konrad-Weiss and Tanaka-Ashraf from the bombing of Nagasaki, India on the brink of Partition, Pakistan in the early 1980s,New York post 9/11, Afghanistan in the wake of US 'War on Terror' campaign and the horrifying images of Guantanamo Bay is a disturbing reflection on the conflict of attitudes and cultural divides that span everything from the loyalty of taste buds to the perceptive image of marriages even to the dangerous level where it breeds fear and skepticism so deep in the mind of young American Kim that she hands over a Afghani to the FBI just because of an unfounded fear against all 'with beards', poignantly hinting at Islam phobia - another tributary of perilous disintegration of the world.

Shamsie shows how cataclysmic historical events send fault lines snaking down through the years, shattering the very social structures on which human beings depend. The novel unravels the tangled mess of events, which led Raza Ashraf, a gifted linguist and son of two widely different people who suffered at the hands of history, to Guantanamo Bay. The novel is also an attempt at showcasing how appreciation for divergent cultures, especially in terms of languages can be used as strong bedrock for creating a truly global world sans destruction and conflict It is through Hiroko that the novel moves to Lidia, just before Partition, to Pakistan curing the times of heavy Soviet influx in the region and through his son to Afghanistan in all its fundamentalist fury and finally to 9/11 New York. It deals with a

number of issues in the journey that ensues - the huge transforming effect of historical events on personal lives, insensitivity of the super powers, multiculturalism and racism. It analyses the reasons behind the emergence of Islamic fundamentalism, arguing the case for its attempt to critically evaluate the status of Pakistanis and Muslims in a post- 9/11 world order, particularly within the contemporary discourses on terrorism and capitalism, locating it as a direct repercussion of the west's obsession with power, nuclear warfare and its fatal race for armaments. The pain of displacement, the way some relations are built despite and amidst the destruction of war and the need for a peaceful world are the other divergent themes that recur throughout the story.

The novel starts with the image of a man held a prisoner in the infamous Guantanamo Bay who wonders, "How did he come to this?" (Shamsie 1). In reaching to the answer, the novel takes us to Nagasaki on 9* August 1947 where Hiroko Tanaka, a Japanese polyglot, living in the shadow of the Second World War is in love with Konrad Weiss, a German. The fractious destiny} of a multicultural family begins on 9* August 1945, the fateful day in the history of Japan, The World War Second is in its fill disaster mode before it takes its most deplored turn of history. The situation is rife for another nuclear bomb with mass devastation and war situation now in place long enough for people to have started being bothered by the personal security measures taken, "The metallic cries of the cicadas are upstaged by the sound of the air siren, as familiar now as the call of insects" (Shamsies 149).

The dangers of living in a nuclear wrought war where humanity is living under constant siege are told through Hiroko's direct link to the bombing of Nagasaki, "As soon as the war ends there will be her and Konrad. As soon as the war ends, there will be food and silk. She will never wear grey again, never re-use tealeaves again, never lift a bamboo spear again, or enter a factory or bomb shelter. As soon as the war ends, there will be a ship to carry her and Konrad far away into a world without duty" *(Shamsie* 16).

2- Physical and Virtual mobility

Shamsie's Burnt Shadows presents a theme of personal loss of Hiroko Tanaka, the female protagonist, as it relates to larger, worldwide tragedies and the political comparisons that can be drawn between major events in world history. The protagonist Hiroko Tanaka is introduced in the very beginning of the novel—she is a young Japanese woman who has always lived in and loved Nagasaki, the city of her birth and youth. Standing at the edge of a dangerous precipice, Hiroko shares the fear of losing home with thousands of fellow Japanese families who inhabit this city amidst the horrifying destruction of the Second World War. Then, on the morning of August 9th 1942, in a matter of seconds, Nagasaki is nothing more than a "diamond cutting open the earth, falling through to hell."(Shamsie 27)This marks an end of not only her home but also an end of her first love Konrad. This incident serves as a permanent caution against attaching too many sentiments to the relationships and the pain of their loss being unrelenting. This scene of devastation is crucial from feministic perspective.

Before the dropping of bomb, she is shown as on the verge of an age where she experiences the sensuousness of love for the first time. She feels the glimpses of her physical intimacy with her lover, Konrad. She clothes herself in her mother's cherished silk Kimono embroidered with two large and magnificent birds on its back. Everything around her seems more beautiful to her but all of a sudden, everything turns white leaving permanent numbness on her body as well as her life. The novel describes it as, Hiroko steps out on to the verandah. Her body from neck down a silk column, white with three black cranes swooping across her back. She looks out towards the mountains, and everything is more beautiful to her than it was early this morning. Nagasaki is more beautiful to her than ever before. She turns her head and sees the spires of Uramaki Cathedral, which Konrad is looking up at when he notices a gap open between the clouds. Sunlight streams through, pushing the clouds apart even further. Hiroko. And then the world goes white."(Shamsie 23)

As Shamsie always portrays her women characters progressive, Hiroko is also depicted as an adaptive woman who believes in moving ahead. Her positive attitude towards life makes her to move to Delhi to meet Konrad's sister Elizabeth. There she meets James Burton and Elizabeth Burton, a typically patriarchal family with the dominance of James over Elizabeth.

Hiroko tells them that she is the beloved of Konrad who died in the bomb-dropping incident and she has come long way from Nagasaki to Tokyo and to Delhi via Mumbai. James shocks when he hear about her long journey all alone as it does not suits to his patriarchal thoughts where woman is not allowed to do so, Tokyo.

> "I've been working in Tokyo since soon after the war ended. As a translator. Someone I knew there told me about a friend of hers who was coming to India, to Bombay. We met, and I convinced him to let me travel with him. And from Bombay I took the train to Delhi.' 'What, alone?' James glanced over at Elizabeth... 'Yes. Why? Can't women travel alone in India?' Elizabeth almost laughed. James gives his justifications as, "'But there are rules, and there is common sense. I certainly wouldn't allow Elizabeth. (Shamsie 46-47)

The above incident highlights James's narrow-mindedness and the control these authoritative men take over the women. Hiroko also finds Elizabeth as a submissive character who follows her husband's rules. Her fist over her husband's dominance is clearly seen,

"So much for those demure Japanese women of all the stories she'd heard. Here was one who would squeeze the sun in her fist if she ever got the chance; yes, and tilt her head back to swallow its liquid light. At what point, Elizabeth wondered, had she started to believe there was virtue in living a constrained life? She clicked her heels against the floor in impatience at herself. Virtue really had nothing to do with it". (Shamsie 46)

Elizabeth wonders how in this predominantly masculine society of colonial India, where women were consciously denied any voice or agency in colonial discourse. Hiroko disrupts this unequal, yet hitherto unquestioned, balance of power. Though Elizabeth is shown as a modern aristocratic wife but in reality, she is a victim of English patriarchal system. She is conscious of her rights but she compromises to the fact that a woman's real position lies within the family unit with her male counterpart, which she must sustain and protect and not ignore or neglect due to the false notion of being liberated. There is no doubt that the Burton household, similar to the British Raj, is a male dominated one, and the role assigned to Elizabeth, though not overtly discriminatory, is clearly a passive one: "Elizabeth picked up her cup of tea from the windowsill and felt as though she posed herself for a portrait, The Colonial Wife Looks upon her Garden"(Shamsie 35). This title of the "colonial wife" is perhaps most befitting for Elizabeth, who has a voice but no agency and who though free and unchained on the surface is trapped in a most frustrating and unfulfilling bond of marriage from which she is feels unable to break free.

