



FLUID IDENTITIES IN THE HYBRID SOCIETY: A POST COLONIAL STUDY OF SHAMSI'S *BURNT SHADOWS*

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Abstract

Transnational multicultural kaleidoscope depicts the assimilations and diversity of Pakistani American and Asian societies in Brunt shadows by Kamila Shamsi. It is a journey from independence to migration, cultural assimilation to polarization, identity loss, crises, formation of identity fluid self's and emotional psychological traumatic consequences. Quantitative and qualitative method has been used to analyze the cultural diversity of Asian and American society. The post-colonial feministic representation of females in Asian and western societies have proved that women suffer in each society marginalization. qualitative analysis proved that colonial mindset social and political cosmopolitan changes rupture the stability of identity and moved them towards fluid identities. The findings are valid enough to provide a tapestry of traumatic experiences because of geographical social cultural global transitions paving a way for ups and downs of poor victims and shifting their identities to fluid identities in a hybrid society.

Keywords: *Cultural Hybridity, Diaspora, Feminist Representation, Fluid Identities, Postcolonial Identity, Transnationalism, Trauma and Memory*

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1. Introduction

In the context of globalization, cultural diversity, multicultural interactions, cultural contestation, self-identification has become a burning issue now a days. This self-identification is not individualized or solely processed as it comes out because of assimilation and contestation of culture under the grab of *cultural hybridity* where the identities fluctuate between pure and alien self. This transition and fluctuation of identity get complexed in Asian writing generally and Pakistani fiction precisely along with other post-colonial themes. Pakistani fiction writer Kamila Shamsi has stepped forward to present a better version of home country global representation along with realistic and creative writing perks in her novel *Burnt shadows*. In novel, Different identities have been jotted down with socio political destabilized state conditions and uncertain globalized terrorism impacting the post colonized and neo colonized states. Shamsi has portrayed *Burnt shadows* as a saga of inter cultural amalgamation, ethnic, national and linguist diversities, burn of past and heal from present, it creates the hopes and re shapes the identities, with sour sweet hopes from old colonizers and new friends. More significantly, *Burnt Shadows* by Shamsi considers hybridity, identity, tug of wars, migration, traumatic histories and geopolitical terrorism This drastic influence result in flawed, fractured and fluid identity and shamshi has addressed the fluidity of identities and has considered all these factors that leads towards this situation. The current study addresses the cultural differences in Asian and American societies geopolitical social and cultural events affect the fluidity of characters. This study also explores the feministic representation in Japanese and Pakistani culture and defiant personality of protagonist. Dealing at both macro and micro levels of analysis it emphasized the role of lexical analysis along with narrative and discourse analysis in fluid identities in hybrid sphere with its drastic effects.

2. Research Questions

1. How does the *Burnt Shadows* depict the Ethnographic disparities and Civilizational nuances from cuisine to societal norms in Asian and American societies during the chronological progression of four decades?
2. How does strong defiant and resilient nature of Hiroko projects the different representation of feminism.?
3. How do the historical ruptures and sociopolitical upheavals in *Burnt Shadows* destabilize and reconfigure the identities of its characters, and how does Hiroko Tanaka's transnational journey illuminate the tensions between cultural assimilation and polarization within the hybridized space between Japanese and Pakistani worlds?

