

## Formation of Identities through Diaspora: A Postcolonial Reading of *Burnt Shadows* by Kamila Shamsie

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### Abstract

*This research study aims at an exploration of framing identities of Hiroko Tanaka, a Japanese teacher, in the text Burnt Shadow by Pakistani novelist Kamila Shamsie, as a result of her experience of diaspora. This research study also focuses upon the discussion of how diaspora plays its due role in changing the identity of the main character. Theoretical insights from Stuart Hall's notion of 'De-centralization of identity' is taken as a theoretical framework. In modern society, the point has been negotiated that in possessing multiple identities, the identity of the main protagonist, is fluid, non-fixed, and evolving, since identity formation in modern society is a process constantly being refashioned and redesigned in contemporary discourse. To strengthen the main argument, Homi K Bhabha's concept of Unhomeliness is also taken as a supporting theory. Hence, the text will highlight the struggle of one of Shamsie's characters with her hyphenated identity. This study concludes that diasporic experiences are responsible for Hiroko Tanaka's non-fixed identity and fixed identity is unavoidable in modern society. This research study is qualitative in design and descriptive in nature, contributing to identity literature within Pakistani literature.*

**Keywords:** Identity, Diaspora, Stuart Hall, Decentralization

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### Introduction

Kamala Shamsie's fiction centers on the thematic concern of displacement, colonial oppression, identity crisis due to hegemonic world

affairs which ultimately ruins the lives of innocent people. In Kamala Shamsie's literary works, implications of the literary text rise out of the setting of the individual situations/place of the

individuals as characters, as residents of particular nations, and as occupants of a worldwide local area where, regardless of the multitude of tall trademarks of globalization, humankind and like, a war for power has consistently been going on. We face a daily reality such that despite all isolation, limits, and hindrances individuals in charge of issues continue making noticeable and imperceptible uproars in the existences of countless blameless individuals whose entire presence gets ensnared in a progression of chain responses that are not through their effort. Whether it's Japan's Hiroko Tanaka, the horrific atomic bombing in World War II, or India's nobleman or their only child, they fully acknowledge the brutal plans of the pioneers or the colonial powers. Players can change, the game stays the same anyway [3]. The origin of the term "Diaspora" is Greek. Initially, the term 'diaspora' was used in a specific Jewish context when it was used in later pagan/colonial writings to describe the problems of place and migration and, ultimately, the broader identity and crisis of identity. Life in the realm [4].

The diaspora, with its fascinating political weight, has been

taken out of the fray, which deliberately or forcibly removes people from the country to new areas. In the practice of Indo-Christianity, the fall of Satan from heaven and the expulsion of Adam and Eve from the Garden of Eden, the so-called separation from God, create mysterious circumstances.

The Twentieth and twenty-first hundreds of years have seen remarkable dispersal and displacement of individuals across the globe as an outcome of major historical conflicts, including the two World Wars, decolonization, the Cold conflict, and direct pursuit for the sake of Russian Invasion of Afghanistan and resultant Jihad which prompted the War on Terror in this century. Globalization, driven by an unregulated economy dependent on private enterprise, has expanded the progression of capital. The innovations of swifter methods for correspondence, data, and transportation have sped up the development of individuals, products, thoughts, and societies across the world. This has prompted an extensive expansion in the number and assortment of Diasporas on the planet. It is suitably remarked, "A few groups have left homes willingly, though

others have been constrained to if officially. Some have been tricked by hope, others driven by fear [5]. Diasporas have achieved significant changes in the socioeconomics, societies, and legislative issues of the postcolonial world. These marvels, particularly as they are related to imperialism and its fallout, have been most beneficially and widely investigated in postcolonial theory and literary writings.

Identity is the basic thematic concern and thread in Anglophonic literature, especially Pakistan Literature. Whether it is American literature, post-colonial, continental literature, or Pakistani literature, identity appears as the thematic echo in them [6]. The issue of identity has also caused several other issues debatable. Most of the famous writers, theorists, critics have presented their views and theories regarding identity, and the identity formation process. Identity itself is the sense of belonging to a particular country, race, nation, and religion. It defines the selfhood of a person and leads him to self-actualization.

