

A Postcolonial Conflict Of Exotic Otherness In Kamila Shamsie's Burnt Shadows

**Muhammad Javaid Anwar¹, Dr. Muhammad Imran*², Muhammad Naveed Anwar³,
Usman Kaleem⁴, Omera Saeed⁵**

¹Humanities and Social Sciences, NCBA & E Multan, Pakistan.

²Assistant Professor, Humanities and Social Sciences, KFUEIT, RYK, Pakistan.

³Humanities and Social Sciences, NCBA & E Multan, Pakistan.

⁴Humanities and Social Sciences, MCKUT DG Khan, Pakistan.

⁵Humanities and Social Sciences, Times Institute Multan, Pakistan.

Dr. Muhammad Imran* (Corresponding author)²

ABSTRACT

The aim of this research paper is to primarily focus on the concept of 'Exotic Otherness' in Kamila Shamsie's novel *Burnt Shadows*. The research questions have further addressed the multiple displacements, which the main characters face in the novel and the suffering of exotic otherness associated with this displacement. This exotic otherness and displacement have become even worse when linked with the gigantic historical and horrible event of World War 1, which has led to the dropping of atomic bomb on Nagasaki, and a never ending The War on Terror was the catalyst for the destruction of American's twin towers. Shamsie has spanned her novel over fifty years with the displacement and its affects in World War II, in Partition of India, and then in 1986 Pakistan that further compelled the main character Hiroko to be other and displaced from her home Pakistan to USA. This research also looks at Frantz Fanon's literary theory of Exotic Otherness, which follows European colonialism across the globe, its ramifications on a variety of features of colonized people's lives, as well as depictions of colonized people's lives in Western literary and intellectual history. The research has been descriptive and is based on the text of the novel. This research paper has summed up that Kamila Shamsie has described the concept of exotic otherness that has been directly associated with the main historical events that has become all the more traumatic and tragic when linked with the lives of the individuals who have become the victims of that exotic otherness and displacement as well.

Key Words: Exotic Otherness, Displacement, Sufferings, Burnt Shadows, World War and Post-Colonialism.

INTRODUCTION

Exotism establishes the most straightforwardly geological type of exotic otherness, in that it goes against the anomaly of somewhere else with the ordinariness of here. Exotism isn't, obviously, a quality of the intriguing spot, article or individual. Exotism is characterized by the imbalance of its force links as a development of otherness: it is Westerners who, during eras of research and colonization, characterized somewhere else and delimited Exotism. The adjective "fascinating" has grown to mean "tropical" or even "pioneer." It is impossible to portray Europe as fascinating until psyches and words have been decolonized. (Rossetie, 2018).

Exoticism is defined as a tendency to value the other over oneself, as opposed to ethnocentrism. From Homer's fascination with distant, almost non-existent people groups to J.J. Rousseau's wistfulness for the admirable savage, from nineteenth-century scholars and painters' Romantic Orientalism to the primitivism of a Gauguin painting, from concern in cultural travel to the recognition of explicit rights for first people groups, the West praises and even declares the 'Other' that are not generally unambiguous. (Muharram, 2020) The taste for exotica was established in the seventeenth century, when enticing turquerie, chinoiserie, and other exotica were introduced, japonaiserie and so forth became stylish. With colonialism and spread throughout the tropical world in the nineteenth century, it became commonplace (Safran, 2005). It had previously been mostly described by the importation of exciting objects, their parodies, trip guides, and later western writing. Just certain special people, wealthy blue-bloods or pilgrims, headed out to experience the delights of extraordinary terrains. The advancement of mass the travel industry during the 1960s made everything fair and made their exotism a significant asset for some nations. Exoticism is less the joy of going up against otherness than the joy of having the fulfillment of encountering seeing a consoling variant of this conflict, consistent with our dreams, that solaces us in our personality and predominance (Cass, 2006).

Exotic Otherness is the outcome of a digressive interaction in which a dominating in-bunch (the Self) produces one or more ruled out-groups (the Others) by critiquing a differentiation provided as a nullification of personality and, as a result, a cognitive process in potential segregation. To put it bluntly, differentiation belongs in the realm of reality, while otherness be in the right place for the dominion of discourse. As a result, natural gender is differentiation, whereas sex is otherness. The construction of otherness (also known as othering) entails the application of a rule that allows people to be divided into two progressive groups: they and us. Because of its opposition to the in-bunch and lack of personality, the out-group is collectively sound. This requirement is based on broad generalizations that are slanderous and blatantly oversimplified. The other group creates at least one other, allowing it to stand out and develop a personality. Otherness and personality are apparent aspects of the same coin. The other only implies the existence of the Self, and simultaneously.

The emergence of otherness necessitates a shift in power dynamics. Only the dominant group has the power to impose the value of its distinctiveness (personality) and to disparage the individuality of others (their otherness), all while imposing the comparison of restrictive methods. In this way, the reverse is not true if the Other of Man is Woman and the Other of White Man is Black Man. Ruled out-bunches are 'Others' definitely on the grounds that they are liable to the classifications and practices of the predominant in-bunch and in light of the fact that they can't recommend their own standards. Out-bunches stop to be Others when they figure out how to get away from the abuse constrained upon them by in-gatherings, in other words, when they prevail with regards to giving upon themselves a positive, self-sufficient character ("dark is delightful"), and in calling for desultory authenticity and a strategy to build up standards, in the end developing and cheapening their own out-gatherings.

In her work *Burnt Shadows*, Kamila Shamsie dives into postcolonial thinking. In the book, she explores the concepts of "other" and "exotic otherness." James Sajjad was different. James discusses Occidentalism, which is the polar opposite of Orientalism, and how the major differences can be honest with each other. James Burton's employee Sajjad. His work consisted solely of playing chess from sunrise to sunset. Sajjad is interested in law and aspires to be a lawyer. He frequently suggested James in order for him to have more time for law, but James continually assured him and pushed Sajjad's request to the side. Apart from lending books, he never assisted Sajjad with his exams. Sajjad gradually realized that English could never be authentic with Indians, and that they had no need for Indians to maintain their social status. When Sajjad is completely dissatisfied with James' incessant dodging of his request, he exclaims "Is this what you mean when you say "prosperous life"? I spend my days playing chess with my friends ".