3.Literture Review

Hybridity and identity have been thought provoking and emerging issues in Asian writing. These come out as an after effects of post coloniality in literature. Postcolonialism as “the study of the ideological and cultural impact of Western colonialism and in particular of its aftermath whether as a continuing influence (neocolonialism) or in the emergence of newly *articulated* independent national and individual identities (Sarwat 2014). In post-colonial context the fixity is break down by flux changing, transformation process known as hybridization. Which is a continuous process of regeneration amalgamation. This amalgamation give rise to exclusion and inclusion where dominant culture gets polluted by linguistic and social invasion of native self. This transition of fragmentation to re construction is evident in metropolitanism to national level literature. Pakistani writers Kamila Shamsi has taken initiative and break the archaic convention of writing and depict more valid and reasonable representation of home land. *Burnt shadows* keeping the shadows of historical events, present the images of fluid identities shaped by war, migration, political unestablished circumstances, socio economic imbalances, it is a story of cracks in identities of who suffered in past by colonizers and then hegemonic powers in present. The exploitation in the hands of colonizers of colonized have been a custom in last decades like English who came to loot the natural resources of India exploited the natives here. This detestable behavior is evident in both Asian and Pakistani literature(Pervaiz, 2018). Whenever colonizers try to dominate, they dislodge the native culture and hybridization takes place as a result of adaptation assimilation. This continues process of transformation emerge because of globalized events, national upheavals and nativism with ethnic and racial difference (Zia, Anayat & Afifa, 2023)). There is a need of respect and peace in global homogenization process the blurring of borders causes fractured, fluid identities Ali, 2024). Like war and partition, every political and social result in process of transformations as war leads towards forced migration. Global terrorism, nuclear explosion causes destruction and forced migration and mobility. This mobility is not geographical but also transcultural (Sukhreeja and Bhague, 2023). during this mobility in a new land, one tries to develop belongingness with new and inherent attachment with native. This duality makes identity fluid (Ali, Iqbal, Rehman, and Qureshi, 2024). In *Burnt shadows* many dichromic historical changes, affect the lives of national as diasporic and causes imbalances throughout the narrative the chronological progression match with spatial changes nuclear attack on Nagasaki partition in India USSR invasion in Afghanistan and war on terror after 911 the identity constantly evolves in shifting process and mixed feeling (shruti, 2024). Fluid identity becomes a problem for diasporic generations where old find dislocated and young develops new relations and identity (Longkumar, 2022).The fate of war of independence and war on terror remains same (Zahoor 2014).Fluid distracted and distorted self as a result of war migration partition or any other calamity causes trauma the psychological disorder acute mental stage that

comes out as a result of imbalance to maintain dual identity or fluid identity. Some hardships may destroy you physically but the loss of individual self-result into trauma(Caruth?? cited in Chatterjee 2016).

On the whole, current study is imbued in the thematic soul of postcoloniality resonate with Bhabha notion of hybridization with a scope of resistance as a challenge to fixity the break down leads to dislocation dissatisfaction and distorted self-image giving a clash of native and foreign self and reasons the ground for Hall notion of fluid identity influence by physical and political upheavals and social injustices by forced migration and alienation by forced migration. Fluidity of identity resonate with Butler theory of deformity which focus on the choices we made in life leads towards the fluid and destabilized identity as a lifesaving threat has made Hiroko bold enough to choose migration. Moreover, geopolitical and transcultural circumstances cause the Physical burns and psychological wound as trauma as a acute problem observed by Caruth(2016).

4.Methodology

This research is mixed method research. The main part of research is qualitative and descriptive. The text of novel *Burnt Shadows* is the primary source of data in this research. In first phase, Different categories were made and textual data was selected according to these categories: These categories were hybridity, identity, fluid identity and causes of fluid identity like war, migration, social and economic discrimination in colonized and post colonized context. Three locations were selected keeping in view the globalization (Japan) nationalism (India)and nativism (Karachi). With cultural hybridity, these geographical locations have the main issues like war, partition and its impact and forced migration which, have been discussed through textual quotes. After selection of textual lines each point was analyzed on the basis of selected quotations and interpreted carefully in the light of theoretical context to form a connectivity. Apart from descriptive research this current study analyzed the novel *Burnt shadows* on the quantitative basis with the help of various levels like discourse narrative and lexical level. To depict the hybridity, lexical borrowed word and cultural baggage has been made a part of study. In critical discourse analysis, Fair clough model has been used Fair clough model analyzes the text at Macro, Meso and Micro levels. It investigates the coherence in the texts and impact of socio-political environment on writer and writings with inter- textuality co textuality and con textuality. intertextuality also helps to address the dominant ideologies. At micro levels various linguistic features are used to identify the cohesion in the structure of text.