The term 'identity crisis' has

been coined by Erickson, a prominent German Psychologist, in the theory Psycho-Social Development(1956), a learning theory that comprises eight stages. In this theory, he has talked about psycho-social crises that an adult has to face. The fifth stages of this personality development *Ego Identity Vs Role Confusion* encapsulate a concept of identity where an adult must struggle with his social interactions to develop his identity. He has presented three types of identity and hence term has entered the realm of literature.

Secondly, another type of identity crisis emerged because of Post 9/11 scenario which has triggered this identity forging issue. The concept of identity crisis which developed after the World Trade Center 2001 attack has given rise to the concept of fundamentalism also, which defines the identity of expatriates. The concept of fundamentalism or terrorism deals with identity splitting notion especially in the case of Pakistanis or the Muslim world. Thus, Post 9/11 scenario has a major role in postulating identity crisis where the Muslims have to experience dual identities i-e Muslim identity and Pakistani identity, besides possessing American identity, if they are

immigrants in America. This issue has caused people to be politically labeled as 'Jihadis' or terrorists or experience this de-centering identity [7].

### **Diaspora Fiction and Identity**

Displacement consequently prompts identity crisis, as mentioned above. Either it is Shamsie's fiction or other diaspora works like *Things Fall Apart* by Chinua Achebe (1958), or *The Kite Runner* by Khalid Hosseini (2003), all reflect diaspora coming about on account of the place and relocation and its consequences for the human self and character development. Regardless of where we are or what we do it is hard to fail to remember our foundations altogether [8]. Our tribal beginning coherently shapes the premise of our identity. To comprehend one's personality it is important to get a handle on the things which go into its making. Mindfulness and enthusiasm for what we tally towards the unification of our public/aggregate identity are likewise of principal significance. There is a direct relation between identity, identity transformation, and diaspora. The texture of social foundation gets reflected in our identity and mental self-

view and our identity rely upon our set of experiences so diaspora and character are interrelated [9].

Over a significant period, we are penetrated with the soul of the diaspora. The movement which gives a premise to diaspora has consistently been a sort of quest for migration for a superior future or greener fields. Relocation in most cases gives a method for fashioning another identity for almost another life. However, we take our past along, and in the moved land individuals likewise continue to help us to remember our distinction.

*Burnt Shadows* (2009) by Kamila Shamsie is a novel about multinationalism, multiculturalism, Diaspora, Feminism, Fundamentalism, pre, and post-partition scenario, and Cosmopolitanism. It has four important parts which cover four major events, the attack on Nagasaki and Hiroshima, the partition of the Subcontinent, the 9/11 world trade center attack, the post 9/11 scenario with a focus on fundamentalists ('Jihadis'), and the Soviet Union Scenario.

Hiroko Tanaka is the magnetic force of this multicultural saga. Her charismatic personality with her 'bird-



shaped burn mark' on her back weaves a story of loss and existentialist anxiety. She is a translator, a teacher by profession, and loves Konard Heiss, a German in the middle of the horrors of the Nagasaki attacks. The novel is a psychological study of Hiroko that traces her migratory move from Nagasaki to her last stay in New York, focusing on her poignant days, full of nostalgic yearnings.

This research study aims at the exploration of identity transformation through diasporic experiences in the text *Bunt Shadows* by Pakistani novelist Kamila Shamsie. The researcher intends to focus upon the novel in the context of bringing to the surface the issue of identity, which is the persistent theme in Pakistani Literature. Hence the researcher in the present research intends to co-relate the discussion of identity crises and diasporic experience of the protagonist Hiroko Tanaka, Japanese by origin. In this situation, the research would show the experience of diaspora leads to the hybrid identity and ultimately to identity crisis. Losing her Japanese identity and construction of multiple identities would be a pivotal focus of discussion in this research.

This research paper is qualitative in design and descriptive in nature and based on textual analysis of the text *Burnt Shadows* by Kamila Shamsie, a Pakistani Postcolonial novel. The text will serve as primary data. Besides, Stuart Hall's theoretical idea of 'decentralization of identity' has also been taken to strengthen the notion of non-fixed identity of the protagonist.