Sajjad is predominantly speaking to the Indian subcontinent, whereas James is addressing the British Raj. Sajjad was trapped in a bizarre situation that James had concocted. He'd been fooled, and he'd vowed to mentor him in the legal field someday. The fact that English has lived in India for more than a century and has yet to become proficient with any single language spoken in the district demonstrates the height of English hostility among Indians. Anyone who expressed an interest in learning the native language was also thrown cold water, which diminished their motivation. They assured the interested parties that English would suffice in India. Shamsie in the book has effectively captured this reality. "I'd love in becoming acquainted with the language spoken here," Hiroko explains. It's overbearing, English suits you well.

Hiroko, an American, was unique. Their antipathy for the Japanese did not fade after the war. That is why her companion, who was a nurse, modified her appearance so that no one could harm her. I worked as an interpreter for more than a year, Hiroko says in the original, and Shamsie ably describes the situation. I developed a friend with one particular American waitress, who took me to get my hair cut short like hers and let me borrow her clothing when we went out to bars and clubs to meet up. Ignoring the fact that Sajjad was a genuine Burtons employee, he struggled with feelings of isolation. Sajjad provided a home for a poor family who were unable to accept new

clothing. He took them from James and put them to work for him. For Elizabeth, on the other hand, this was intolerable. She says, I wish you really shouldn't give him your clothes. Without glancing at James, Elizabeth said this. He examines everything you wear as if it were his personal property.

According to Orientalism, colonizers see colonized people as inadequate and believe that without their help, they will never be progressive. In the eyes of colonizers, their way of life is superior to that of others. Despite the fact that Europeans conquered nations to foster in reversing persons, their position was diametrically opposed to their operations. They fundamentally involved grounds to plunder normal assets of the space. "The colonizers accept that just their own Anglo-European culture was civilized, refined, or as Post-frontier pundits put it, metropolitan. In this way local individuals characterized as savage, backward and lacking. Since their innovation was all the more profoundly progressed, and they disregarded or cleared aside religion, custom, and codes of conduct of the people groups they oppressed. Home is a place that has multidimensional meanings where you feel the sense of shelter, hearth, heart, privacy, roots, and abode and as much as possible the azure. In reality it refers to protection, heat, love, and control, the source of identity, to the place and to the ideal of the place. Also, it implies a sense of security and identity for the individual human being and a paradise, home is a place that creates a personal world of one's personal personality. Deprivation of home entails a lack of refuge, heart, harshness, privacy, and a place to call home. (Zia, 2015).

Home gives a feeling of belonging, property and familiarity. It also gives the sense of connectivity with the surrounding people and where the acceptance of society is felt. This feeling of belonging gives an identity to the person associated with it, which makes him feel in society his position and also helps him to live without survival, alienation and unfamiliarity. The house makes a person affiliated and attached to its customs, values, traditions, language and other social conditions. A person deprived of these feelings of attachment, familiarity and belonging from his house as a result of otherness that is the result of forced migration, war, alteration or enslavement that in turn causes his alienation and dislocation. In the words of an Urdu poet:

“The land of recollection followed me for a lengthy moment as I approached the valley of estrangement, attempting to persuade me not to accompany the land.”

In its most literal sense, "exotic otherness" means strange and displaced being expelled from the usual or original place due to their culture, language and race. As a result, the shift might be voluntary or involuntary, and it can take many different shapes depending on the context. Migration, desertion, exile, diaspora, diaspora, exile, exile, travel, exploration, imprisonment, and flight, to name a few, are all distinct types of "displacement" that have many characteristics. As a result of Otherness, objects are forced to face a sense of alienation, disorientation and loss. Frantic upheavals of the twentieth century-imperialism, the two world wars, struggles for national

independence, decolonization, and the Cold War have made displacement and banishment the great obsessions of literary works, autobiography and theoretical writings.

The main aim of this research is to introduce and explain the idea of exotic otherness and displacement. Since the beginning of time, humans have been in constant motion, yet not all of their moves have resulting in displacement. Otherness is a key notion in postcolonial and modern literature alike. Alienation, dissociation and disregard are the main characteristics of displacement. One can easily sense that almost all the creatures are displaced at the almost par excellence level. They are intended to depart the mother's womb's sky, which is referred to as their initial place. There has to be a way "To enhance the emotion of the migration, first place or indeed a basic individuality is required. It's worth noting that the idea that every creature's initial home becomes his paradise is intriguing "The notion of displacement is embedded into the term of displacement itself. This study investigates the concept of otherness which is the result of the displacement (Clair, 2013). When talking about Otherness, we might put it in a broader context by saying that practically all species are displaced beings on some level. Even though they are obligated to leave the paradise of their mothers' wombs, which is referred to into their first home.

It is stressed that the "Self" or the " Subject "symbolizes the two-fold Displacement.

“There is an awful emptiness all around us. Protestations, tears, and flowers aren't allowed. The body and psyche gathered dust from unknown major streets during this excursion. How (difficult to remark) the life grew disoriented and destitute in an unfamiliar city.”

The term exotic Otherness or displacement is as old as history itself and was used for Jews for the first time. But over time we have undergone many changes and now if it uses for all types of exiles, expatriates, immigrants and included the WHO writes live on other country clubs far from home. In fact, the diaspora or displacement means the movement of a homeland, as to live in the new strange society. The contemporary Pakistani Muslim women writers works in the West have drawn the attention of the West as their writings are aimed at the description of victim, gender and sexual and religious writings oppression. Kamila Shamsie in particularly in her novel *Burnt Shadows* this represents curse, and the trauma of the displacement. This novel has described several problems related to the displacement, exotic otherness, alienation, loss, the memory and the adaptation in foreign lands, the religion, the culture, the society and the politics of the subcontinent (Donzé-Magnier, 2017).