So, the study has been made on two levels first is microlevel of analysis that consists of co- text and at macrolevel con- text and intext analysis has been made. At both levels similarities of text and within the text have been observed. The similarities among

texts have been considered in this research. Moreover, in second phase as a part of Quantitative Analysis , a corpus was compiled by using Antcon 3.5.9 software. The text was tagged in different parts and three main grammatical choices were selected adjectives, adverbs. Tables were made to present maximum examples in next step, frequencies were calculated and then in a hierarchal order of frequencies the analysis has been made, Adjectives based corpus differentiate between Muslims and western women stereotypical representation and historical traumatic violence and liminal space or resistant nature with fluidity of identity. Adverbs of manner time and place describe the psychological state emotions dislocation etc.

5. Data Analysis

5.1. Hybridity

Bhabha has given the concept of hybridity and process of hybridization which is a process of becoming. In colonization process, hybridization of culture occurs colonized must adopt new identities willingly or forcefully because identities are distorted, fluctuated, transformed and reshaped. *Burnt shadows* depict the plethora of various nationalities religions ethnicities and linguistic diversity. From colonization, war partition, post colonization, post war to post 9/11 liquid identities emerge as hybridity that is called post-colonial hybridity.

In current study, each hybrid nationality or region is leading towards the ambivalent expressions reshaping of identities. It also covers the polarization of hybrid societies with south Asian counties on one hand and European on other hands.

In *Burnt Shadows*, Japan has been presented as a culturally hybrid society. It is depicted as a cosmopolitan and international hub where; we find the both Japanese and English newspapers. In Japan, marriages between Europeans and Japanese have also reduced the difference among borders.

“...stories of Nagasaki’s turn-of-the-century cosmopolitan world, unique in Japan—its English language newspapers, its International Club, its liaisons and intermarriages between European men and Japanese women (p.9).

Nagasaki has become a center across road of cultures where ; west and east meet economically socially, culturally, and linguistically. (e.g. use of German English, Japanese).*“As ever their conversation moves between German, English, and Japanese. It feels to them like a secret language which no one else they know can fully decipher” (p.15).*

Japanese are ready to accept the foreign influence in capital cities. During their friendly talk, they can switch between German, English, and Japanese. They seem to communicate in secret language which no one can fully comprehend. They were interlinked by linguistic hybridity, a private third space which finally helped them to shape their identities.

5.2. Hybridity in India

The focus here is on the diverse culture of India in 1947 before partition from their social life to their home everywhere, we find the influence of Britishers and colonizers on native culture. The novel focus is less on the cosmopolitan nature of Delhi rather on representation as a cultural hub. India has been presented as a cultural hub. India before partition was a center of hybrid society. Many racial and ethnic communities reside here the novel has depicted the hybrid not of culture but on languages as well. Britishers, Muslims, Sikh, Hindus, Jain and Christians everybody resides there. People of different culture were living together and shared their cultural traits. The novel portrays the natural and industrialization the diesel is the symbol of urbanized India. The indigenous people were eager to learn English. The linguistic hybridity indicates that native speakers of indigenous language learn colonizers language in order to be a part of colonial legacy. So, India depicted religious ethnic linguistic spatial cultural hybridity and hierarchy. *The garden was English, the servants spoke Urdu, and the food was a compromise.*”(p.64).

5.3. Hybridity in Karachi

The Karachi is a famous and thickly populated city of Pakistan. It's an industrious city so, people from all over the Pakistan and even from other countries reside here for earning their bread. In this novel, Sajjad tells to Harry that it is a cultural hub of migrants. *“This city, Harry, it is built on people who had to leave somewhere else. Everyone here is from somewhere else. That is what makes it ours.”*(p.186)

He himself settle here after partition and represents the microcosm of Karachi as a cultural hybrid region. Everyone here shares his ethnic historical belongingness. A large no of diaspora here shares their exile and share the layering of belongingness. Sajjad view this city as a shared center of exile and belongingness, The atmosphere culture religion absorbs everyone with warmth of sincerity. Its climate, culture, food ,opportunities, landscape, and beauty add to its blossoming nature. Sajjad word to Harry represents the Karachi as city of migration and displacement and depict its poignant nature of cultural hybridity.