Shamsie has highlighted Hiroko's brave and concrete steps towards better relationships and better future. Feeling subordinated by Hiroko, James finds it hard to digest her presence at his home and he feels perturbed, "James was oddly perturbed by this woman who he couldn't place. Indians, Germans, the English, even Americans . . . he knew how to look at people and understand the contexts from which they sprang. However, this Japanese woman in trousers. What on earth was she all about?"(shamsie.46) But James has to agree on keeping Hiroko with them on Elizabeth's insistence. Elizabeth realizes that Hiroko's presence in their house is optimistic for her as it increases her courage as a woman to interrogate her own relationship with James. Hiroko adds energy in her to rethink about her otherwise lose bond with her husband since many years of her marriage. She is reacquainted, via Hiroko

who unwittingly becomes something of a feminist muse in Elizabeth's life, to the question of her "wants," something she has not given thought to in several years:

> "Want. She remembered that dimly. Somewhere. Want. At what point had her life become an accumulation of things she didn't want? She didn't want Henry to be away. She didn't want to be married to a man she no longer knew how to talk to….she didn't want to make James unhappy through her inability to become the woman he had thought she would turn into, given time and instruction". (Shamsie 100)

Not only feminism but also nationalism is revitalized in Elizabeth due to Hiroko's presence. Her sense of homelessness declines. Her desire to be called as German starts reviving, "she didn't want to keep hidden the fact that at times during the war—and especially when Berlin was firebombed—she had felt entirely German"(Shamsie 83). The theme of nationalism acts as a unifying factor for keeping Hiroko and Elizabeth together. Both feel the same love and attachment for their nation. When Elizabeth recalls her memories of leaving Berlin she feels resentful "Elizabeth wanted to catch Sajjad by the collar and shake him. "I was made to leave Berlin when I was a little younger than he wasI know the pain of it. What do you know about leaving, you whose family has lived in Delhi for centuries?"(Shamsie 83) Hence, Hiroko makes a positive influence on Elizabeth. However, Shamsie demonstrates Hiroko a woman who can transcend time, space and history while moving ahead but somewhere her nostalgia for Nagasaki is also shown. Hiroko, though adaptive, finds it difficult to forget the culture of her place. She explains it to Elizabeth as,

> "Do you see those flowers on the hillside Isle ? I want to know their names in Japanese. I want to hear Japanese…I want to look like the people around me…I want the doors to slide open instead of swinging open. I want all those things that never meant anything, that still wouldn't mean anything if I

hadn't lost them. You see, I know that. I know that but it doesn't stop me from wanting them". (Shamsie 99-100)

Instead, Hiroko is a woman who basically has courage enmeshed in her nature as a human being helps her to take life as it comes in her stride. She never turns her face away from the truth and her surrounding reality. Her eagerness to learn Urdu language is an example to prove her adaptive nature. She asks Sajjad, first a friend at Burtons' house later her husband, to teach her Urdu. Hiroko does not allow language barriers or cultural differences, no matter how stark, to stand in the way of her relationship with nations or their people; she adapts to "foreignness" with incredible ease. When Hiroko expresses an interest in learning the *"language they speak here,"* James's dismissive response encapsulates the difference in their attitudes towards the nation they both currently inhabit: "It's not necessary," James argues, "English serves you just fine." James continues to expose his selfish ignorance by assuring Hiroko, "The natives you'll meet here are the Oxbridge set and their wives or household staff like Lala Buksh, who can understand simple English"(Shamsie 57). Not merely does James bare his ignorance on the matter of language acquisition with such statements, he also reveals his patriarchal and parochial vision of nationalism, which offers a sharp foil against Hiroko's version of it. However, Hiroko despite being uprooted several times in her life remains consistently and transnationally connected to places, people and ideologies. Her journey from Nagasaki to America reveals her physical, mental and cultural adjustments and thus makes her a static mountain rock who remains a witness to the ravages of time passing by. Hiroko does not believe in pushing her and Sajjad's son Raza into the rat race of career building. On the contrary, she is patient with Raza and encourages him to develop the instinctive skill he is born with. Elizabeth who is shown a submissive character in the beginning later becomes a decisive and bold character. Failing to cope up with her

husband's dominance, she decides to live alone. She reveals this fact to her cousin that in the process of becoming a good wife she has destroyed her life:

> Yes! I will come there. But not with James. I am leaving him. Please, please say nothing of this to anyone. Even he doesn't know yet. I will go back to England with him and settle him into his life there. And then I will come to New York and see if there's anything of your cousin Ilse left to be salvaged from the lonely, bitter (but still well groomed, you'll be glad to know) wreck that is Mrs. Burton. Dearest, why didn't I simply listen to you when you said it would kill me to be the Good Wife? I will write to you from London when my plans are more assured. (Shamsie 117)

She spends her later years at New York with her granddaughter Kim. After some years, Hiroko also joins them after the death of Sajjad. During this time, we find that her son Raza becomes involved in Afghan Mujahedeen operations in North Western Pakistan, as a final desperate attempt at seeking a tangible and pure identity for himself. Kim is Harry's young American daughter. Kim is depicted as a "pure" American, and her nationalistic sentiments and views of the world outside America are governed by this status. She is portrayed as a highly educated, trained professional Engineer, but whose education poses some fundamental gaps. She is firm and assertive in her decisions. When asked to transport Abdullah to Canada, she readily agrees but soon changes her mind. Fearing suddenly that she may have set lose a terrorist amidst the public she makes a phone call to the police, who then, we're subtly but firmly informed, "take care" of everything. In offering a defense for her action to Hiroko, she further reveals her prejudice, "I'm sorry, but it wasn't Buddhists flying those planes, there is no video footage of Jews celebrating the deaths of three thousand Americans, it wasn't a Catholic who shot my father. You think it makes me a bigot to

recognize this?" (Shamsie 361). She is one of the bold characters who finally alters Hiroko's idea about the world.

In the big picture of the Second World War, what was seventy-five thousand more Japanese dead? Acceptable, *that's what it was.* In the big picture of threats to America, what is one Afghan? Expendable. Maybe he's guilty, maybe not. Kim, you are the kindest, most generous woman I know. But right now, because of you, I understood for the first time how nations can applaud when their governments drop a second nuclear bomb (Shamsie 362).

Burnt Shadows is a portrait of series of calamities in different nations and their impact on common people especially on the life of Hiroko. The details of female psyche explored in the novel make it unique and feministic. Salman Rushdie has very well said that,

> Kamila Shamsie is a writer of immense ambition and strength. She understands a great deal about the ways in which the world's many tragedies and histories shape one another, and about how human beings can try to avoid being crushed by their fate and can discover their humanity, even in the fiercest combat zones of the age. Burnt Shadows is an absorbing novel that commands in the reader, a powerful emotional and intellectual response. (Salman 267)

After an intensive study of *Burnt Shadows*, it is concluded that postcolonial world is essentially polarized in which many cultures meet, contend, and contrast, but do not overlap one another. Shamsie has portrayed different postcolonial subjects from all over the globe. She longingly writes about the culture mixed-ness that can result into fruitful cultural regeneration in different parts of the world. She deliberately has chosen those areas of the world e.g Nagasaki, Delhi, Afghanistan, Pakistan where a cross-fertilization of cultural regeneration could have sprung had world politics not been involved in these areas. However, Burnt Shadows is as much about the character's resilience to survive in the fiercest combat

zones of the world as it is about super powers' political policies to merge the cultures of the world into their multiculturalism. It is a tale that unfolds itself through multinational families; the Weiss Burtons (German, British and American) and the Ashraf Tanaka (Indian, Pakistani and Japanese). Their tragedies and victories span five countries and some of the major world changing events. Multinational characters of *Burnt Shadows* could not adjust into multiculturalism supported by the western multinationals. Multiculturalism tries to sublate the cultures of the world.

Burnt Shadows' characters under Bhabha's theory and found that they do not mix with other cultures to form some new cultural form out of their existing cultures. On this assumption I conclude that cultures do not lose their identities when they meet with other cultures. The characters of the novel move through different cultures which necessitate for them to shift into different identities. This shifting should not be confused with some new cultural form. It is like Rushdie's Palimpstine, a gauze-like layer under which the former cultural traits can easily be seen. Different cultures exert their influence upon them with the result that their identities are reflexive rather than adaptive.

3- Burnt Shadows: a World of Cultural Hybridity

Cultural hybridity means the mixing of different cultures. There are many forms of hybridization e.g. linguistic, racial, cultural and political. *Creole* and *pidgin* languages are the examples of linguistic hybridization. In literature, cultural hybridity is that moment when a culture begins to give the linguistic consciousness of the traces of the culture of the other. Cultural hybridity has become a recurrent trope in postcolonial cultural studies.