(Humaira, 2015) Humaira Riaz in her article writes about Shamsie as expatriate writer who creates the fictional characters and shows their diasporic consciousness through the portrayal of cross culture differences. Her novel shows the inner alienation of the characters that remains with them throughout the course of events happening in the lives of those expatriate fictional characters,

tactfully represented in 'Burnt Shadows (p.22). Kamila Shamsie is a Pakistani and British writer and novelist, known for her outstanding literary works. She has written many novels, as well as writers in the world: Orientalism and Occidentalism, Pakistan and Britain. Her novels are well-known for their quality and subjects. The majority of her novels in the homeland and the subcontinent illustrate and present topics relating to love, conflict, society, culture, identity, displacement, and history.

Burnt Shadow is her fifth novel, which includes the story of two families that belong to different time spans and environments. The book was published on October 10, 2009 and covers more than half a century, from the Second World War to the 2001 World Trade Center attack and the post-9/11 world. Her/Shamsie's story is inspired by Japanese women throughout the story, with kimono patterns printed on the back. It began with the atomic bombing of Nagasaki on August 9, 1945, then moved to the British India sub region in 1947 and established the new Pakistan state, and later moved to Afghanistan and the United States. The novel Burnt Shadows depicts the common history of two families. The two families are composed of people of different nationalities and have various intergenerational and intercultural relationships across time and space. This is a family epic intertwined with these historical events, but her focus is on the intimacy affected by these events. Shamsie's Burnt Shadows raises questions about home, family, loss, political culture, alienation, displacement, and identity from a post-colonial viewpoint. It depicts a variety of conflicts that different generations have faced. Shamsie approaches the subject of civilizational interactions in a unique way. This is exemplified by Konard Weiss, a scholar and artist who strives to figure out how Eastern and Western civilizations may coexist peacefully. Hiroko was once told by Konard that

“...The barriers made of metal could become fluid
when people on both sides touch them
simultaneously ...” (p. 82)

It has been explained in more detail: “The individuals described in Kamila Shamsie's novel Burnt Shadow come from a variety of obviously diverse cultures (Japanese, English, Indian, Pakistani, Afghan, and American) that gradually expose their interconnected and interrelated past.” (p.9)

Shamsie's work tells the story of a Pakistani convict, his Japanese mother, Indian father, and Afghan companion from the colonized world as they experience horrific dislocation and otherness. The novel 'Burnt Shadows' is vast in scope, describing the characters' travels through time and space. The principal characters of the metaphysical landscape of the Second World War in Japan till freedom and the division of India and Pakistan in the middle of the local authoritarian dictatorship and the participation of the United States are offset by the covers. (Alice, 2011) Hiroko Tanaka Ashraf, a victim of the atomic explosion, portrays the horrible recollection of the fresh shock, violence, and movement generated by the explosion of the atomic bomb in World War II.

Her novel reflects an enlightening picture of the nascent nation-frailty state's through her compelling and emotional vision. Shamsie has demonstrated how terrible national events such as the wars between Imperial Japan and England, postcolonial India and Pakistan, and US economic imperialism and Talibanized Afghanistan have all contributed to the migration.

RESEARCH QUESTIONS:

1. How has the exotic otherness been a suffering for Hiroko in *Burnt Shadows* by Kamila Shamsie?
2. How the writer has attempted to understand the meaning of exotic otherness through her writing?

OBJECTIVES OF THE STUDY

The following Objectives will be the main focus of the study of the researcher

1. To explore the sufferings of Hiroko as other being in the novel *Burnt shadows*.
2. To find out the concept of exotic otherness with special reference to *Burnt Shadows*.

REVIEW OF THE LITERATURE

This section of the research paper reviews the published literature on the subject of Exotic Otherness and deals in particular with the concept of the new diaspora that leads to traumatic movements by the otherness. How the term Exotic Otherness uses Asian writers and the disastrous effects that lead the diaspora to move away from their homeland and live in a sense of permanent loss, alienation and exile. The revision of the Second World War, the division of the subcontinent, 11 September and the New Diaspora theory are an integral part of the chapter. In the 1980s, the physical world was captivated by questions about the other and otherness. Before that era, geographers were clearly interested in the somewhere other. The peculiarities of the civilizations they encountered astounded Renaissance explorers. Beginning with the structuring of pilgrim topography in Europe at the end of the nineteenth century, geographers attempted to record the differences between physical climate and tropical social orders (Omaishat, 2015).

Burnt Shadows is a superb work of writing that deftly depicts the terrible story of otherness as a result of exile. The novel begins with an unnamed prisoner, free of chains and naked, ready to slip into the invisibility of an orange suit, asking himself, "How did you get here?" The gravity of a Guantánamo detainee's petition is a task that this massive but beautifully handled novel subtly and abruptly confronts. The novel is divided into four sections that follow the shared tales of two families during the final days of WWII in Japan, India on the verge of partition in 1947, Pakistan in the early 1980s, New York after September 11, and Afghanistan in the aftermath of the succeeding US bombing campaign. Hiroko Tanaka, who first appeared in Nagasaki in August 1945, is regarded as the principal victim, when a young schoolteacher transforms into a factory of worker weapons, and her father is labelled a traitor for his outbursts in contradiction of the aggressiveness ruler and kamikaze (Edward, 2000). The Weiss-Burton and Tanaka Ashraf

chronicle is transferred to Hiroko and his son Sajjad Raza, a name given to the Internally displaced people primate, the Soviet invasion of 1979 linguist, and James and his son Henry Kipling as a figure crying a lost Indian adolescent years in Karachi, the Weiss-Burton and Tanaka Ashraf chronicle is transferred to Hiroko and his son Sajjad Raza, a name (the name of his daughter is Kim). Henry, like Harry Burton, changed his idealistic allegiance to his adopted country, the United States, and became a devious CIA operator during Pakistan's Cold War. Race bet for a year of military camps in Afghanistan with his Afghan friend Abdullah offers adventures with armed men and drug growers, but also a loss that is a representation for the family and a persistent sense of shame.