“He was happier on balance, out in garden with smell of kababs and smoke drifting over from the driveway which was linked with buffet table on perspiring new cooling mat on skivers’ could close his eyes concentrating on smell remember, accompanying Sajjad to old city in his childhood.”(p.152).

The smell of spices, the call to prayer, the heat rising from the pavement—Karachi was a city that announced itself.

5.4. Fluid identity

Burnt shadows can be seen as a family saga with plethora of disparate nationalities and regionalities where, every character tries to maintain individuality and reshape his/her identity with shares the interwoven histories. In the interconnected and traumatic histories, narrative covered the rise of nationalism, nativism, friendship, enormity, betrayal colonial

mindset, political interference foreign invasions and resultantly through the eyes of geopolitical affairs cultural lens fluid and fluctuated souls have been analyzed in this study. Hiroko wants to be a part of cultural in between-ness. Her transgression towards a cultural hybridity depicts her move as intentional not as naïve passive or forced. By confirming the idea of Butler's idea of performativity her fluid identity proves her perfectionist in cultural setting not as outsider or outcasted. she wants to wove herself in native cultural fabric. "I want to look like the people around me. I want people to disapprove when I break the rules and not when they think that I do not know better."(p.72)

The fluidity of personality match here as light of sun reflect the Butler's idea of performativity Hiroko as a defiant and brave girl absorbing the culture exerting her agency even in grief. Absorbing light reflects her powerful internalization. "Here was one who would squeeze the sun in her fist if she ever got the chance; yes, and tilt her head back to swallow its liquid light."(p.31)

Here fluid identity aligns with text as physical crossing match with psychological terrain. Crossing of border is not only geographical but emotional and cultural rupture. It describes the ultimate transformation of identity through migration and trauma.

5.5. Feminism

Feminism is a set of believe that speaks out for the equality of women and men on economical social moral and ethical grounds. There are three waves of feminism started in 1942. It asserts to raise voice for women equality at every platform. Women were considered inferior from the right to vote and property they were marginalized in all spheres of lie. Third wave is considered more practical and acceptable that discusses the equality of women in middle class. Post colonial literature discussed many themes like war and love similarly feminism became famous in post-colonial literature, post-colonial feminism talks about the miseries of females in western world their sufferings and miseries. Being the third wave feminism women are considered universal group and ideas are much like third wave of feminism with a demand of social economic and cultural justice.

Third wave of feminism talks about activism eco feminism intersectionality and agency etc. Third wave include the post -colonial feminism that challenges the western feministic perspective. Literature reflects the society and writer represent and paint the true picture of happening in society. Kamila Shamsi has tried to show that Gytri Spivak is of the view that colonized and female both are suffering. Many female writers have tried to change the western concept of feminism by arguing that in south Asia women are also important for nation building. It is a general concept that in south Asian context women are more suppressed and subjugated. Writers like *Shamsi* have projected in her novel's strong females. However, in a *Burnt Shadows* some characters are bolder and more optimistic like Hiroko than Elizabeth and Kim.

In second part the women in Burqa have been presented as marginalized. Burqa is the metaphor of their suppression. They are always stand in background cooking and cleaning. It depicts the image of women in south Asian society. “*The women in burqas moved like shadows, silent and unknowable.*” (p.87).

They are just confined to domestic labor without any agency. Hiroko challenges the feministic archaic concepts by presenting herself as a bold and optimistic figure she defies the patriarchal expectations as she refused to be bound by national boundaries her constat journey from Nagasaki depicts her refusal to be static and victimize her burns on back are representation of geopolitical violence with which both west and east women suffer. *The women in burqas moved like shadows, silent and unknowable*” or “They were always there, in the background, cooking, cleaning, praying. But never speaking.”(p.87).