### ***Stuart Hall on Identity Transformation***

If the political occasions of late history have shown us anything social or cultural identity, it is that the response to the subject of what our identity is contrasted profoundly, contingent upon who you inquire. As far as some might be concerned, it stays the whole continuum of a common history underneath our disparities and languages, while others might surrender that we live in a post-identarian reality in which the ceaseless combination of distinction invalidates the requirement for cultural identity. In his 1996 description 'Cultural Identity and Diaspora', the scholar Stuart Hall contended that social identity isn't just a matter of a 'being' yet of 'becoming', 'having a place as a lot to the future as it

does to the past'. According to Hall's point of view, identities go through a steady transformation, rising above existence. Lobby fell in line between scholarly negativity and a chronicled good faith, meanwhile opposing a legitimate perspective.

Consistent with his hypothesis, Hall's life was characterized by not one but rather a few identities. As the debut editor of the *New Left Review* and seat of the Campaign for Nuclear Disarmament, his works affected political activity. Later on, as the overseer of the momentous Center for Cultural Studies at Birmingham University, he spearheaded a model of basic request that moved theoretical discussions across the humanities. Regardless of whether it was through his transmissions for the Open University, where he was an educator of humanism from 1979 to 1997, or talking at London's Institute of Contemporary Arts, Hall's commitment with the visual expressions was encouraged by an age of black British artist with whom he shared a dependable exchange.

Deified in John Akomfrah's film works, *The Unfinished Conversation*

(2012) and *The Stuart Hall Project* (2013), Hall is seen not just as a scholarly who takes the stand concerning his time of recorded change, however as one whose intercessions contributed towards social change. Gathered from a document of his various TV and radio appearances, Akomfrah's movies uncover Hall's groundbreaking comprehension of the implying force of present-day interchanges. Composing from the incline of a fierce period in British governmental issues, he posed inquiries that keep on repeating long after his passing, calling forward reactions from resulting ages of masterminds, authors, and craftsmen. de between Enoch Powell's 1968 enemy of movement addresses and Margaret Thatcher's 1979 political race triumph, the issue of portrayal assumed an unequivocal part. In his compositions on visual culture, Hall showed how the governmental issues of race and its portrayal are enunciated in the social creation of social characters. His regard for the cut-and-blend montage procedures of the Black Audio Film Collective, and the Sankofa Film and Video Collective were a reaction to the medium's capacity to unfix winning

codes of portrayal that raised doubt about our embraced truth. While such craftsmanship and thoughts have since acquired a worldwide permeability that nobody might have predicted at the hour of the 1981 race revolts, the social personalities illuminating those encounters stay open to re-verbalization, recontextualization, and change.

Lobby's way to deal with contemporary craftsmanship permitted him not exclusively to think about his excursion from frontier Jamaica to post-Empire Britain – where he showed up in 1951 at 19 years old – however, to enter a scholarly trade. In this sense, Hall carried inquiries to the field of visual expressions that pushed the restriction of workmanship history's Western establishments, spicing up our mindfulness that character involves becoming and opening new opportunities for understanding society fundamentally. Denying determinist ideas of culture, Hall's comprehension of how classifications of class, race, and sexual orientation conjoin to create verbose social personalities keeps on permitting us to think about the world unexpectedly; a reason for good faith not intended for an idealistic world, but

rather for a basic mediation in the present time and place. In our contemporary point of rising patriot legislative issues fuelled by segregationist belief systems, the thought that social personalities are not inborn or fixed but rather open to alteration by interruptive powers with the possibility to deconstruct and remake precisely who we think we are.

### **Homi K. Bhabha's concept of Unhomely**

As per Bhabha 'home' is seen to be a position of stable identity where one has been and is perceived. In countries and societies that are encountering persecution, home is connected to a positive rendition of the past. It implies a daily existence before subjugation at the end of the day, 'home' is attached to freedom and stability. Bhabha fosters the thought of unhomely by alluding to some work of post-colonial writing that problematizes the possibility of the genuine and stable 'home'. Bhabha accentuates the insecurity of 'home' and the 'past'. The word 'unhomely' is the interpretation of 'unheimlich' which is something contrary to 'Heimlich'. Bhabha contends that the spot between

the 'Heimlich (plain) and 'unheimlich' (unhomely) is a post pioneer place, a space where one can perceive how an individual's character is a combination of what is new or unfamiliar and what is recognizable. This thought echoes crafted by Sigmund Freud. To Freud as the inner mind crawls and moves into the cognizant, it makes an uncanny second. It is similar when the world killjoys into the home and shakes a personality that was believed to be steady and secure. This shock of acknowledgment is usually viewed as negative. Distance is an exceptionally difficult encounter that one thinks to be recognizable, yet it isn't. Bhabha recommends that the distance which individual encounters in the 'unhomely' second, may likewise introduce a chance to reconsider one's character. Bhabha discusses his beginnings and doesn't guarantee a "steady and fixed identity".