After Hiroko left Pakistan and established in New York, clearly shows his hatred of the nuclear war between India and Pakistan and her sudden encounter with Abdullah as a taxi driver, the last part of the novel shows that she shares the apartment with Kim, leaving aside all the facts of the fire in Afghanistan, where Harry and his son Raza, who became Harry's interpreter in Afghanistan and work for the CIA, joined forces in a private security company. Supported by the CIA for the war, the resistance of mujahidin and its abandonment after the withdrawal of Soviet troops is seen as a great failure of US policy. In return is faced with the "jihadist arrest". While discussing the final deception described in the novel, guilt and loss are the main topic of conversation between Kim and Abdullah, despite having a lot of mutual suspicion and misunderstanding, as Abdullah said with agitation, "Everybody always likes to tell you how much further they know about Islam than you do, how much more they know than you as well, what do you understand, you've really been a Muslim your whole life."

Burnt Shadows, reveals the effects of shared stories, points to bigger tragedies through individual loss while showing the quick succession of showing the desperate and tragic events that bring the novel to its final stage. Even the two families facing history and its direct impact on their individual lives can be instrumental (Dane, 2007). Almost all the characters of this novel experience otherness due to forced displacements and feelings of homelessness that is caused by various reasons, in the case of Hiroko, the displacement occurs following the war. The partition of India resulted in Sajjad's expulsion from Delhi, while Konrad and Elizabeth were displaced as a result of this shift. And Harry's departure from India is owing to the country's split and political unrest. The diaspora's conflicts, alienation and delocalization, uprooting, suspension, and nostalgia are all shown in Burnt Shadows. Hiroko had suffered physical and mental damage as a result of the atomic bombing of Nagasaki, which Shamsie characterized as "a diamond piercing through the earth, plummeting into hell". Hiroko lost both her lover and her father during a certain incident.

Hiroko was ordered to leave Nagasaki during the bombings in quest of a new life in Delhi, where she attempted to locate her late fiancé Konrad's half-sister, who was wedded to a British colonial conservator named James Burton. Hiroko arrived in Delhi two years after Nagasaki was bombed to find a new problem: the British had fragmented the subcontinent on intention to force it apart from the safe haven she had envisioned. Because after coming from Turkey they were not

allowed to enter their land. Therefore, Hiroko had to be moved back from that safe harbor to a new place. Their fate had taken her from one place to another as a displaced person adds to the turmoil and disaster wherever she goes on to express her character's attributes of stubbornness, kindness, patience, and being terribly displaced. Hiroko is described as a mythological figure. Because it has been impacted by the world's major historical events, her destiny has caused her to be relocated and escaped from one location to another; not places where people may think, but places of struggle and ashes of terrible fire. At present, the meaning of displacement has been further extended, which now refers to a condition that has not only been experienced by the Jewish community at the time of displacement from its original place. Recent shifts are associated with displaced communities that are disoriented and alienated from their homeland. It refers to the concept of alienation and the roots of one's homeland, a place where dislocation and displacement emerges and the painful journey of displaced beings begins. The true form of survival of these displaced beings between their homeland and the alien land on this journey is described throughout the process of dislocation (Desai, 1965).

(Clerk, 2013) In a document written by East Asia Kyosei project, Nagasaki University writes the move of Hiroko, whose house was destroyed by the war, from one border its constant movement to another. Also, talk about his suffering with the words that even her husband was deprived from his land and that he was called Muhajir in a new world (Staszak, 2008). Hiroko is always looking for "Home" after losing his home in Japan. And he tries to establish his home in strange and strange lands. He always imagined that he would return to Nagasaki, but with the passage of time he moved further away from the order (Tekdemir, 2017). As far as I try to go further from Nagasaki, further back in time it is pushed inwards. In the words of Shamsie, "Hiroko could not find a place for herself in any talk of tomorrow- so she found herself, for the first time in her life, look back and further back." (Dagnino, 2013) Dagnino, one of her detractors, believes that the protagonists in Kamila Shamsie's work "Burnt Shadows" belong to a profusion of apparently different cultures (Japanese, British, Indian, Pakistani, Afghan, and American) who gradually reveal their common and related history. (p.6) Shami Chakarbarti (2014) has an opinion on Shamsie's works and says:

“I like Shamsie's wonderful word painting, and I enjoyed her earlier books due to the general way the expanse of human history impacts and transforms her characters' intimate lives.” This work has already received considerable critical acclaim, as did expect.”

Burnt Shadows is actually very different from his other works, since it is one of her finest books to yet. The novel's several portions demonstrate an essential point: the development of the characters in a greatly degraded circumstance (Cohen, 1997). The protagonist is a Japanese girl who has trouble relating to the author. It's because she wants to depict her character's status as the

solitary victim of the atomic bomb, as well as all the huge ramifications that entails, known as diaspora. Every diasporic movement has its historical importance. The two novels by Shamsie, *Burnt Shadows* (2009) and *Kartography* (2003) display the main theme of diasporic anxiety. It spans more than half a century, Hiroko has to bear the nuclear bombing in Nagasaki. While having great appraisal for Kamila she states that Kamila has discussed two novels to articulate the problem of displacement, anxiety as well as the complexity of country's political issues and the present situation related to it (Kumar, 2015).

(Kiczkowski, 2016) Discusses the shift that all the characters of the novel are forced to abandon their natural and original places. Hiroko, Sajjad, Henry Burton, Elizabeth and Raza even lose their identities linked to particular places. This lack of position forces them to displacement. (Rafie, 1997) Says that house is a place that gives a sense of familiarity. Moreover, he underlines that it is not only a place of birth, but rather a place that gives a sense of belonging, in which one feels connected to the environment, to its people and to the places where society welcomes it. "People feel more connected to each other when they share the same language, history, and environment, and this gives them a sense of attachment." Additionally, he claims that displacement has hampered this greater sense of belonging. Like Hiroko Tanaka, who subsequently became Hiroko Ashraf, the displaced individual seeks to fit into the new culture and does his best to "adapt" to the environment by learning new rules and a language (Cassio, 1998).