Bhabha argues that hybridity subverts the narratives of the colonial powers and dominant cultures. 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. So hybridity is a counter narrative. Postcolonial cultural theorists believe that the culture of postcolonial world is impure. It is an essentially hybrid phenomenon. Salman Rushdie e.g. supports hybridity through the concept of Palimpstine. *In The Moor Last Sigh* Rushdie writes "one universe, one dimension, one country, one dream, bumping into another, or being under or on top of. Call it Palimpstine" (Rushdie 226). Commenting on the passage David Huddart says that it is a straightforward expression of history and identity, as forms of palimpsest. Further Hudart says Palimpsests are overwritten, heavily annotated manuscripts on which earlier writing is still visible underneath newer writing: they offer a suggestive model of *hybrid identity* (Routledge 107). Hudart's comment implies that history and identity are the hybrid forms. They are not pure. Cultures make layers over other cultures, but the former cultures are also visible under these layers.

Layering is not overpainting some culture in the sense of blotting it out with some alternative, *but laying an alternative, promisedland text or texuration over it like a gauze* Similarly different cultures of the world especially the cultures of the postcolonial countries are multilayered and no culture effaces the identity of other cultures.

Bhabha's concept of cultural hybridity is more comprehensive, wider and applicable than most of the postcolonial thinkers. He pinpoints the creativity of hybridity. In *The Location of Culture* Bhabha comments on hybridity as a moment when other denied knowledges enter upon the dominant discourse and estrange the basis of its authority- its rule of recognition (Bhabha 114). In an interview titled *'Third Space* he says, 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 211).

It is not the consequence of one or cultural forms thrust together rather it informs us how cultures came into existence. Bhabha makes it clear that hybridity is not the consequence

of dialectal sublation, which implies the synthesis of thesis and antithesis. The third space is not a third form of culture, which emerged when two, or more than two cultures contended with one another. Interviewed for the journal Art in America Bhabha suggests the following In my writing I've been arguing against the multiculturalist notion that you can put together harmoniously any number of cultures in a pretty mosaic. You cannot just solder together different cultural traditions to produce some brave new cultural totality (Bhabha 82).

Bhabha insists more on hybridization i.e. the hybridity is ongoing process than on hybridity. Cultures continue their processes of becoming. They stop the flux of cultural hybridity. The third space breaks open the fixity of cultures and allows us to construct and contest identities in an unending process. Bhabha stresses upon constant transformation of cultural identities. He is of the view that cultures and identities are essentially fluid. Processes and transformation define the postcolonial cultural identities. They are the production, which is never complete, rather always constituted; always in the process always, becoming and that deny any claims to their fixity. Seen through a angle *Burnt Shadows* is a melting pot of cultural hybridity. Its world is always in the process of acculturalization. No single culture can claim its authority on any of its characters. Their identities are fluid, temporal, spatial and always related to some specific historical context. They are beyond the limits of cultural authority. Beyond is another term implied by Bhabha in the beginning of *The Location of Culture* The beyond is neither a new horizon, nor a leaving behind of the past we find ourselves in the *moment of transit* where space and time cross to produce complex *figures of difference and identity*. There is a sense of disorientation, a disturbance of direction in the beyond an exploratory, restless moment. (Bhabha 1). *Third dimension, third space, moment of transit and beyond*- all indicate the fluidity, non-fixity and processual nature (hybridization) of culture. According to him, we always find ourselves in the middle of

things. There are no beginnings or ends of anything. Therefore, it is up to us what we finally make of ourselves.

Bhabha gives the metaphor of stairwell to describe liminal position of a subject. According to him the stairwell is a liminal space that lies in-between the well-defined images of identity. It is the connective tissue that establishes the difference between black and white, upper and lower. The stairwell is the temporary movement between the upper and lower. In this way it stops identities to settle at either end of it. Bhabha says: This interstitial passage between fixed identification opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy (2).In Burnt Shadows Raza is a permanent liminal character. In Psychology liminality is the consciousness of being in-between or on the threshold of two existential planes. It, like a stairwell does not allow someone to settle upstairs or downstairs. In this sense, the liminal state is an ambivalent position of a subject characterized by interminancy and openness. Liminality indicates a transitional period in which a subject's sense of identity disappears to some extension. Such a condition always welcomes disorientation. Normal limits to behavior, self-understanding and thought are overlooked in a condition. Therefore, liminality can bring new perspectives. It is the borderline of cultures, the in-betweens; third space, third dimension, beyond, or the moment of transit which draws our attention to see what happens in-between cultures. The liminal state is characterized by ambivalence, openness and interminancy. The term stresses the idea what is in-between settled cultural forms is the proper location of culture. Both liminality and hybridity refer to the constant process of creating new cultural identities (their open-endedness and their becoming).

Burnt Shadows presents a world of cultural hybridity. Hiroko Tanaka travels from Japan to India, from India to Turkey, from Turkey to Pakistan, and from Pakistan to America at the wake of 9/11 attacks. She shifts into many identities. She has come to India as a

Japanese subject. She leaves Pakistan for America as a Pakistani. In a way, the readers come across different cultures of the world. In this way, the tour de world of *Burnt Shadows* gives an ample space to introduce cultural hybridity. The frequent mixing of different cultures within their selves speak of their power of resistance against the dominant cultural discourse of the modern day world. They are the embodiment of Bhabha's third space, liminality hybridity in-betweenness and beyond. Hirokomay become Indian or Pakistani, but the traces of former cultures cannot be removed from her identity. Other cultures make layers over the former cultures, but do not blot them out. Bhabha is of the view that the mixing of different cultures creates spaces for resistance instead of acceptance. She has not accepted one identity for another. Her ever-shifting identity speaks of the fluidity of culture and identity.

In *Burnt Shadows* Nagasaki has been presented as a center of cultural mixed-ness. Shamsie draws on the damaging effects of politics on the cultural creativity of people. In the first part of the novel *The Yet Unknowing World, Nagasaki, 9 August 1945*, Nagasaki has been presented as a center of different cultural activities. Konrad Weiss, an enthusiastic young man of twenty-nine from Germany had been planning to write a book on the cosmopolitan world of Nagasaki. When he sailed into the harbor of the purple-roofed city of Nagasaki in 1938, he felt he was entering a world of enchantment (Shamsie 6). The photographs along the walls captured his attention just because he found in them a promise of culture mixed-ness Europeans and Japanese mixing uncomplicatedly (Shamsie 6). 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 (Shamsie 12). 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 mixed-ness a world, 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 (Shamsie 83).

According to Elizabeth, Konrad in Nagasaki was so determined to see a pattern of people moving towards each other that is why he kept researching his book instead of writing it (Shamsie 70). Unfortunately, war breaks out which fractures everything. Shamsie, like most of the postcolonial writers weds personal life of her characters with the public and political scenario. She believes that global politics of the so-called super powers of the world are responsible for the cultural distortion of the different peoples of the world. With the outbreak of Second World War (W.W), many of the foreigners were forced to leave Nagasaki because they were suspected either as enemies or as allys.War transfers Konrad into a new identity and stops him from celebrating the cultural regeneration of Nagasaki in his books. When Germany's surrender seemed inevitable, 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' (Shamie 9).

The atomic bomb 1945 was dropped on Nagasaki to save American lives (Shamsie 63). It was the atomic bomb, which curtailed the romance of Horoko and Konrad. Konrad is killed by the bomb while Hiroko survives. She shifts to Delhi, India to Konrad's half-sister Elizabeth Weiss and his brother-in-law, James Burton. Here she meets her future husband Sajjad Ali Ashraf-a lovely Indian Muslim-a descendant of Turkish lineage. It is through Sajjad that the readers get a picture of imperial India. He frequently resorts to Dilli/Delhi dichotomy. Dilli, before English Raj was like Nagasaki in more than one ways. 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 (Shamsie 83), vast, open sky festooned by the tangling strings of

kites, and the free flight of pigeons in the pre-colonized Dilli. In chapter 6, Burtons, Hiroko and Sajjad go to visit Qutb Minar. It is here that histories tangle and reshape future relations of the three cultures- English, Urdu and Japanese.