In novel *Burnt shadows* the female representation has been depicted in patriarchal society. The women are always dominated by male members. In both developed and underdeveloped regions the situation is no more different as in this novel we observe chronological progression and spatial changes but in both the female are projected as under privileged. In first instances, Hiroko describes her strength as a bold and courageous women because she traveled from Japan to India but James burton the husband of his deceased fiancé ‘s sister Elizabeth. In response, the James Burton who, is a representative of a colonial mindset objects by depicting his supremacy and saying he cannot allow his wife to move all alone. Elizabeth felt confined by constraints set by male in India. she poses a question about the validity of such virtue.

What, alone?’ James glanced over at Elizabeth. She’s making this all up, his eyes signaled.(p.31)

But this Japanese woman in trousers. What on earth was she all about? ‘But there are rules, and there *is common sense. I certainly wouldn’t allow Elizabeth . . .*’ *He faltered as Hiroko glanced towards Elizabeth to see her reaction to his choice of verb.(p.31).*

Hiroko defies patriarchal expectations—from her relationship with Konrad Weiss. Her refusal to be defined by national or cultural boundaries. Her decision to move from Nagasaki to Delhi, and later to Pakistan and the U.S., reflects a refusal to be static or victimized. She is challenging the homogenization by her transnationality and multilingualist though residing in south Asia. She is not submissive rather resistive and raise her voice against political terrains. She also resists the being entitled as other and aligning the idea of behavior she is a symbol of agency and selfhood in colonial and post-colonial text.

Overall, Hiroko becomes a representative of intersectionality resistance. There are two types of female characters like Elizabeth and Kim who are submissive an comes under pressure whereas Hiroko stands against the doble marginalization and becomes the representative of post-colonial feminist.

5.6. Discourse Analysis

Discourse Analysis helps to understand underlying context tone of narrative and connection between the language and the message it conveys. Through discourse a text can decode the psychological experiences and cultural rupture. Through discursive patterns the identity trauma migration and war experiences are highlighted.

5.7. Intertextuality

The presence of intertextuality within the novel serves to reinforce the concept of postcolonialism as well as the responses of individuals and their encounters with colonialism during the period of British governance. The literary techniques which depict the similarities between two texts. Quotation references illusions echo the thematic and linguistic similarities. The same ideas are presented in both text and reader acquires meaning by embedding their thoughts the same texts. Theory by Julia Kristeva depicts the that in inter textuality multiple voices, cultures, and ideologies *intersect without a single truth*.

5.8. Cultural and Linguistic Intertextuality

Linguistical proficiency of Raza is mark of his geographical movement across the boundaries as well as his ability to adopt cultural assimilations in post-colonial perspective it indicates the pain and tension of diasporic characters who lost their selves between the confusion of alienation and belongingness *Raza speaks Urdu, Pashto, Japanese, German, and English*,

The crane shaped marks on her neck connect the physical wound with historical violence. The intertextuality is connecting the text with Japanese folklore and by the representation of one-character global history is being revived.

“ Hiroko steps out on to the verandah. Her body from neck down a silk column, white with three black cranes swooping across her back”.(p.18)

There are several examples where context-based similarities between places and characters for example *Burnt shadows* depicts the culture of India by real city Delhi and in passage to India the culture of India has been depicted through a fictional city Chandrapore. In *Burnt shadows*, the relationship between Hiroko and Sajjad is like relation between a foreign repressive and local Indian in *Passage to India*. Both texts capture the colonizers and colonized difference. In both novels, the relationship was mis understood and re constructed.

Ahmad Ali and Shamsi both remember history and nostalgia plays an important role in both novels. The difference is only that Meer Nihal used poetry to evoke Nostalgia and cultural richness

5.9. Co- Textuality

It is the study of relationships within the text. The sentences and words get or influence the meaning of context. For example, foreign and scarred are related to identity formation. It is useful for coherence in text.