Kamila Shamsie, Mohsin Hamid, H.M. Naqvi, and Ali Sethi are among the Pakistani fiction writers whose works have been influenced by 9/11. The Diaspora writers are not unlike to Oedipus in *Clona*, where he made Antigone, the compass, his daughter. He asked her to figure out where they'd ended up. Before their circumstance, the Diaspora writers make their Antigone public larger. The condition of the misplaced house is one of hazy identity and a muddled sense of direction. All they have to do now is bargain to improve their relationship with their past, present, and future. They seek guidance in the field of creative writing, hoping to carve out a unique niche in a society rife with exiled and displeased people numerous identities. Several writers around the world use the image of a native alien, a term popularized by Zulfiqar Ghous. Summarized eradication in the words of Zulfiqar Ghous, who speaks of eradicating the writers of the Diaspora, is one of the first generations of British authors in Pakistan. One of the important diaspora novelists Monica Ali in her novel *Brick Lane* depicts the tale of a young Bangladeshi woman, married to Chanu Ahmed at the very young age of eighteen and then migrates to London where they are squashed in between the native Bangladeshi and the state of the art culture and identity. It is not surprising for both of them to feel alienated and lost from their homeland. This novel depicts the picture of its protagonist, a Bangladeshi woman diaspora, Nazneen (Setie, 2017). The novel traces the journey of this young woman from rustic grounds of her motherland Gouripur in Bangladesh to the existing apartment in London Brick Lane. Her story brings into glare the sufferings of Nazneen who has been taught by her mother the importance of fate and submissive in a woman's life. She is poorly educated young girl married to an overweight arrogant Chanu twenty years older with the face of frog. She always feels home sick and uprooted. She hand. The only company

which she feels at comfort is her neighbor Bangladeshi women with whom she shares the memories of land departed from her (Valtte, 2018).

The detachment and loss that emerged as a result of migration and expatriation is at the heart of diaspora literature. Alienation, displacement, existential upheaval, nostalgia, and the search for identity are all common themes. It also deals with issues such as cultural fusion and disintegration. It reflects immigrants' experiences as a result of their agreement. In these terms, the three periods of displacement and dispersion are expressed (Morris, 1998). The first phase is stated in which one is committed to controlling and by adopting the new environment that there is little creative production... the second phase is expressed in which one is committed to regulating and by introducing the appropriate environment that there is little inventive output. The third section is concerned with the creation of the diaspora's existence as it relates to ethno-cultural issues. When they "arrive and begin to participate in the larger world the experience of alienation and loss that came about as a result of migration and emigration," they are in the fourth stage. (Lutfi Hamadi, 2014).

Post-colonialism is primarily a reaction of conquered people. The writing is based on the post-provincial idea and discusses how people were colonized and treated (Pervez, 2018). The inequity of colonizers and their unending cold-bloodedness remain a central theme in this essay. There are four portions to the novel in dialogue. The first chapter deals with the nuclear bombing in 1945; the second with the rapid parcel situation in 1947; the third with Pakistan in 1982; and the fourth with the post-9/11 period in 2001-2. The tale is fast-paced, which adds to the novel's complexity in comprehension. The novel is partitioned into four sections. Fast changing in each coming part in the novel makes intricacy. In components of Post-expansionism, Metropolitans, Other, Hybridity, Nativism, Diaspora and Unhomeliness have generally been examined all through the book. In all Post-colonialist components, other is dominant in the book (Karagic, 2013).

RESEARCH METHODOLOGY

In this current research descriptive and analytical methods has been used thoroughly. For keen analysis of the novel *Burnt Shadows*, the present study aims to investigate the core features of 'Exotic Otherness' as a result of forced displacement with special reference to theory of Otherness by Frantz Fanon. The several features of the novel for instance events, characters and setting are the part of descriptive method. In qualitative research the researcher uses the descriptive approach to compare the present and past situation of the characters and events. The descriptive approach of the research is exclusively based on unfolding how the writer has built his characters and what are their characteristics. This literary approach also highlights the crucial features in the events of the novel just like the setting, time and place. Additionally, this mode raises the query 'what' with the purpose of be accustomed by the events and occasions in the novel. For example, why this crucial event did belongs to a specific character as an alternative of another entity. It can be inferred that in the exploration of any literary writing the significance of descriptive approach cannot be

ignored. Kamila Shamsie's novel *Burnt Shadows* is taken as a sample of this study. It is discovered thematically and theoretically with the intention to prove the main postulates of this research.

FINDINGS AND DISCUSSIONS

The historical incident is cleverly depicted in the novel by Kamila, who depicts a convict in Guantanamo Bay who was supposed to be a terrorist, to show the height of tragic exotic otherness and displacement of Raza, who was even robbed of morality. The prologue reads as follows:

“Once he's in the cell, they take his shackles off and tell him to strip. He quickly removes his grey sweater, then moves slowly, fearfully moving his fingers clumsily on belt buckles and shirt buttons as they watch, arms folded. They wait until he's completely naked before collecting his belongings and leaving. He expects to be clothed in an orange jacket when he gets dressed again. His body shrivels when the cold gleam of the steel seat hits him. He will continue to stand as long as it is possible. He wondered, “How did it come to this?” (Shamsie, 2009, p. 179)

This narrative in the novel's prologue marks the end of Raza's tale; the true story of painful displacement and otherness began with his mother, Hiroko Tanaka, a Japanese schoolteacher from Nagasaki who was a clear victim of an atomic bomb on August 5, 1945, during World War II. In that explosion, she lost her father, fiancé, and a whole new world. She was exiled from that place when she learned that America justified the massive destruction of dropping bombs by claiming that it was vital to save the lives of the Americans. The bomb became her central trait, and she was nicknamed 'hibuksha'- the war victim in pan. She went to India before migrating to Pakistan. Raza was born there; I believe he didn't even speak Japanese. Why would he let the world know that phrases from a nation he'd never visited were stored in his mind? By trying to play down his major difference, he had to adjust himself to fit in with his environment. He was born in Pakistan, but his mother's sorrow and her origins forced him to make a deliberate measures to assure his place.

A brilliant child of Ashraf; his parents were sure of his success as a lawyer to fulfill his father's dreams. Unaware of his inability to do well in exams he badly failed in Islamic Studies paper. In fact that bombing had not only left scars on his mother's back but also on Raza's memory as well. The problem persisted in spite of all his efforts to pass the examination. Harry Burton an important influential character whom he went to beach and introduced himself as Raza Hazara to an Afghan boy Abdullah. In reality, the stolen identity enabled him with an escape from his failures in examinations and love, as well as the confidence to face his life, but it would also lead to the destruction of his family and yet another round of displacement. Raza was overjoyed at the

prospect of studying in America and told Salma, the girl he admired, about it: We'll both go to America if you marry me." Raza, my parents would never let me to marry you," she continued, "because of your mother." Your mother is well-known to everyone. What about her? He inquired, to which the response was "Nagasaki." It's the bomb. Unless they are miserable, no one will give their daughter in marriage to you." She continued, "You may be malformed, Raza objected, but her father was his doctor, and he was well aware of the fact that he wasn't. (Shamsie, 2009, p.188-189).