Introducing the history of the minerat Sajjad comments that throughout India's history conquers have come from elsewhere, and all of them Turk, Arab, Hun, Mongol, Persian—have become Indian when this Pakistan happens, the Muslims who leave Delhi and Lucknow and Hyderabad to go there, will be leaving their homes. However, when the English leave, they will be going home. Hiroko at this point recalls her discussion with Sajjad in which she told him about Conrad's interest in the foreigners who made their homes in Nagasaki, and now she saw her words filtering into his thoughts and becoming part of the way he saw the world (Shamsie 84). In Nagasaki, it had been the war and in India, it was the British colonization, which stopped the cultural regeneration of people. Shamsie implies that in both the cities a cultural regeneration could spring had it not been the political impatience of the super powers. As Sajjad rode his cycle toward James house, he fixed his eyes on the sky in order to locate the point at which Dilli became Delhi. Dilli: his city, warren of by-lanes and alleys, insidious as a game of chess, *the rhythmically beating heart of cultural India'* (Malik 33). Now everything has been distorted. It is almost a Rushdian lamentation over the lost possibility of a regenerative cross-fertilization of cultures, which might have taken place, but for the British colonization of India. Delhi of British Raj presents a picture of separations and demarcations (Shamsie 33). Dilli, in Sajjad's opinion is 'insidious as a game of chess- a joke that hurts James to his bones.

In *Location of Culture* Bhabha says that hybridity is that moment when the other denied knowledge enters upon the dominant discourse and estranges its basis of authority. Sajjad resists James dominant colonial assumptions by frequently referring to Ahmed Ali's *Twilight in Delhi* published during the war by Hogarth Press. He quotes from this book The

alleys of Delhi are ‘insidious as a game of chess and James bursts that damn book again’ (Bhabha 39). However, Sajjad loved the novel and had taken to peppering his conversation with quotations from it in the hope of revealing to James the beauty of its sentences (Bhabha 40). James is a true imperialist. Feeling the white man's burden, he carefully weighs between Ahmed Ali and E.M.Forster and finds Forster at his patronizing best. However, the English could never enjoy complete cultural dominance. *Burnt Shadows* implies that colonial power had never been a complete dominance.

There were fissures and gaps, which the colonized exploited to a certain degree. When Sajjad says that the British had made little difference to the life of his 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 (Shamsie 41). 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 color, and the twittering of birds So beautiful, and yet so bounded in (Bhabha 46). 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. 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 (Bhabha 50).

For a moment, she feels Rushdian delight in the denial of roots, I sometimes think are a conservative myth, designed to keep us in our places.

She has come unstuck from her native land and culture. She is floating upward from history, from memory, from time. Her subject position highlights Bhabha's term beyond which according to him, is neither a new horizon, nor a leaving behind of the past, but the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside. She is now, beyond all the scales that measure identity. Hiroko enters into another culture through an already marginalized Muslim subject-Sajjad Ali Ashraf who works with James Burton. If Nagasaki has been presented as a center of cultural hybridity, then Hiroko is the true spokesperson of the creative power of this hybridity.

According to Bhabha when two or more cultures contend one another, a space is created which he calls third space. The third space is not necessarily oppositional rather a productive place where identities are formed and boundaries are re-cited. Hiroko is the valorization of the third space. The ease and skill with which she masters different languages help her dwell successfully in different cultures. She has already thrust herself forward to experience the new possibilities of cultural hybridity.

Almost all the characters of the novel bear signs of different cultures, which give new dimensions to their identities. Some of them possess a linguistic consciousness of belonging to different cultures of the world e.g Raza Konrd Ashraf, a polyglot combines the traces of almost five cultural forms in his identity. He is in a position, which denies any access to a single cultural identity. Such characters being conscious of their permanent liminal position offer a good study for hybrid cultural identities.

Of all the characters of *Burnt Shadows* Raza is a permanent liminal character. He always lives on the threshold of the well-defined tropes of identity. In *The Location of Culture* (03)

Bhabha gives the example of the stairwell as a liminal space, in-between the designations of identity. According to him, this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy (03) and Raza fits marvelously into Bhabha's concept of liminality. He belongs to everywhere or nowhere. The very name Raza Konrad Ashraf has been drawn from three cultures: Raza from Pakistani, Konrad from German and Ashraf from Indian. Apart from inheriting these cultures from his parents Raza has been roaming in other cultures of the world with the result that he becomes a polyglot that denies his association with any single culture.

Raza's dilemma is that he lives in a culture and language whose inhabitants suspect his foreign features. So he frequently shifts into different identities. Hiroko guesses correctly that there are two types of people- those who could step out from loss (Shamsie 149) as she and Sajjad had come out from the crisis of Nagasaki and Partition respectively, and those who would remain mired in it, Raza was the *miring sort* (Shamsie 148) As the story moves on Raza's subject position becomes more and more liminal. He lived in Pakistan but He did not fit this neighborhood (Shamsie 194). He spat the words out, repeatedly: Raza Konrad Ashraf. Konrad. His lips drew back from his teeth as he said it. *He wanted to reach his own name* and rip out the man whose death was a foreign body *wedged beneath the two Pakistani wings of his name* (Shamsie 194). However, Raza's features can go unnoticed among the Afghans, Hazaras, and many of the Middle East natives. He tells his name to a fourteen years old Afghan boy, Abdullah as Raza Hazara. He finds a balance to this new name. More balance certainly than in Raza Konrad Ashraf (Shamsie 202). Thus Raza shifts into another identity.

Finally, Raza Hazara dominates Raza Konrad Ashraf as he decides to join Afghan Mujahdeen's camp. The very name of Henery Burton as Harry has deliberately been chosen

to draw a link between Harry and Harry Truman. He is James and Elizabeth's son. In India, he had been exceptionally fond of Sajjad Ali Ashraf who was working as an apprentice under James Burton in the hope to become his legal adviser in future. At the advent of Partition between India and Pakistan Sajjad shifted to Karachi, Nazimabad whereas Henery at eleven left for England along with his family.

Later on, he settled in America. Already bearing the marks of three cultures upon his identity he, in 1978 when Russia attacked Afghanistan felt an urge to visit Sajjad in Pakistan to renew his former cultural traditions. After Partition, when he comes to Pakistan as a CIA operative, he is named as Harry by the writer. He comes to Pakistan *equipped with imperial eye* to use Mary Pratt's words. Flying into Karachi at night Harry surveys the landscape of the city as the *monarch of all I survey gesture*. He 'looked down on the brightly lit *sprawl* of one of the fastest growing cities in the world' (Shamsie 151).Later both Raza and Harry begin to work together in Afghanistan. Raza here takes his dinner every night with the Third Country Nationals translating among them from language to language. Hiroko, Sajjad, Konrad, Ilse, Harry : history had blown all of them off course, no one ending or even middling where they had begun, but it was only in Raza that Harry saw reshaping as a reflexive act rather than an adaptive response (Shamsie 287).

In *The Location of Culture*, Bhabha says that we always find ourselves in the middle of things, in the moment of transit, in the interstices, which, according to him describe the proper location of culture. Seen through this lens Raza's subject position is the right location of postcolonial culture. His does not adopt the foreign ways rather the reshaping of his identity is just 'reflexive'.

4. Blurring Boundaries

The precept of universal citizenship in Camila Shamsie's debut novel, Burnt Shadows. She uses the notion of cosmopolitanism in her novel and blends characters from

diverse cultural backgrounds, countries and eras. All these characters conform to the idea of cultural diversity and take keen interest in the values of others. Characters from various backgrounds are a kaleidoscope of global culture, which binds them into universal citizenship. Shamsie proves that boundary crossing of the immigrants constitutes fluid identities and promotes coexistence with other cultures through assimilation. They celebrate cultural diversity and this is evident from their discourse and interaction.