### **Literature Review**

Kamila Shamsie is an emerging award-winning Pakistani novelist, penning down her views about identity, homesickness, nostalgia, fundamentalism, and cultural hybridity and thematic concern in her novel. This

chapter contributes to our understanding of the research works already done on the selected text under study. Since Brent Shadow (2009) is available for various textual and thematic analyzes, much research has been directed to analyze different aspects of the text. Cited are some of the many research works that are recent and important to the researcher.

One research study that identified Brent Shadow is *Physical Cartography: The Harbor of Mental Cartography in Kamila Shamsie's Brent Shadows (2015)* by Sabeen Nadeem. She has chosen a distinguished point of view to talk about the methods of making physical and mental maps of man and the geographical boundaries; a man has to experience in his foreign land. She goes on to say that the change of languages and cultures between people and different social orders and countries is an important story and the main interest of the Shamsie in the novel.

In a research article entitled *Kamila Shamsie's Fiction: An Analytical Study of Diaspora (2015)* by Asma Zahoor describes that Shamsie's



fiction exposes her diasporic cognizance which depends on her status as an individual from the present-day transnational diaspora. It's a show of an assortment of diaspora characters. Additionally, the effect of major chronicled and historically land-marking events such as World War 2, colonization and decolonization of India, Fall of Dhaka, Russia's Invasion of undefeatable Afghanistan, resultant Holy War, 9/11, and War on Terror is basic to her work and the characters depicted in it. This investigation of Asma Zahoar sets up these measurements in her work alongside an uncovering of how the power structures and the power practices intended to sustain the authority of certain individuals on others impact people and constrain individuals to leave their native world. All the while, it finds out the character issues made by relocation in the two instances of deliberate movement or constrained ejection/banish. In her work, Shamsie likewise presents the hybridity and the deficiency of unadulterated social character made as a result of colonization and instructive authority of the West.

Another research article, *Burnt*

*Shadows: A Narrative of Troubled (Hi) Stories* by Dr. Ali Usman, explains that *Burnt Shadows* (2009) forms, decenters and challenges the post-mainstream Western narrative of 9/11, and a counter-account presents an opportunity for dialogue between an international world and the Western and Islamic world. As a result of its capitalist strategy, Shamsie can talk about its hero's journey through different periods of state terror in different parts of the world. It comes back in patriotic style. This article discusses the need to revise and recreate history as a great and alternative way of investigating and verifying the past. This post refers to a post-structuralism study of the history of postmodernists and Linda Hutchins that divides Brent Shadow into a story that is expected to be part of key chronicled snapshots of the recent years. In addition, the paper sets up that Shamsie, as a political analyst, utilizes her content to kill the authoritative belief systems implied by these occasions and contends for a significant discourse between the west and the Islamic world.

Out of the myriad of research works, there is another valuable

research work by a scholar, Dr. Shamenaz Bano, a postcolonial researcher in this article *When Worlds Collide: Kamila Shamsie's Burnt Shadows* (2014) has offered vent to her perspectives as a skillful postcolonial author and generally colonial mistreatment of natives and marginalization experienced and seen by postcolonial writers influenced their rationality and beliefs; hence their works additionally mirror this colonial effect and ideology. She describes her perspective on the novel by focusing on different areas of the novel, the first part of the text deals with the nuclear siege of Hiroshima and Nagasaki in the United States: the situation of 1945, the next scene. The pre-partition situation in 1947 comes to the fore with savagery and slaughter: the partition between India and Pakistan in the subcontinent, and the third part of the novel captures Pakistan and its political situation in 1982.

Though much research work has been done on the selected text concerning different thematic aspects, still there is a great gap left. To fill this gap, the researcher in this thesis, has taken a new perspective as a research approach that is an analysis of identity

transformation through diaspora employed by Kamila Shamsie in *Burnt Shadows* to decode the issue of the identity of the protagonist.