"I have just never gone to Nagasaki," he tries to protect himself. "I was born after the bomb was dropped. He told her it was fine if she didn't want to talk to him anymore...but he didn't say that. "Don't say you think I'm disfigured," she says. "You really have to know," was the brutal remark. This is how others perceive you. "Go to America, and don't tell anyone the truth there." She said her goodbyes and asked not to be called again. All of this resulted in emotional dislocation, which was a traumatic event in and of itself. (Section 189) Raza was completely confused and frightened, but....."

"He understood he'd been waiting a long time for confirmation that he wasn't an outsider' because he'd spent his entire life in this mohalla, but it was just a tangent. Raza Konrad Ashraf was cast out this acknowledgement, a mental displacement that was traumatic for Raza beyond measure." In contact with the world of his mohalla, but no interconnecting it from interlinking world Raza Konrad Ashraf was cast out this confirmation, a mental displacement that was stressful for Raza beyond provisions." (Shamsie, 2009, p. 189)

He recalled his boyhood misery when Bilal, one of their friends, requested the rickshaw driver to determine which of the two boys was not Pakistani. However, after Salma's rejection, he discovered the ruse in Bilal's words, which had irritated him at the moment. He was walking around in misery, looking at the boys at professional colleges, and he thought to himself:

"You can't be both a nuclear device monster and a failure... Then he remembered America'... He'd go there, without a doubt. Uncle Henry was the one who would make it happen. Nothing else mattered as long as he had the possibility of America." (Shamsie, 2009, p. 191)

But when he learned that Henry had declined to make such a promise, the misery of the dream had turned into a nightmare, having an effect on his nerves, he managed to gather all of his courage

and money and went to Soharab Goth for shipping, completely unaware that his escape would force him to flee his home and forever separate him from his father. So he stepped into a world as Raza Hazara which was a refuge of the displaced. His new series of otherness started from Kandahar. And the other phase of otherness from Afghanistan to Iran where he was handed over to the ship captain. After that he reached Muscat where he was taken in a pickup that was carrying birds and animals and he had to travel with gorilla in his cage. This traumatic otherness from one place to another had definitely broken his mind apart.

OTHERNESS AND POST COLONIALISM:

'Burnt Shadows,' Kamila's fiction, is written from the perspective of her experiences growing up in Pakistan, a third-world country, the United States of America, and the United Kingdom, and her instinctive reflex of suffering of others as a result of the superpower's acts of brutality and atrocities. In truth, she has seen firsthand the terrible and heartbreaking collateral damage produced by the never-ending war on terrorism and its effects on micro and macro life (knol4africa.com). She was well aware of the major narratives established by the American and Western media to defend the worldview that governs regional and global politics' power games. So 'Burnt Shadows' her master piece shows the other side of the picture of those colonizers who even after going away from east are still influencing the lives of innocent individuals who are thought to be the children of a lesser god". Otherness of the characters in *Burnt Shadows* is described by Shamsie in term of post colonialism. Hiroko Tanaka is shown as a figure who is confronted with complex challenges to the existing and ideal system of power; her physical body becomes the script on which national and political changes are engraved.

Hiroko's portrayal exemplifies how women's bodies are utilized as battlegrounds between nationalism and colonialism. Shamsie has skilfully integrated the concepts of terrorism and nationalism from a postcolonial perspective, as well as demonstrating Hiroko's structural and systemic oppression. Shamsie, as a postcolonial writer, has been inspired by foreign occupation and discrimination to different degrees. She has developed a unique perspective on events as significant as the rise of states and the establishment of nations and borders where none previously existed. According to Mallot:

“Nearly a century after India's 1947 partition, which triggered one of the twentieth century's most universal disasters and the largest forced mass displacement ever documented at the time, the issue of memory has only grown in relevance. Even as historians, sociologists, and novelists worked to preserve and process the Partition experience, a series of new crises struck the region, each seeming to be inspired by as well as producing tragic event: the 1992 destruction of the Babri Masjid, the 1992-

93 Mumbai riots, the 2002 Gujarat carnage...memory continued to play a key role in how India viewed itself. (Shamsie, 2009, p.43)

Shamsie, in *Burnt Shadows* displays historical event where colonial powers like U.S.A. humiliated and exploited colonized people especially in World War II and in War on terror. She explores Islamization in Zia's regime, downfall of Dhaka and role of Pakistan as a state in war against terrorism and points out the historical developments to bring out colonial practices and tools. Shamsie has portrayed the atomic bombing in Japan and 9/11 attacks and uncovered political and social consequences on two families. Hiroko had to be displaced from her own country and family only for saving her own life from colonial oppression. Body displacement influences somebody's race and faith. Colonizers have used forced migration and otherness as a significant strategy. Another factor to consider is one's strong sense of community. As a result of otherness Hiroko had to leave her own culture, language, and home. Even her love story is not free from social and political impacts of colonialism. Shamsie has shown

Hiroko in a global condition and tyrannies of colonial power. Colonial oppression is also observed as threat to Muslim identity. Shamsie in *Burnt Shadows* portrays the colonial practices of new super power USA on the displaced character like Raza, who became the victim of that super power. Americans' evil deeds are never depicted in fictions that have always concentrated on the Americans' attempts to recuperate from tragedy. This is readily apparent when non-Americans draw a parallel between the Japanese and the Germans after two cities were severely damaged by atomic bombs. This truth was prominently displayed on Hiroko's back as a reflection of their actions. . Even though they realize they have the capacity to protect themselves and their country, Americans rarely show guilt when they want people from other countries brought to justice. This mindset is evident in Abdullah's chat with Kim, when he told her that they didn't fight Americans because they were Americans, but because they saw them as attackers to the Islamic land; there, Kim didn't see the right to attack, destroy, and imprison people.