In Shamsie‟s fifth novel, *Burnt Shadows,* Hiroko Tanaka starts her saga from Nagasaki, Japan. Her act of borders crossing is not only physical but it is also emotional, psychological, and cultural. Hiroko's quality of assimilation to other cultures is evident from her profession as a language translator. The protagonist moves to India, travels to Turkey, takes journey to Pakistan and finally crosses borders to the United States. She encounters diverse cultures and molds multiple identities. It is a tale of a person and families who feel at home everywhere despite cultural variations. (Zia, Anayat & Afifa 259)

In Shamsie's *Burnt Shadow*s ? The protagonist's epic saga accentuates her acceptance of cultural differences. Shamsie emphasizes on two ideas: assimilation of the immigrants, in particular, the protagonist and the most important gender and racial equality. Cosmopolitan ideology prevails throughout the novel, which paves the way to live in perfect harmony as world citizen. She introduces kaleidoscope of universal characters in *Burnt Shadows* who are not restricted by culture, nationality, race, and language.

Shamsie's *Burnt Shadows* challenges preconceived notions of discrimination, cultural purity, and fanaticism about culture specific values. The content of the novel from cosmopolitan aspect with special allusion to assimilation, fluidity, and coexistence; the analysis of assimilation in Shamsie's *Burnt Shadows* produces cultural and social characteristics of cosmopolitan sensibility. In today's technologically advanced world, Living without harmony, mutual respect and peace is impossible. Encyclopedia Britannica delineates

cosmopolitanism as the notion that every human deserves veneration and has the right to equality (Brock 9). Laertius states that cosmopolitan stance starts from the Cynic Diogenes. Somebody asks him, where he is from? He answers, "I am citizen of the world" (3-109). They not tolerate the difference but celebrate the diversity. Both the Japanese and German cuddle solidarity and form a world community. Fluidity in characters paves the way for cosmopolitanism. People from various cultural backgrounds across the globe have formed a mini harmonic world in Nagasaki, Japan. The Japanese take keen interest in the English newspaper, which is a wholehearted acceptance of cultural and linguistic differences. (Zia, Anayat & Afifa 261)

Border crossing is easier and smooth with the advent of innovative technologies. In Shamsie‟s novel, fluidity is a natural phenomenon. Hiroko and other characters encounter diverse cultures and geographical localities make Burnt Shadows a global village. They take ardent interest in the practices, beliefs, and customs of one another as cosmopolitan featured by international clubs in Japan. They demonstrate veneration to cultural, political, economic, and racial differences and embrace these variations with peaceful coexistences. They adapt the traits of one another's culture and form a community based on human respect and dignity. "Here was one who would who would squeeze the sun in her fist if she ever got the chance; yes, and tilt her head back to swallow its liquid light" (Shamsie 46). Hiroko Tanaka has the aptitude to adapt herself to other cultures. The war forces Hiroko to cross borders but she emerges as a brave cosmopolitan character. Shamsie deliberately forces her character to reveal the assimilative qualities of her protagonist and highlight the notion of human community. She embarks to Delhi to visit her deceased fiancé's half sister and brother-in-law. Her inborn skill of adapting cultures and learning languages is appreciable. It is an indication of her interest in the human cultures irrespective of geography and nationality. She is compared with Kipling's Lalun in his poem entitled On the City Wall. She has the aptitude

for adaptation to other cultures. Kipling poem is an early prophecy of globalization because his protagonist crosses borders to countries and continents and encounters sundry cultures. Hiroko Tanaka is present day Lalun, adapts various cultures and molds multiple identities as a true universal citizen.

Wherever she goes, she finds herself at home and people accept her wholeheartedly. This is a perfect stance of mutual reciprocity because they consider these varieties a part of a single body. Her love and respect for other cultures is palpable from her cherished relationship with a German boy named Konrad. The protagonist's sexual encounter with Konrad illuminates oneness with other religion, culture, and race. They treat each other with care, love, and kindness as true global citizens. These universal characters have unquenched thirst of love for each other's.

(Zia, Anayat &Afifa 262)

The glimpse of her dead German fiancé‟s half sister is enough to rejuvenate her. Shamsie herself ventures to cross borders, assimilate to host cultures and imbue the values in her cosmopolitan personality. She is successful to make her main character on the move to heighten the concept of universal citizenship. "…I want to look like the people around me. I want people to disapprove when I break the rules and not when to think that I do not know better" (Shamie 99). Hiroko overcomes all the hurdles, which come in her way of assimilation and mingling with other cultures. She enjoys the taste of other cultures and enjoys its beauty. She creates multiple identities during the process of her border-crossing act. She comes closer to her anticipate husband, Sajjad and learns Urdu and its culture despite James Burton restriction.

The protagonist has soft corner for Indian culture and she never considers herself a stranger here with Sajjad. They form a true human community where they live like fellow citizens. She is even ready to cross borders with him at the time of aggression. She adapts and

transforms her identity according to the new surroundings, people and their culture. She throws the linguistic, cultural, and geographical constraints to the wind as an integral part of the universal community. Hiroko retains solidarity, harmony and respect in her attitude and feels oneness with people of other cultures. Her epic journey plays a vital role as a mediator between various nations across the world. She possesses intercontinental traits, which reflect her critical view of the promotion of commonality and solidarity among nations. Her very urge for learning different languages divulge her peace prevailing personality. Hiroko is imbued in the new culture and she wants to listen to Urdu all the time. Home becomes a psychological phenomenon not a geographical one. Khan remarks that she is in perfect conformity with any culture and language because of her talent in languages.

Hiroko is Gliding from language to language with no difficulty and with spontaneity of a native speaker,(Zia, Anayat & Afifa 263) she is endowed with an extraordinarily powerful gift for learning languages and engrossing herself into them. What is significant is that her interest in languages exceeds the practical features of linguistic acquisition, expanding into a much more deeply seated appreciation for the relevant nation's traditions, history, and literature. (Khan 63) She does not give space to the cultural difference, which could mar her sturdy bond with other characters in the novel. She keeps an unflinching affinity with Harry, James, Abdullah, Elizabeth, Sajjad and Konrad, and is based on mutual respect. She admits the cultural differences unconditionally and does not question its validity. Some of the characters sticks to the idea of agree to disagree if they are hesitant to accept some of values of other cultures. The process of Language learning leads to warm and emotional relationship between Hiroko and Sajjad. "…determined to see a pattern of people moving towards each other—that's why he kept researching his book instead of writing it "(Shamsie 70).

Cosmopolitan Konrad finds Nagasaki is an elegant abode where the principle of equality, harmony, exogamy, and mutual respect prevail. Peace and humanity gush forth from his expressions and ideas because he is interested in the unity of humanity. Konrad is compelled by his fellow feelings to leave Germany and be one with rest of humanity. He enjoys the exquisiteness of the world community and rejoices in it as a true cosmopolitan. "She [Hiroko] would not have gone to India to find the Burtons if not for Konrad Weiss. In India, it was language lessons that brought Sajjad and Hiroko to the same table, overtaking the separateness that would otherwise have defined their relationship." (Shamsie 203) The acceptance of one another, leads to their blood bonds. Language plays an important role in the acculturation. Language pulls Hiroko, Sajjad, and Konrad and this consummation is the ultimate outcome of their tolerance and reciprocity. Language acquisition in Burnt Shadows authenticates the integral membership of universal community.

The protagonist is exemplary cosmopolitan who audaciously crosses boundaries, learns new languages, blends with its cultures, and assimilates to the new setting. Hurok's son, Raza, exchanges languages with Abdullah from Afghanistan. All these form a human community where they live in conformity with one another. Other characters are also inclined to learn new languages and cultures e.g. Henry and Konrad learn Urdu in their childhood, Hiroko and Konrad extend the process of language learning. They all have respect for one another's cultural practices, norms, values, and beliefs. Shamsie tactfully and artistically intermingle cultural diversity in the form of a single family. (Zia, Anayat & Afifa 265)

5- Ambivalence, Identity and Difference after 9/11

Fiction about 9/11 and the war on terror is complicated by contemporary Pakistani fiction, a highly marketable literary genre that is characterized by its ambivalent attitude towards the global book market. „Vacillating" in their attitudes towards dominant discursive

frames, novels such as those by Shamsie, Aslam and Hamid sell themselves on their apparent ability to „explain" Pakistan to a Western readership, countering stereotypes of the nation propagated by a mutually beneficial relationship between religious fundamentalists within the country and reportage about it in the global news media. However, at the same time, they consciously attempt to undercut this process of explanation, raising consciousness (Kepel 8) about the country at the same time as they aim to „disrupt confidence in consciousness-raising".

