

# Physical Cartographies—the harbinger of Mental Cartographies in Kamila Shamsie's *Burnt Shadows*

Safana Hashmat, Sabeen Nadeem

**ABSTRACT:** This research paper explores the elements of territorialization which are defining the mental cartography of man along with his physical cartography in Kamila Shamsie's novel, *Burnt Shadows*. The research is analyzing the particular 'fixtures' which have created vague and ambivalent territories across a common man whether he is an (ex)colonizer or (ex)colonized. These fixtures are compelling him to act according to the already defined territories. The research focuses the factors which are contributing to create the hegemonic, static cartography in the novel. The purpose of this research is to highlight the elements of physical and mental territorialization of man. It will enable him to give a return gaze, to revamp the hegemonic cartographic discourse.

**Key Terms:** Cartography; *Burnt Shadows*; Kamila; Shamsie; Physical vs. Mental; Territorialization

## 1. Introduction:

In this post-colonial world, man is constantly under the current of neo-colonialism<sup>1</sup>. He proudly calls himself a post-colonial<sup>2</sup> man but the invisible colonizing powers are still at work. In this modern world, despite man has attained physical<sup>3</sup> freedom, but still some hegemonic forces are working there which are bounding him in his defined territory i.e. cartography. This neo-colonial wave has not only affected the (ex)colonized man but it has also been controlling the (ex)colonizer and delimiting him to his previous imperial role.

This research paper explores the elements of territorialization which are defining the mental territory (cartography) of man along with his physical territory. Physical territory is compelling a man to act according to its demands. This paper has taken into consideration, the terrible territories that Kamila Shamsie has pointed out in her novel, *Burnt Shadows*. It will scrutinize those particular fixtures which have created vague and ambivalent psychological territories in a common man whether he is an (ex)colonized or (ex)colonizer.

A post-colonial man is apparently free but what is satirical, is his panoptical movement under the territorial constraints. The physical territories have made his movements abducted and his behavior inane. Obviously, this inapt concept of freedom which has impelled him to make his movements limited has also dragooned his social dealings with the people. His striated<sup>4</sup> conduct with world is a result of his psychological subjugation to neo-colonialism. The concept of nationalism<sup>5</sup> has also propelled this mental striation of the modern man. As nationalism demands from him the loyalty with territory thus it creates in response the disloyalty with other territories of the world.

John Macleod in his book *Beginning Postcolonialism* (2000) entitles nationalism as an obsolete idea to unite people. For uniting people, myth of nationalism must be in accordance with all the dwellers living within a country's boundary. No doubt this myth plays its important part while uniting all people against colonialism but it fails in acknowledging the diverse origins

of the people and deals them on the same axis. Macleod claims that though the idea of nationalism is based on equality of people but it is again an ironic reality that the nationalist elite of these countries are sharing again the same political agenda which their colonizers once had. Thus this attitude has created neo-colonialism in these areas.

This idea of nationalism has made the man more limited in his movement and in his thought as well. He is supposed to be loyal with his own people and thus he has to show despise for rival country's people. Mentally, he becomes a mimic man<sup>6</sup>.

Kamila Shamsie is a Pakistani English fiction writer who has dealt with cartography from various angles. There is not only geographic or physical cartography which is a prominent issue in her work but mental or psychological territory is also of great concern for her. Because of these ever-affecting cartographies an unavoidable cartographic discourse has been emerged which has created an unbridgeable gap between all nations and all classes of man. So, the need of the hour is to distort those cartographies by using different physical and psychological weapons and then rebuild some other territories which would be beneficial for humanity.

### 1.1 *Burnt Shadows*

*Burnt Shadows* (2009) is a well-read novel of Shamsie that won Anisfield-Wolf Book Award 2010. It also stood in finalists for Orange Prize for fiction 2009. The story "is an epic" that revolves around the two families of east [Ashraf-Tanakas] and west [Weiss Burtons] which "takes in 60 years of modern history" ("Panellist: Kamila Shamsie", n.d.). This story is a comprehensive study of the exchange of language and culture among individuals, societies and nations. *Burnt Shadows* recapitulates the intervening myths of globalization, nationalism and cosmopolitanism. In the novel, readers see "pieces of lives" and then they experience how these lives "collide" with each other to form ever-increasing burnt shadows (Celt, 2009). The characters of the novel move around main cosmopolitan cities of each of

the four politically important regions of the world. The story takes its leap from “one of the most traumatic experience for not only the Japanese people but all human beings” the nuclear bombing of Nagasaki—one of the cosmopolitan cities of Japan (Yamamoto, 2013). The story takes a shift with the shifting of a *hibakusha* (bomb stricken person) towards Delhi, a cosmopolitan site of India, to make herself able to forget the painful memories of the past. The stay is temporary as she has to move forward towards Karachi, a modern city of Pakistan. But her memories do not let her to be alone at any place.