OTHERNESS AND HIROKO TANAKA:

A woman who is truly distinctive. "Hiroko Tanaka, a young Japanese woman, a schoolteacher who spoke German and English fluently, a very brilliant woman, did fall in love with "Konrad," a German idealist whom she was going to marry, and had to endure the sufferings of otherness and exile from her native nation. She was in love with a German whose country surrendered but:

“When the world looked Konrad into an Enemy,
Hiroko refused to endorse away.” (Shamsie, 2009,
p.350)

Hiroko's mother was in critical condition when her father "Matsui Tanaka" was declared a traitor to be against the army. After his mother's death, he informed Konrad that his mother did not agree with that marriage. After losing his father in war, he suffered from great pains and

problems. Although he survived the explosion, but the images of some cranes of a kimono he was wearing at the time were permanent burns on his back, and the scars became a personal symbol of the terrible manifestation and also on a major metaphor of traumatic otherness caused in the lives of millions of victims over the years. Personal loss and the trauma faced by Hiroko from her youth to old age cleverly described by Shamsie along with the otherness image described. After losing his father and loved promised, he took refuge in the shelter to remain protected from the attack. Kamila tells this experience:

“Hiroko is pressed so tightly between her companions in the Urakami housing that she can't even raise a hand to wipe the sweat from her haircut.”
(Shamsie, 2009, p.31)

In the midst of such threats, when nothing was predictable and secure, Hiroko dreamed of a time when she and Konrad would leave the country once the war was over. But all his dreams were destroyed when she was exposed to the bomb and she lost Konrad in an atomic explosion. All that remained in his life were the burnt shadows

“As she descends the steps, Hiroko runs her fingertips along her back...there is feeling, there is no strong emotional and something else. There is feeling where there is skin, and there is nothing where there is nothing... She brushes her thumb over the skin that used to be there. It's scorched and lifeless.” (Shamsie, 2009, p.26-27)

The birds on Hiroko's back had served as a continual reflection of all that was wrong with the world, everything that had had a significant impact on his life. Those birds were an engraving on his back of the heartbreaking story and tale he had never forgotten in his life. Their charred brands had become a sign of all the horrors and tribulations that had befallen those who had been victimized by the war.

“The explosive was all Hiroko could think about. She had dreams about the birds being inside her, their beaks oozing venom into her blood stream, their burnt wings encompassing her organs in the first years following Nagasaki, and she knew they were inside her now. However, her daughter died, and the dreams came to an end. The birds had found their meal.” (Shamsie, 2009, p. 222)

Losing her home, where she spent her most beloved childhood and youth moments, has been the worst sensation Hiroko had ever experienced. Hiroko's home in Nagasaki had two pictures: one before the atomic blast that was beautiful and appealing, and one after the blast that changed her life into hell. She had to be relocated from her ideal world to a harsh new environment. For the rest of her life, she was both physically and emotionally isolated. According to Itakura's article: (Itakura, 2014)

“Hiroko Tanaka is both devastated by the loss of her lover, Konrad Weiss, who dissolved into a thin shadow, and annoyed by the medical and social discourse in which she is always referred to as a 'hibakusha,' a person whose existence is "reduced" to the bomb or subjection to tradition.” (Shamsie, 2009, p.21)

Hiroko painfully decided to leave Nagasaki in search of a new life in India with the relatives of her late fiancé. But that displacement was not without its tragic effects as she met James Burton, who was a British colonizer. His dominance and humiliation for Hiroko is very much obvious through this conversation: (Shamsie, 2009)

“Tokyo, I've been working there since the end of the war. Working as a translator. Someone I knew in Bombay told me about a friend of hers who was visiting India. We met, and I persuaded him to let me accompany him on his journey. And I'm looking for a train to Delhi from Bombay', what, all by myself? James cast a peek towards Elizabeth... Yes, but why? Is it true that women cannot travel alone in India? Elizabeth was on the verge of laughing. "But there are rules, and there is simple logic, I surely would not let Elizabeth," James explained. “Nothing in the world could be more unfamiliar than my home that day”. (Shamsie, 2009, p.46)

Hiroko was a Japanese subaltern who had to evacuate after 1945 reluctantly. She was hated by his own people because of his father. In reality, the actual threat to her life is the driving force behind his actions. She became an outsider in a society where he had spent his entire childhood. The place no longer offered him a sense of connection and security; instead, her homeland had become an unknown place because nothing was the same as before, and her loss had forced her to from Japan. Her defining feature for the Japanese was nothing but an explosion-effected person. This incident of Nagasaki was the result of "blood and soil". Finding no place in her own country

she was there with Ilse with whom she felt at ease. Her words are self-evident of her great grief which felt when was displaced from her motherland:

“I had never been passionate about Nagasaki and intended to leave it, but when I saw my birthplace reduced to ashes, I realized how much a person craves familiarity after being forced to abandon a place they call home. I could find more that matches Japanese traditions in your world than I can in this English world.” (Shamsie, 2009, p.90)

During her stay at in India the life was not as easy for her as there was political instability, violence, uncertainty about future and insecurity in the country. The partition of India meant to be other again. Hiroko after marrying Sajjad had again to be displaced from India as a result of otherness getting separated from her well-wisher, Ilse. Although they both had to go lurkey for some time but she was fully aware of the otherness of her Indian husband suffering from.

Karachi was her home as she raised her family there and Raza was born her. Raza and Sajjad became her most loved beings. This is why, once Sajjad passed away and Raza migrated to Miami for business, she didn't feel at home. She was sent from Pakistan to New York once more. She made the decision to relocate to America because her son and lone friend, Elizabeth, both lived there. "Home is where family is," she says:

“Her fear of nuclear attack, which originated after India launched its nuclear device in 1958, and it was feared that Pakistan would follow suit, was another reason for her banishment from Pakistan.”Pakistan and India are about to unleash a nuclear war," she reasoned. (Shamsie, 2009, p.251).