While other novels that I have analyzed in this thesis have attempted to generate a post-9/11 heteropathic empathy with a non-Western "other", the novel go a step further by supplanting a homogeneously understood Pakistani national identity with a more plural acknowledgement of differences between *multiple* Pakistani identities. As such, the heteropathic empathy that the novels help to generate is not empathy with a broadly defined Pakistani „other", but rather with autonomous individuals who happen to be Pakistani, without being defined by it. Beginning with an analysis of the novels' attempt to represent Pakistan in a way that challenges their readers' perceptions, the chapter has in turn referred to the texts' manipulation of the trope of migration, their subversion of national stereotypes, and their engagement with the politically charged topic of fundamentalism. In each case, I have argued that the novel strives to undercut assumptions about both Pakistani identity and Muslim identity that are commonly perpetuated in global media discourse.

Identity and difference after 9/11. Such binaries are often perpetuated through the global media, but are also patently apparent in the lexicons of the Bush administration, al-Qaeda, and a number of prominent Western novelists, including Ian McEwan . This is by no means to equivocate (morally or otherwise) between the three groups. Rather it is to underscore, through the very extent of their non-equivalence, just how ingrained such

binaries have become in the language with which people from even the most vastly differing ideological backgrounds make sense of the contemporary world.

In challenging this binary language, the selection of novels that analyzed here go against the grain of much work in the emergent genre of „9/11 fiction". In contrast to more frequently-scrutinized texts such as *Windows on the World* by Frederic Beigbeder (2003), *The Good Life* by Jay McInerney (2006) and *Falling Man* by Don DeLillo (2007), all of which maintain versions of the „us and them" binary, the novels that focused on are more self-reflexive. By encouraging their readers to reframe 9/11 in other words, to think about its place in a complicated. An engagement with 9/11, as well as with the related issues of identity and difference, initially appears only fleeting. However, when read in „alignment" with each other, the novels give rise to a „constellation" of ideas about the way in which the attacks and their ongoing fallout continue to shape our understanding of the contemporary world. Indeed, rather than undercutting the existing 9/11 canon, it expands the genre's scope by connecting with it in a similarly „constellational" manner.

Camila Shamsie has rightly identified a need for fiction that is „interested in the question "*What do these people have to do with us*?" .*(*Shamsie 1) and "*What are we doing out there in the world?*".(Shamsie 2) This show that such a literature has already begun to emerge. Its asking of these questions is not always obvious, sometimes its style is odd or unconventional, and often it resists easy placement within national identity categories. However, this literature does, nevertheless, exist. As Teju Cole"s narrator, Julius, puts it while gazing out at the night sky in Open City: „in the dark spaces between the dead, shining stars, were stars I could not see, stars that still existed, and were giving out light that hadn"t reached me yet, stars now living and giving out light but present to me only as blank interstices" (03). Although still in its early stages, a constellation of texts is beginning to form, and it will take time, as well as further reading and research, before many of the ideas it

can potentially offer become fully apparent. However, there is a potential for this ambivalence to be productive. While the relative marketability of the novels emerges from a mildly Orientalist appetite for didactic international writing on Islam and the „Islamic world" after 9/11, all three texts also demonstrate sometimes intentionally, sometimes unintentionally . These novels might be viewed as an ambivalent *part* of the dominant frames by which the South Asian region is represented in global discourse of the war on terror.

The ambivalence with which the novels approach the task of representing Pakistan undercuts the „us and them" binaries propagated in global framings of the war on terror. It does this by generating an awareness not only of the perceived differences between Pakistani Muslims and the West, but also of the incalculable differences between and within Pakistani Muslim groups themselves. The reason that the texts are able to draw attention to these differences.

Shamsie is consciously writing for an English-speaking audience, aware that many of her readers will likely be incapable of identifying any concrete differences between the major cities of Karachi and Islamabad, let alone between many of the nation's smaller areas and the diverse multitudes of cultural and ethnic groups therein. As a result, her representation of Pakistan is overtly didactic to borrow Spivak's term and reviewers have criticized the novel for this (Shamsie 48). Aspden, for instance, has suggested in the *Guardian* that 'Burnt Shadows is dense with history and principle, often at the expense of lightness of touch" (Meanwhile 19).

Carolyn See has posited in the *Washington Post* that "the real problem is that "Burnt Shadows" is a novel of argument"(07). However, the reader is encouraged to identify with the more familiar or, arguably, "Western" aspects of the country in the same way that Harry Burton does, a process that helps to deconstruct the binary oppositions between the United

States and Pakistan perpetuated through both global news reportage and the nation‟s vocal extremist minorities.

The only novel of the three whose narrative might be said to take place wholly within the country is Hamid‟s *The Reluctant Fundamentalist*, but even this is only technically the case. Although the story is entirely narrated in the second person by its protagonist, Changez, as he sits in a Lahore café with an American man whose identity remains ambiguous throughout, the bulk of the novel‟s action is constituted by Changez‟ recollection of his time as a Harvard business student and Wall Street trader a few years earlier, in the months leading up to and following the 9/11 attacks.

Shamsie's *Burnt Shadows* opens with a short prologue in which a man sits in a cell in Guantanamo Bay, wondering "*How did it come to this?*"(Shamsie 1). It then shifts back in time to the bombing of Nagasaki by US forces in 1945, and goes on to trace a connection between the two scenes, via such historical moments as the Partition of India, the Soviet invasion of Afghanistan, the 9/11 attacks, and the war on terror. It joins these historical dots not in the manner of a paranoid conspiracy theorist, but rather in such a way that generates a sense of *historicity*; that is, what Hayden White describes as a heightened subjective „*awareness* of the historical process itself‟ In doing so, the novel constitutes an answer of sorts to Shamsie's own line of questioning in her essay, 'The Storytellers of Empire': "Where were the [9/11] novels that could be proffered to people who asked, "Why do they hate us?", which is actually the question "Who are these people and what do they have to do with us?"" (Shamsie 1).

Instead of dialectically opposing the discursive frames of globalization, Shamsie aims to infuse their language with a sense, if not an understanding, of the other; a sentiment that is strongly reflected in a melancholy, epiphanic moment that its protagonist, an itinerant Japanese woman called Hiroko Tanaka, experiences when looking at the photo of a missing

person in New York shortly after the 9/11 attacks: “Hiroko thought of the train station at Nagasaki ... The walls plastered with signs asking for news of missing people. ... In moments such as these it seemed entirely wrong to feel oneself living in a different history to the people of this city” (Shamsie 274). This one directly foreground what Shamsie has identified as a need for a post-9/11 entwining‟ of histories in a way that fosters new empathic global ties (274).

A similar subversion of stereotypes is present in *Burnt Shadows*. For instance, Hiroko‟s confident, exploratory character goes against the grain of common (Aslam 328.) stereotypes about Japanese women being meek or unassuming (a fact to which she consciously draws attention in her dialogue with others). A survivor of Nagasaki, Hiroko has two dark, bird-shaped scars scorched into her back, the symbolic „burnt shadows‟ of the title that have resulted from the black design on her kimono absorbing the heat of the atomic bomb in Nagasaki in 1945. Killing her German fiancé, Konrad, the bomb catalysis the start of Hiroko‟s gradual journey across the globe, from India to Pakistan, and eventually to New York. Hiroko is described as „Fearless and transmutable, able to slip from skin to skin, city to city” (Shamsie 223).

She challenges stereotypes about what it means to be a Pakistani woman when she takes residence in the country and makes it her home for many years. She dresses in Pakistani clothes, learns to speak Urdu, and makes friends with other Pakistani women, but her appearance and attitude mark her as an outsider. As Khan puts it, Hiroko „presents an alternative to “homeland” in the traditional sense of the term – she is heroic and wise not despite the multiple homelands she inhabits but because of them‟.9 This is transposed into her son, Raza, whose mildly Japanese looks lead his peers to make the common mistake of marking him out as ethnically Hazara .With his unusual background and appearance, as well as an almost prodigious gift for learning languages, Raza feels like an outcast amongst his

peers. When he says, “I want words in every language, ...I think I would be happy living in a cold, bare room if I could just spend my days burrowing into new languages; his mother thinks to (Khan 67) herself: “was a passion that could have no fulfilment, not here. Somewhere in the world perhaps there were institutions where you could dive from vocabulary to vocabulary and make that your life. But not here. “Polyglot” was not any kind of career choice” (Shamsie 146).