Although many works are conducted on Kamila Shamsie's novel *Burnt Shadows* only a few research works are conducted on Stuart Hall's concept of identity and cultural identity changes. One of the most recent and related to the present discussion is cited below.

An article entitled *Stuart Hall's Cultural Studies and the Problem of Hegemony* (1998). This paper questions the helpfulness of contrasts of identity in the postmodern age and cultural studies differences by studying work by Stuart Hall, zeroing in specifically on the issue of power and hegemony. The researcher here contends that Hall's methodology slides vaguely between perusing authority as either focused state mastery or free-wheeling discourse. Subsequently, Hall can't avoid and to be sure here and there supports the digressive turn in contemporary Cultural Studies, notwithstanding his express reactions to this turn of events. The researcher also tracks the

precariousness of Hall's way to deal with a theoretical rationale of verbalization that sections social relations and subordinates them to political affiliation. Lobby's problem recommends that public activity should be hypothesized as more than a malleable variety of locales. The issue of authority requires a record of social and gathering development as unmistakable from their political and philosophical development. I in this manner presume that Cultural Studies feels overwhelmed with the need for a sociological re-direction.

### **Research Methodology**

This research paper is qualitative in design and descriptive in nature and based on the analysis of the text *Burnt Shadows* by Kamila Shamsie, a Pakistani postcolonial novelist. The text of the novel has served as a primary data source. So, a descriptive research method has been employed in this research study. Stuart Hall's theoretical stance of 'decentralization of identity' has been taken to strengthen the notion of non-fixed identity of the protagonist. Furthermore, the analysis of the selected text has been done since it

involves an interpretation of the major diasporic experiences used by the writer in the text, extending to the discussion of the thematic concern of the writer i.e. identity issue. To support the main argument of this research study Homi K. Bhabha's idea of 'Unhomely' is also taken to describe the situation which caused the identity transformation of the protagonist. This study applies this concept of Stuart Hall to derive the conclusion that the protagonist of the novel goes through several identity changes for being away from the 'home

### **Textual Analysis**

#### **Numerous Identities in *Burnt Shadows* by Kamila Shamsie**

This chapter aims at focusing on the discussion of the formation of multiple identities. Hence, the researcher intends to eulogize that diaspora, which is one of the most important elements of the plot, employed by Kamila Shamsie unfolds or frames multiple identities of the main character such as diasporas identity, hybrid identity, colonial identity, and feminine identity. The tremendous impact of violence both physical and psychological in terms of

migration, cultural and social complexities, traumatic experience, loss of religious values, and lastly loss of fixed identity is intended to be focused on in this chapter. Hiroko's struggle to cope with the varying identities that she has adopted in different countries she goes is a focal point of this novel. It also presents a psychological study of her feminine position, the disintegration of herself putting her in a subjective, geographical, and national context. This view is also propagated in Cultural studies and a critic Baker opines that there is no single identity that acts as an organizational identity; identities dislocate each other and they appear as contradictory to each other but the way subjects are addressed or represented in the world, identities shift according to their representations hence identities dislocate each other and they appear as contradictory to each other [10].

Hall Stuart's notion, about the postmodern subject, is that "the subject assumes different identities at different times: identities which are not unified around coherent "self". This notion applies to Hiroko in the context of analysis of her confrontations with different cultures and different

identities she has adopted during her diaspora. So, analyzing from the ideological perspectives of Hall, Hiroko appears as a postmodern subject: "having no fixed, essential, or permanent identity. Identity becomes an ever-changing prospect in the novel: formed and transformed continuously concerning the ways we are represented in the cultural system which surrounds us. She appears a postmodern subject with no fixed identity to possess. To delve deep into the nature of her position as a postmodern subject, it is pertinent to have a look at her identity transformation process.

### **Formation of Diasporic Identity**

Hiroko Tanaka is a heartfelt, young lady of tasteful sensibilities, an admirer of language, and an educator by profession. Hiroko is conversant in communicating in English, German, and Japanese with the same expressiveness. She fantasizes about going to Europe with Konard, her perfect partner after the thick strained environment of Nagasaki would get help. Both offer love for languages and books. Their love grew like an unending bluish sky till the invasion of atomic bombs on the land of Nagasaki.