She fled to New York as a shelter from the nuclear world after being reminded of the horrors of war. Her constant movement from one area to another demonstrated that she was a true survivor who had stayed unaffected by homelessness and immigration. Hiroko had been a worldwide displaced being with no sense of security or identity. She didn't fit into any of the cultures. For her, borders had lost their significance and identity. In her own dear country, she suffered and was separated because she was blamed of her father's bringing about disloyalty to his family. She had to quit her community in order to avoid that otherness. She used her self-rule and national identification facility to teach German at the local school and could also speak English. In her otherness, she enjoyed almost complete freedom:

“It wasn't so much about the goal as it was about the journey, whizzing across the world with the

terrifying freedom of someone with no one to answer to. She had transformed into a mythic character. The protagonist who loses everything and is reborn in blood” (Shamsie, 2009, p.48)

Shamsie further describes her plight:

“She would always be an outsider in Pakistan... she had no desire in belonging to something as contradictorily insubstantial and harmful as a nation... but it didn't stop her from noticing how Raza winced whenever a Pakistani asked him where he was from.” (Shamsie, 2009, p.49).

CONCLUSION

The research proves that Kamila Shamsie as being diasporic writer always portrays the true life experience of ‘other’ beings through her works and characters, particularly the female characters who always suffer due the feeling of exotic otherness. She extensively deals with the trauma of exotic otherness, alienation, displacement, sense of lost identity, nostalgia, sense of insecurity, and quest for status in the society through her novel *Burnt Shadows*. The research finds out that Shamsie has presented the experience of other being, forced displacement and feeling of homelessness caused by different reasons, and has shown people trying to understand their place in history. She has also portrayed that what happens to the relationship of people who belong to different, in fact contrasting background. In fact Shamsie has dealt the turmoil in which individuals are formed and destructed by the history, and one act of injustice gives birth to another. In a traumatic context formed out of violence and history, an individual's identity is constantly problematized and universalized. The major characters in *Burnt Shadows* are compelled to leave their natural birth and reference places. They have national identities that aren't related to any specific location. Sometimes this space vanished, even being physically and politically erased, as in Hiroko's case when she left Nagasaki, and again when she was forced to leave Delhi following Partition. This forced lack of location, this threat of war, arises as a constant that connects the political and the personal. This absence of place, disorientation and alienation leads her to suffer more and more in the coming years. According to the findings, the novel *Burnt Shadows* depicted the consequences of World War I, which resulted in the misery of others. The novel's title referred to the novel's suffering and tragedy.

REFERENCES

Alice, H. (2011). War on Terror: Narrative Discourse and intertextuality in the construction of sociopolitical reality. *Journal of Social Sciences, Italy*, 540.

- Cass, D. L. (2006). *Interrogating Orientalism Contextual Approaches and Practices*. The Ohio State University Press, 25.
- Cassio, D. R. (1998). *Masses in Flight*. *Trans Cultural Studies*, 19.
- Clair, B. (2013). *Putting Place back into Displacement*. *Interanational Journal of Literature*, 7.
- Clerk, F. (2013). *Nagasaki and Cosmopolitanism in Kamila Shamsie's Burnt Shadows*. *Cultural Studies Literarian*, 21-27.
- Cohen. (1997). *Global Diaspora. A Global Overview*, 49.
- Dagnino. (2013). *Trans Cultural Studies in literature*. *Jornal of Postcolonial Writings*, 67.
- Dane, V. (2007). *The Performance of Identity In Kamila Shamsie's Burnt Shadows*. *Brookefield, England*, 578.
- Desai. (1965). *Voices in the City*. *Bristish Empire, England*, 104.
- Donzé-Magnier, M. (2017). *Edward Said: Orientalism*. *Maastricht University, Maastricht the Netherlands*, 7.
- Edward, S. (2000). *Reflections on Exile and other essays*. *Journal of Goethic literature, Denmark*, 91-97.
- Humaira, R. (2015). *Inner Alienation: Diasporic Consiousness in Kamila Shamsie's novels*. *African Journal of Language*, 99-103.
- Karagic, M. (2013). *A Postcolonial Study of the Representation of the Natives in Relation to the Colonizers in The Stranger and Disgrace*. *Hogskolan For Larande Och Kommunikation (HLK)*, 31.
- Kiczkowski. (2016). *Globalization in Post 9/11 litearture*. *Journal of English Studies*, 157.
- Kumar, A. (2015). *Sense of Displacement and Alienation in Things Fall Apart*. *Canadian Journal*, 117.
- Lutfi Hamadi, P. (2014). *Edward Said: The Post Colonial Theory And the Literature Of Decolonization*. *European Scientific Journal*, 39-41.
- Morris, S. (1998). *History of Displacment*. *SAGE*, 51.
- Muharram, M. A. (2020). *Occidentalism / Orientalism in Reverse: The West in the Eyes of Modern Arab Intellectuals*. *Journal of American Studies of Turkey*, 43-54.

- Omaishat, I. M. (2015). A Critical Analysis of Kamila Shamsie's *Burnt Shadows*. Middle East University (MEU), 77-79.
- Pervez, W. (2018). Critical Study Of Shamsie's Novel "Burnt Shadows" In The Light Of Post Colonial Theory. *International Researchers*, 39.
- Rafie, S. (1997). Profile Shamsie. *SAGE Journal*, 77.
- Rossetie. (2018). British Raj in India. *International Journal of Research in Humanities and Social Studies*, 40-43.
- Safran. (2005). Myths of homeland and return. *A Journal of Transational Studies*, 71.
- Setie, M. (2017). *Burnt Shadows: A Chronical of Travel and History*. Global Ethics, UAE, 10.
- Shamsie, K. (2009). *Burnt Shadows*. Penguin, 189.
- Staszak, F. (2008). Other/otherness. *International Encyclopedia of Human Geography*, 1-3.
- Tekdemir, H. (2017). Critical Approaches to Edward Said's Orientalism. *Uludağ University Faculty of Arts and Sciences Journal of Social Sciences*, 141-145.
- Valtte, L. (2018). Diasporic and Identity in the selected novels Kamila Shamsie. *Journal of History, India*, 11.
- Zia, A. (2015). Kamila Shamsie's novel *Kartography: a discpurse of KARachi Diaspora*. *European Journal of Literature and Lingustics*, 1-3.