5.10. Con-Textuality

To interpret the text in historical socio-political context is called context in Burnt Shadows the happening in country and around the world is influencing the writer and ultimately visible in novel. Like terrorism 9/11 partition, war and cold war etc have been made a part of novel. In post-colonial context the lived experiences and situatedness impact the reader and shape interpretations.

5.11. Cultural Baggage's

Japan Nagasaki	India Delhi	Pakistan Karachi	USA New York
Hibakusha	Kurta-pajama	Urdu:	CIA
Kimono	“Urdu	Kurta-pajama	Translator
Tatami	“Namaste”:	Karachi	Guantanamo
Origami	“Tandoor” and “chapati	Tandoor, chapati, biryani	9/11
Shikata ga nai	“Diwan”:	Masjid	Surveillance
Kanji	“Delhi”:	Partition:	Immigration

Table 1: Cultural baggages'

Cultural hybridity has been an important aspect in post-colonial studies. Hybridity stands for mix and cultural hybridity means the mixedness of cultures. In cultural hybridity each culture maintains its originality and hold a place by food cloth language festivals rituals etc. and the tool which is used for this purpose is called cultural baggage.

Cultural baggage's stands as a metaphor for social cultural and ideological weight that mostly characters carry across the borders and to next generations. They are covered in colonial legacies linguistic choices and inherited prejudices. Culture baggage is in different countries reflect the food(chapati) clothe (kurta Pajama) s customs manners traditions places. Societal norms religious terms (Masjid) and political upheavals. (Partition). Famous places like Karachi language. Urdu. Indian culture is not much different as it was of same land places like(Delhi) dewan Namaste. Japanese society represents the cultural terms related to distorted images migrants and dislocated un accepted people. The terms of hibakusha kanji Shikata GA ni represent the after effects of Bombing on Japanese and how emotionally they are depressed by societal labels. Characters also change their identity according to culture as raza fluid identity transforms from a CIA agent to a translator and later he becomes a prisoner in Guantanamo. In migration Hiroko experiences alienation, assimilation and then traumas of her son loss. 9/11 shift her view of nationalism to fear and global politics. In a hybrid society one must

reinterpret or leave the cultural affiliations norms in a new society. In burnt shadows the cultural baggage can become a loved archive comprising of diasporic memories, native residue and resistant reinterpretations. In Hiroko belongings and cultural possessions there is reflection of historical trauma and new cultural adaptations. She has left the kimono and adopted the Urdu phrases. Cultural baggage's represents the ethnographic disparities and civilization nuances. From cuisine to language and to societal perception. Cultural baggage's carry the meanings. Cultural choices in one region may be transformed based on polarization which are depicted through disparities in a community.

Words	Representation	Frequency	Part
European	English Nationality	1	1
German	Nationality	2	1
Japanese	Nationality	5	1
English	Nationality	3	1
Indians	Nationality	19	2
British	Nationality	18	2
Japanese	Nationality	15	2
English	Nationality	9	2
German	Nationality	6	2
Turkish	Nationality	2	2
Christian	Religion	2	2
Muslim	Religion	14	2
Kashmiri	Regionality	1	2
European	Nationality	2	3
Japanese	Nationality	5	3
English	Nationality	3	3
German	Nationality	2	3

Table2: Chronologically representation of Nationalities

The above data reflects the fluid identity of Hiroko as she is not bound with Nationality, as the novel unfold Hiroko journey is from Japan to India to Pakistan and Finally to America. Her movement across the borders reflect that her national identity is not fixed rather it is fluid. National labels like Indian Pakistani categories the people in the time of war and any other political unrest.

The second factor that impact the identity is the Religion. Data shows there are two main religions in novel Christianity and Islam. Raza and Hiroko and Sajjad are Muslim.