Beginning her time in the country as a teacher in the local school, Hiroko establishes herself as a familiar part of the community long before Raza’s birth. “Through the children”, we are told, “she won over the mothers, whose initial reaction towards the Japanese woman with the dresses cinched at the waist was suspicion. And once the mothers had made up their minds, the neighborhood had made up its mind” (Shamsie 139). To underline this point, Shamsie writes that the neighborhood boys all regularly call out “Sayonara” to Hiroko as they jump on the school bus in the mornings (Shamsie 139). However, Raza remains deeply aware of his inability to truly fit in with his classmates, harboring a secret shame about his background. He consciously holds back from saying the word himself, choosing “only [to speak] Japanese within the privacy of his home” (Shamies 139). “Why allow the world to know his mind contained words from a country he had never visited?” writes Shamsie, going on to provide an insight into his increasingly depressive thoughts:

> Weren’t his eyes and his bone structure and his bare-legged mother distancing factors enough? All those years ago when he’d entered a class of older boys, at an age when a year was a significant age gap, his teacher had remarked on how easily he’d fitted in. He saw no reason to tell her it wasn’t ease that made it possible but a studied awareness – one he’d had from a very young age – of how to downplay his manifest difference. (Shamsie 139)

Raza's feeling of difference is as much a product of his own psychological processes of self-reinforcement as it is any "manifest" dissimilarity. As Cara Cilano notes in *National Identities in Pakistan: The 1971 War in Contemporary Pakistani Fiction*, the textbooks used to teach "Pakistan Studies" in many schools propagate narratives that "assert for generations of students a vision of a seamlessly whole Pakistani national identity born of a particular historical, social, and cultural construction, that is to say, a discursive construction, at odds with the on-the-ground realities of every decade of Pakistani lived history" (Pilano 30).

The problem is not simply that Raza does not conform to the stereotypical expectations of Pakistani identity that others expect of him, but that he also fails to conform to those that he has been taught to expect of himself. As Hiroko reflects at one point: "It didn't bother her in the least to know that she would always be a foreigner in Pakistan – she had no interest in belonging to anything as contradictorily insubstantial and damaging as a nation – but this didn't stop her from recognizing how Raza flinched every time a Pakistani asked him where he was from" (Shamsie 204).

The scars on the former's back typify this contrast between Hiroko's and Raza's attitudes towards the notion of home. On the one hand, the birds symbolize Hiroko's freedom and itinerancy, but on the other, they are a reminder of disaster, of her original home being literally ripped up from around her by the bomb. When she hears that Raza's sudden journey into Afghanistan has been prompted by a girl that he has been trying to impress describing him as "deformed". All Hiroko could think of was: the bomb. In the first years after Nagasaki she had dreams in which she awoke to find the tattoos gone from her skin, and knew the birds were inside her now, their beaks dripping with venom into her bloodstream, their charred wings engulfing her organs (Shamsie 222). The scars, in her mind alternately fixed and fluid depending on how she feels, are shaped by historical trauma in a way not unlike the "shaping" of Pakistani national identity.

The symbolic meaning of the "tattoos" shifts depending on what one chooses to read into them. For Hiroko, national identity, despite causing her some pain, is what she makes of it; for Raza, it has a rigidly homogenous outline that he cannot reconcile with his own self-perception. The girl's comment only helps to reinforce this, and, thus, through a combination of his own depressive feelings of fundamental difference and a perceived collective notion of national identity, a version of Pakistani identity that is heavily reliant upon stereotype ends up being perpetuated and strengthened in Raza's mind (Shamsie 222).

Raza in *Burnt Shadows* is similar to Changes in that he is a figure whose apparent "fundamentalism" is, to borrow a phrase from Frantz Fanon, "over determined from without" by the fundamentalist tendency to resort to prejudice and stereotype by those around him (68). Like in *The Reluctant Fundamentalist*, his representation poses questions about the meaning of the label "fundamentalist" in contemporary media discourse. From his early childhood onwards, his sense of difference is reinforced by a combination of the attitudes of those around him (Fanon 116), and his own tendency to magnify these differences through his overly deprecatory self-image. His decision to venture into Afghanistan as a teenager is prompted in part by a chance meeting with some actual Hazara travellers, who mistake him for one of their own and are keen for him to help them learn English. For the first time in his life he comes to feel his identity both accepted and validated through an appreciation for his polyglot skills that has never been granted to him in Pakistan.. Fanon uses the phrase to describe the identity-projection involved in the experience of racism: „*I am given no chance. I am over determined from without.… I am being dissected under white eyes, the only real eyes. I am fixed".* time in the Hazara village and earning the people's trust, he is naively drawn into a secret plan amongst some of the younger male members of the clan to travel to a *Mujahedeen* training camp in the desert in order to offer their services in the war against

invading Soviet forces. (It is this brief association with the *Mujahedeen* that prompts the aforementioned US general to become suspicious of him two decades later.

The misreading of his ethnic identity by others is reflected in his own naïve misreading of the world around him: he completely underestimates the danger in which he has put himself by infiltrating the training camp, and then does the same again when, twenty years later, he is placed in a cell in a US military base shortly after the invasion of Afghanistan in 2001. The novel's depiction of two Razas – one a naive teenager, one a US military translator in his mid-thirties – does not simply draw attention to the instability of his identity, but also, more importantly, to that of identity . In a more general sense: the small links that Raza makes with Islamist fundamentalism throughout his life lead some of those around him, when they find out, to paint his character with the same brush.

During his time, flitting over the border into Afghanistan to teach his Hazara students how to read and write, the compartmentalization of Raza's already fragmented identity undergoes a process of reinforcement: For months now, Raza had been living two lives. In one, he was plain Raza Ashraf, getting plainer each day as his friends‟ lives marched forward into 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, the man for whom an American took off his own shoes, which could only signal that somehow, in some way – though Raza would only look mysterious when questioned about it – he was of significance to the CIA (every American in Pakistan was CIA, of course). While Raza Ashraf's greatest pride came from the joy with which his father turned on his new cassette player from Sohrab Goth every evening after work, Raza Hazara learnt to measure pride in the decreasing number of seconds it took him to take down and reassemble an AK-47. Raza Ashraf spent more and more time alone, locked in a world of

books and dreams, while Raza Hazara was greeted with cries of delight each time he entered the slums of Sohrab Goth to teach English to an ever-expanding group of students. Raza Hazara never had to duck his head forward so his hair would hide his features (Shamsie 207).

There is an inherent irony in the fact that Raza's involvement with the Hazara villagers allows him to utilise his language skills while, at the same time, prompting him to flirt with fundamentalist violence. Indeed, it is this irony that gestures towards the complex mesh of world histories that the novel attempts to evoke throughout. Not only is it inaccurate to describe him as a „fundamentalist" because of his entanglement with the *Mujahideen*, it is also „fundamentalist" in the same sense in which Hamid's novel engages with the term. That is, it fixates upon a single aspect of a personality, ignoring its potential complexity in a way that simply reinforces one's preconceptions. It is not insignificant that Raza is unnamed and anonymous in the short prologue to the novel, in which the reader is presented with a figure in the process of being incarcerated at Guantanamo Bay. While the figure waiting to be fitted with an orange jumpsuit at the novel's opening has his identity almost completely held back from the reader, as the novel unfolds it becomes increasingly apparent that the prisoner will turn out to be Raza, who, on the contrary, is bursting with multiple conflicting identities. Raza's representation in the novel as a fragmented individual ultimately functions as an exercise in the engendering of heteropathic empathy. Instead of simply "filling in" the blank slate of the figure in the prologue with a well-developed character whose actions can easily be interpreted as "good" or "bad", Shamsie creates an individual whose identity remains almost as difficult to pin down by the end of the novel as it is at the start. As Salil Tripathi puts it in his review of the novel in the *independent*, "at the core of Camila Shamsie's new novel is the idea that an individual's identity is not a fixed block that can be slotted into an assigned square, but essentially liquid, evolving as life flows" (Tripath 78). Although the reader learns a good deal about the prologue's anonymous incarcerated figure throughout the

narrative and is encouraged to empathize with him as a confused individual whose need to be understood is constantly neglected by himself and by others, this empathy is based just as much upon what she still *does not* know about him as it is upon what has been made explicit. It stems, like in Hamid's novel, from a heightened awareness of that which is immediately apparent actually hiding multiple complex historical layers, and an increased understanding of the importance of eschewing a "fundamentalist" urge to make sweeping judgments by only looking at the parts of a story that reaffirm one's own prejudiced preconceptions. "We only ever hear a part of each other's story", one character says to Hiroko towards the end of the novel. Despite the extensive exploration of his family background and coming-of-age, by the time the narrative concludes the reader can still only claim to have heard a part of Raza's.