Hamid believes that it was by large an attack on the culture and identity of people living in this particular region. These dispersed like a tree uprooted in the furious wind and thrown somewhere in a foreign land [11].

On the morning of August 10, 1945, Hiroko Tanaka, a school teacher, and a translator, was obliged to work near a weapons manufacturing plant. She hopes to end this quarrel when she dreams that she will marry her German soul mate and travel all over the planet because of her unconditional love for knowledge. Near the end of the day, she survived the US invasion. She has lost the people she knew and admired, and she has lost her country forever. The bomb that destroyed his existence has not changed its location recently, creating a kind of horrible, dystopic atmosphere, which has made his body even more stained anyway. This leaves scars on his back covered with three bird-molded blemishes and history has become like a book on his body.

The political and catastrophic event has used it, pointing to a permanent mark on his body. The relationship between body and soul is central to the whole novel because it

plays its role through it. His stained body, instead of being a thin pen, somehow becomes, which leads him to action. All her life she has not been able to free herself from the burden of the nuclear effects that have manifested on her body. It is an interesting clinical case for Americans who, once in Japan, try to consider the consequences of the atomic bomb on survivors. Although his fruitless work is acknowledged as an effect of acceptance for nuclear radiation, people accept that the child that has been brought into the world for him can be disfigured in some way. [12].

Within a few moments the air raids filled the air with cries everything lost its firm footing. The earth becomes an inferno. There was dust, smoke, and the smell of something burning, burning of flesh in the air. She could feel the scorching heat of air on her skin. The Urakami valley was burning. The writer conveys the feelings of Hiroko who images herself as a diamond and as if Nagasaki is a diamond that has been cut open. It refers to the cutting open of the earth as a result of the bombing.

At last, this picture gave her the

identity of Hibakusha'. For her entire life, Hiroko runs from her this dehumanized character. Because of the Nagasaki assaults, there were huge numbers of casualties. Individuals changed into skeletons were found and there was simply fat from their bodies. Earth opened up after this attack. Konrad, Hiroko's adoration was found dead and raged into multiple pieces.

Nagasaki was her origination and image of her national identity however from colonial points of view; it had been the focal point of industrialist savagery. Hiroko's idea that Nagasaki, as a city would outlive in one way or another because it was, end up being deceptive. It couldn't extra its grievous destiny to occur. Shamsie has utilized reminiscent symbolism to introduce the excellence of this city by loaning idyllic touch to her portrayal and weaving a heartfelt air around it. From "the metallic emergencies of the cicadas" to its uneven regions and the ringing of chimes of Urakami Cathedral, Nagasaki was wonderful.

After the demise of her life partner Konard in Nagasaki, she moves to Delhi, and goes to Konrad's sister Jane Elizabeth home, another German,

having no other individual and spot to go to. Subsequently, this is the beginning of her diasporic venture tossing her into causalities of life. During her visit with Burtons, she meets Sajjad, a Muslim there who is prepared to show her the taste of Urdu Literature, particularly the virtuous Urdu of Ghalib and Mir[13].

After getting married to Sajjad, during the days of partition, they go to Karachi, another country. Her marriage with Sajjad resembles a gathering of inverse posts. They are coercively shipped off Karachi after spending not many days in Istanbul with the goal that she was unable to watch the monstrosities and revulsions of the parcel which she had seen in her home city Nagasaki. The two of them wed while holding their different societies and identities. Afterward, she needs to move to New York. In this way, it tends to contend that she encounters diaspora since her character fits in the meaning of diaspora by Homi K. Bhabha, who expresses "the dispersal of a group from their unique country is called diaspora [14]. Various thinkers believe in the diaspora like, Poornima and Unnikrishnan have cited Steven Vortovec, who in his article presents

three implications of diaspora as:

### **Diaspora as a social structure**

History and topography of the outsiders, diaspora 'as kind of awareness', perspective and feeling of identity, In another way, it deals with the psychology of immigrants and diaspora 'as a method of Cultural creation' creation and proliferation of transnational, social and social marvels ... assimilation of the settlers.