Their religious identity adds obligations to their post terrorism activities in America. The affiliation with religion or any other ethnic group is racialized and sometimes even criminalized in western context. In western context, the Christians are always admired and favored in global power context. In political and social context the religion is always weaponized to get benefits. Apart from nationality the regionality like Kashmiri Afghani are highly personal rather than political volatile condition. This regionality is fractured by partition however the novel characters showed that belongingness can be achieved by learning various languages.

The change from rigid to Restless depict the change That occurred in post colonial era

Raza& Abdullah	Muslim Women	Trauma Historical Violence	Liminal space Hybridity	Western Women
Charismatic	Obedient	Burnt	Unfamiliar	Demeanor
Dominant,	Graceful	Scarred	Transient	Elegant
Conflicted,	Delicate	Ghostly	Fractured	Graceful
Vulnerable	Veiled	Silent	Foreign	Resilient
		Ashen	Rootless	Defiant

Table3: representation of Identity religion hybridity and feministic traits through Adjectives

All in All, Adjective play an important role in shaping the idea of Burnt Shadows it depicts historical Violence, Hybridity, Masculinity, and femineity but the gender-based representation depends on social and cultural depiction of personalities as in Indian the femineity has been projected as veiled obedient and submissive built in west it is independent resilient defiant and challenges the stereotypical expectations. Hiroko does not bow before societal norms even as mother a victim of bombing and as a widow. similarly, the trauma and pain-oriented adjectives reveal the emotional attachment and historical violence imprints. Adjectives related to hybridity depict the foreign influence and a silent but powerful resistance through liminal space. The identity related adjective explicit that it is changing according to social political and cultural transformations.

Adjectives are not just the words these are the source of implicit ideas conveyed by author, in the words like mixed fluid transient rootless depict the feeling of un homed and isolated souls in hybrid society. In post-colonial context the masters, owners have taken the charge and are represented as while masters civilized watchful and controlled. The adjectives also resonate with female projection and how they are comforted and resistant towards the assigned identities. As in Asian context, they are obedient submissive veiled

but in west they have more resilient nature like bold, resilient defiant. These culturally assigned adjectives confirm the butler theory of deformity that connects the individual identity with context and performance. Assigned roles may vary with the way characters handle them.

Adverbs	Frequenc y	Adverbs	Frequenc y	adverb	Frequenc y
Once	84	Discontentmen t	3	morality	2
Rarely	83	Discomfort	3	mostly	2
Almost	81	Disdain	3	Successfully	2
Everyone	58	Partially		Sufficiently	2
Earlier entirely	41	Fiercely		strongly	2
Quickly	24	Glorified	2	Economicall y	2
Firmly	15	Impatiently	2	fluidity	01
Clearly	16	impassively	2	proudly	01
Dismissivel y	03			Rarely	01

Table 4: Frequencies of Adverbs

Lexical categories like adverbs describe many aspects of Pakistani post-colonial fiction. These words indicate time, progression of historical, political, and globalized happenings in novel *Burnt shadows* with high frequency of chronological adverbs like once, rarely, almost. Moreover, they emphasize the emotional distress memory trauma, grief and alienation. It is related to Homi Bhabha idea of transit state where the identities fluctuate. They depict the emotional distress grief alienation like impassionedly. Impassively, they describe intensity of emotions and actions quickly firmly, strongly fiercely, partiality and mostly as an indicator of in complete ness of identity with fragmented and always in flux. It resonates with Straut idea of identity. In addition, proudly fluidity depict resistance this instability and this resistance stand for liminal space idea by Bhabha. The adverbs of place depict the idea of dislocation and placeness that is a basic concept of post-colonial diasporic existence. The change in place show the grief and internal agony of diasporic characters who, must struggle for new identity with change of

place and thus remains self-suspended in unfamiliar terrain. These adverbs also depict that identity formation is an ongoing process.

To cut into short, adverbs play its role both as linguistic markers and thematic contours of narrative by reshaping the framework of hybridity and fluid identity these adverbs add emotional and spatial silhouettes of narratives. These grammatical and emotional markers foreground the continuous, unattained and disputed nature of identity formation in Pakistani post-colonial context.