The point here is not so much that by the end of the novel, the reader "knows" the figure in the prologue well enough to make a judgment about his character, but rather that the more she learns about him, the more it becomes apparent how easy – and damaging – it can be to make assumptions about a person based upon anything other than their actions. The reader is encouraged to empathize with Raza, not because of any similarity or difference between his identity and her own, but rather upon a recognition of the differences between the multiple facets of Raza's identity. In other words, she is prompted to acknowledge that beyond the stereotype-induced, reductive identities that are projected onto him by others, there lies a human being as complex and contradictory as any other, irreducible to any label based upon race, nationality or religion.

Muslim writers like those explored in this chapter have, in response, consciously "looked at Islam in complex, multifaceted ways" (Chambers 128). Indeed, one might view their relative restraint on the topic as an indirect way of commenting on what Robert Eagle stone has described the general "failure" of Western fiction to represent Islamic terrorists in a sophisticated way: by holding back, they refuse to simply "balm [e] it on evil, illness or on

universal desires" (Ealglestone 22). The fundamentalism that the texts explore is deliberately broad, as it pertains to a global (and globalized) fixation on the term that is highly politicized and central to discourse surrounding the war on terror.

A more detailed engagement with the theology of Islamist fundamentalism may have distracted from their more immediate, wide-ranging attempt to challenge adherence to any form of fundamentalism, not least a "Western" media-driven kind, which, ironically, is overly quick to project the term "fundamentalist" onto others. Moreover, in order to avoid perpetuating the very stereotypes that they aim to undercut, the novel would need to acknowledge the complex and ironic *plurality* of fundamentalist movements in Pakistan. As Stephen P. Cohen writes in a Brookings Institution report titled "The Future of Pakistan": "Pakistan is far from a theocracy – the Islamists are too much at each other's throats for that" (Cohen 30).

Indeed, it is precisely through their „vacillating" approach to global representational frames that the texts also necessarily challenge the logical inverse of this assumed 86 Robert Eagle stone, "*The Age of Reason is Over … An Age of Fury was Dawning":* Contemporary Anglo-American Fiction and Terror", Report for the South Asia Initiative at the Brooking inextricability: namely, that Pakistani Muslims are *incompatible* with liberalism, secularism, or the West. Indeed, in their ambivalence towards global frames, the authors display a sharp awareness of the likelihood that, in the words of political scientist Gilles Kepel, "the most important battle for Muslim minds during the next decade will be fought … in those communities of believers on the outskirts of London, Paris, and other European cities, where Islam is already a growing *part* of the West". None of this is, of course, to suggest that a more in-depth fictional exploration of Pakistani fundamentalism should not be undertaken in the future, but simply that there are valid reasons that the topic does not play more prominent role in *Burnt Shadows*, *The Reluctant Fundamentalist* or *The Wasted Vigil*.

Conclusion

The novel *Burnt Shadows* is an extraordinary amalgamation of the most important damning incidents in the history of the world: the Nagasaki 1945 bombs, India- Pakistan partition (good for some and damning for the others), 9/11, and the consequent war-on-terror. The characters in the novel, are mostly transmigrate, moving from one location to the other in order to protect themselves physically, mentally and emotionally from the atrocities of war and conflicts, also working hard to retain their individual identities which become crucial because of change in locations.

At times, the characters find it hard to assimilate the culture and religion like Raza a hybrid, where lack of understanding of the surrounding makes him frustrated, his energies were afterwards used for so-called jihad, following the wrong path without knowing the actual word of God, puts him in a wrong place, on the other hand, the readers find an extraordinary power of adjustability in Hiroko and Sajjad, whose resilience and adaptability are admirable.

CONCLUSION

The present research explored postcolonial literature and its reflection in Kamila Shamsie's *Burnt Shadows*. Thus it drew a general overview about Postcolonialism and postcolonial theory examining fluid self and hybrid culture identity as major themes of postcolonial south Asian literature. Through approaching Shamsie's life and the selected novel from her novels *Burnt shadows*, the dissertation unveiled the themes of fluid self and hybrid culture identity in the novel.

Postcolonialism is concerned with diverse and numerous issues highlighting the Struggle that occurs when another dominates one culture. Hence, the dissertation showed the impact of the imposed superiority that the colonizer exercises on the South Asian individual self. This postcolonial study of *Burnt Shadows and* its different postcolonial themes such as fluid self and hybrid Identity, proved Shamsie's characters hybridity, multiculturalism and double identity. Thus, it may open the door to further future studies for researchers who are interested in postcolonial issues in South Asian literature.

Burnt Shadows is a story of people from different nations and cultures twisted together in the dance as long as life lasts, exploring reminder to all nations on judgmental nature we have. It is a great work that reminds us that we are all humans and all exploring how to be happy, no matter what religion we have or country we come from without changing our identity. On the other hand, identity in itself is very crucial to the writers who come from an ex-colonised nation like Shamsie. Furthermore, this work showed the major factors that led to immigration and the quest for a selfhood also, people tend to redefine themselves and search for a stable identity by mean of several cultural elements.

Shamsie selects her protagonist; Hiroko, a name, a history, an individual who shaped life for herself to live, but the nature never allowed her to shape life for all those, for whom

she cared more than her own life. Now at that stage of her life, she asks for a borrowed life, a life that is now not hers, but she wants to live. The world outside may not glorify what she has in her heart. Loss on her part, her life was something of women destined to face. The struggles made her life appreciative of her intimacies. Truly, like a devoted woman she valued her life. Partly for herself and partly for more than her own self. The negation of self glorifies the existence of those living with her in an association. Kamila Shamsie has truly depicted the nature of a responsive woman. The boundaries, the difference of geography and culture cannot alter the true real nature of a woman, a mother. Hiroko Tanaka proves that life is worth living. Worthy enough to play her, part for the best. The woman with all her experiences and good nature needs not suffer beyond her patience, but none can design the boundaries to limit the world of a woman, which is a world of her own perception.

Shamsie's hybridity is expressed in the setting of her novel, in which it becomes hybrid, heterogeneous, covering both the mother country of the characters and the countries they migrate to. This is also expressed in her characters' hybrid identities. Her characters speak in different languages; they use both Pakistani language and British and American English. She makes the African short story as new as different from British and American fiction by including various chronological perspectives. After a thorough analysis of the novel basing on theoretical data presented in the first chapter, one can conclude that Camila Shamsie has succeeded at establishing an innovative image of identity, by accentuating themes of fluid self and hybrid identities; the author has also focused on life events of certain characters, their journey and life experiences, in order to reflect the changes in their identity.

The appropriate theory used to discuss this thesis is the one of Homi Bhabha; in which the notion of "hybridity" goes in parallel with the examination of the Bastard of Istanbul. Bhabha, in his book "*The Location of Culture*, 1994, introduces that hybrid identity comes from the linking of two cultural elements that challenge the solidity of any essentialist

cultural identity. He believes that all identities can be in form of third space, with new construction of the diverse identities.

In conclusion, taking into account the analysis conducted in this dissertation, it can be affirmed that Kamila Shamsie's selected novel *Burnt Shadows* has provided a detailed exploration of fluid self and hybrid identities and broke the boundaries and borders that may deprive oneself to experience other cultures, speak other languages, or even live a new life.

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