Nayyar a renowned postcolonial writer states in this regard, diasporic literature explores identities forged in the crucible of multiple identities, cities, and races rather than just 'home' and 'alien land'. Homi K. Bhabha, an Indian critic, puts forward his views regarding identity by rejecting fixed rooted and original identity. Migration to another land and country forges a new identity. This notion is strengthened by Pramod K. Nayyar who states, this process of negotiating the new identity in a new context social, economic, political, and literary, is central to *Postcolonial Migrant Literature*.

A migrant is assaulted by social, political, cultural, and psychological

forces which compel him to experience a 'split' identity rather than a 'fixed' identity. Diaspora is the basic framework in the plot *Burnt Shadows*, which Shamsie skillfully weaves around her characters in the text. Not only this text, but she also introduced diaspora and exile in her other novels, from a postcolonial perspective. The analysis of her novels that in her novels, usually it is the second generation who tends to frame identities more flexibly rather than the first generation because the first generation faces the challenges of diaspora more strongly than its predecessors, so they experience identity crisis within the context of diaspora. When the second generation is placed in the vortex of displacement, the strong case of affiliation with the homeland and belonging to roots is observed in them. R.N Rai states "confrontation with other cultures means the discovery of one's nation, roots, and identity. It is research for one's reality and an attempt to regain belongingness [15].

Hiroko Tanka experiences this diasporic identity, whenever she has to migrate from one country to another country. So, the diaspora sensibility has created a quest for a single identity in

Hiroko. Several instances from the text can be cited to support the argument by the researcher. Her first view about Delhi is an unfamiliar place that generates feelings of discomfort and melancholy at migration. In Delhi, she receives the inhospitable welcome from Konrad's fiancé or not. Their perpetual reluctance and laid-back attitude have been sensed by Hiroko in their behaviors rather there has been a row on their part about her stay. There is curtness in James Burton's tone when he asks about whether she would stay here or at another place.

As a result, Hiroko's thinking that the idea of departure is the perennial idea in her mind that the idea of home and final destination also gives the reader a hint about her diaspora experiences. Her diaspora keeps her gently sloping from place to place. While discussing her past, also informs James that after the Nagasaki event she has been in Tokyo's hospital. There she has started doing a job as a translator, then from Bombay, she comes to Delhi. Her talk with James provides the readers an insight into her diasporic identity and her encounters with the European world. It also gives a peep into the nature of the international

status of Japan being a cosmopolitan country but after the second war, it becomes the target of American Power.

Psychologically, nostalgia, homelessness, memory, and cognitive re-mapping are connected with the experience of diaspora. A migrant might have a negative impact on the experience of diaspora. While experiencing diasporic identity, Hiroko also feels nostalgia for her home and, her country, her origin. It is always in her blood to recall those beautiful moments spent in Nagasaki. It is also argued by researcher Bruce in his research article that family, home, and relationship are signifiers of the past and Kamila Shamsie's characters feel the emotional disturbance because of leaving their past. Hiroko's past is also an emotional bond for her though she appears nonchalant normally.

### **Conclusions**

In this research study, the researcher has analyzed the text *Burnt Shadow* to negotiate to frame multiple identities of the protagonist, in the wake of her diasporic experience, by arguing that the construction of her cultural identities implies the idea of her non-fixed identity, giving her status of the



postmodern subject. The theoretical stance of Hall Stuart has been taken to discuss her cultural identities who propounds that in modern society no identity is fixed. In her words "The fully unified, completed, secure and coherent identity is a fantasy. Instead, as the systems of meaning and cultural representation multiply, we are confronted by a bewildering, fleeing multiplicity of possible identities. The idea of multiplicity identities has also been elaborated by Spanos, according to him; multiplicity alludes to individuals who act as though they have in any event two particular selves, which are accepted to be socially developed [16]. Every self has its own considerations, enthusiastic responses, inclinations, conduct, and even memory. Frequently, the solitary common substance is the actual body they live in. Along with this, in the current investigation, multiplicity is a term that incorporates an outrageous split of the identity, which is subjectively unique concerning a great many people's daily experiences. In addition to that, the bird-shaped skin mark on Hiroko's back has been taken to analyze her identity formation process [17]. The researcher has argued

that it is because of that she undergoes the experience of diaspora, resulting in her multiple identities, diasporic identity, hybrid identity, and her national identity.

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