6. Discussion

Burnt shadows a complex vast narrative with shadows of past shades of present and hopes for bright better future. plot is immense and not confined neither geographically nor culturally. It is beyond the incarceration of time, place & cultures. It is a multinational multicultural generational chronologically coherent narrative along the succession of events where cultures have been woven beautifully in hybrid society. Where identities are not fixed rather fluid. Shamsi in *Burnt shadows*, also frames a hybrid society geographically vast, culturally vibrant & historically layered. The hybrid society identities are not fixed fluctuated this fluctuation also occurs owing to unstable geo political events, transcultural amalgamation, gendered based performativity. Protagonist challenged the societal norms by adopting the new cultures yet maintaining her individuality. The linguistic choices help to resist the imposed labels, navigate the patriarchal limits. All the emotions get expressions by linguistic choices either to show silence submissiveness to present the roles in every diasporic setting.

The fluid identities of hybrid feminist oscillate between agency to victimhood, detachment to belongingness. The disturbed meek fluctuated identities are manifested by past trauma injustices calamities and unmet reactions unfulfilled hopes that finally dashed to ground rupturing the solaced and optimistic soul of Hiroko. Hiroko is not only culturally hybrid but linguistically proficient, the stereotypical representation of women get expression by linguistic lexical choices like adverbs and adjectives. These ideologically charged choices foreground the fluid identity both as vulnerable and defiant as well as fragmented and coherent. Through the critical discourse analysis language is encoding the cultural baggage's, catching the enchanting fragrance of eastern cuisine to western colonial etiquettes. hidden colonial legacies, racialized perceptions, and gendered norms rapped with ornamented lexical words adjectives foreign scarred and adverbs quietly, deliberately hybrid subjects are fluid.

6. Conclusion

Burnt Shadows is a post-colonial work on Hybridization where, heterogeneous cultures were jotted together, people belong to various cultures were twisted together in the dance of life in the story of chronological and spatial breath with places which were deliberately chosen for the scope of fertilization and regeneration of cultures. It is a

multinational saga of family miseries, problems, calamities, and inability to understand keeping in view, the intersectionality, agency, resistance Hiroko turns out be a formidable woman whose traumatic past, suppressed present, false hopes and broken believes does not let her down. Discourse analysis brings forth the parallels within the text lexical choices both grammatical and cultural and clashes leading to fluctuated identities and refers stereotypical representations in post-colonial context polarization of cultures may lead to the fluid self where transition from global to local, distorted to stable, painful past to vibrant future acceptance to rejection, superiority complex to inferiority trauma locates imprints. It is diachronic study of family saga, where both defiant and submissive characters fight against the fluid self-identification in multinational and generational hybrid society individually and collectively with global challenges, war, migration partition, rise of nationalism new colonial affairs political insurgency USSR and Afghanistan combat. Resonating with post-colonial thematic background findings are echoing and envisaging the fluid identities, its causes and physical and psychological aftermaths of this fluidity in Pakistani fiction. In a hierarchal domain from narrative to discourse and cultural baggage's to lexical levels, this study captured the stereotypical representation of colonized in a multicultural society. It exhibits how the particular words become the symbol for a specific culture and emotions. Which are represented through these symbols. This study has moved our conceptual comprehension beyond the Pakistani fictions by intertextuality and thematic similarity among Indian and Pakistani fiction. This study has proved that gender-based assumptions are not confined to mentality or region. The resistance and urge to maintain individuality may not be discouraged under any country rule. The feministic issues can be the same for Asian and European context however the urge to vote for intersectionality and liminal space act as power that any women like Hiroko can use. Hiroko has embraced the fluidity in gender and sexuality rejecting the monolithic feminist identity. She has become a representative of postmodern feminist with transfeminism and liberal thoughts. This fluid of identity exhibited by characters has been a result of un natural and unexpected storms in their After an intensive study of *Burnt Shadows* it is concluded that postcolonial world is essentially polarized in which many cultures meet,

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