Hiroko is a globalized character who is less patriotic and more humane in her stance. New York, the cosmopolitan site in America, is the final place where Hiroko Tanaka resides but still she is unable to achieve her *hibakusha*-less identity. The identity has reduced her own personality thus she appears more pathetic for the people around her. With despise she utters, “[h]ibakusha. I hate that word. It reduces you to the bomb” (Shamsie, 2009, p.101). Throughout her life, Hiroko runs from her this dehumanized identity. Gen ‘ichiro Itakura (2014) relates the affected perception of Hiroko after bombing of Nagasaki as “the process of dehumanization” (p. 4). But finally in New York, because of some incidents, she feels pride in her being a *hibakusha*. Here, in New York, she associates the concept of *hibakusha* with the people who feel empathy for other people in pain. She realizes that in the modern days human beings are unable to understand the pains and stresses of homeless and identity-less people. Only a grief-stricken person, *hibakusha*, has enough humanity in him to feel the pain of others.

The title of the novel *Burnt Shadows* is quite significant and is the major theme of the novel. It associates its characters with pain whether it is physical or psychological. The burnt shadows on the back of Hiroko are the symbol of cartographic territorialization. She is destined to be a ‘hibakusha’ (bomb-stricken) forever. “[S]he knew intimately the stigma of being defined by the bomb” (Shamsie, 2009, p. 226). The more she desired to forget “the bomb”, the more cartographic society reminds her of the bomb (ibid). Thus the burnt shadows of her body are an inscription of pain, and they have territorialized her sorrow also. “Like these burns, her trauma is inscribed in her body” (‘ichiro Itakura, 2014). She has lost her father and fiancé in the bomb, she is left alone with her burnt shadows.

The issue of cartography is as old as the presence of man in the world. The modern man has the most diverse experience of witnessing the shifting cartographies. Modern world has become the melting pot of the unexpected incidents that has added in man’s destruction which is constantly provoking the man to migrate and then to reconstruct his place. Leaving of previous homes and then the making of new homes with new identity are the actual dilemmas of the modern man. “Never before in human history had so many crossings – geographical, cultural, racial – happened at such scales” (Awan, 2013, p. 06). Shamsie poses questions on borders, geographies and on the series of territorialization of masses under the particular State’s rules where they are living in the shelter.

“Shamsie has squeezed a violent century’s universe into a ball, and rolled it forward with an overwhelming question: Why?” (Tripathi, 2009). The novel is covering four territories in four different eras. Starting from 1945 – the nuclear attacks on Japan – it introduces a miserable situation which common masses are facing because of the territories created by men. Then it travels from Nagasaki, Japan to Delhi, India where in 1947 before independence of the sub-continent, people are still under the rule of a colonizer who is living in the territory of ‘others’ with the intention of civilizing them. It further takes us into Karachi, Pakistan and there in 1982-3 people are hovering around the tussle of religious, sectarian, and geographical territories. Lastly, because of these trifling territories the novel finally takes us into the grand hysterical event of 9/11 in New York, America. Out of it, the anger and rage once produced by territories, has been once again evolved and has stirred a war in Afghanistan.

Shu-chuan Yan (2007) assumes cartography as “central to the very constitution of culture and civilization” (p. 03). Thus physical cartography is not only delimiting the characters of *Burnt Shadows* in their boundaries but they are also affecting and defining the behavior of the characters of a particular location with one another and with other people as well. The complex plot of *Burnt Shadows* takes its roots from its complex territories as Shamsie believes that “context always matters” (“Live webchat: Kamila Shamsie at A Room for London”, 2012). Hiroko Tanaka, Sajjad Ali Ashraf and Raza Konrad Ashraf, three members of a family are the characters of different origins. Hiroko Tanaka who is a Japanese marries Sajjad Ali Ashraf, an Indian Muslim. It is difficult for both of them to think only for each other beyond their territorial origins. Their son, Raza Konrad Ashraf whose diversity is not only evident in his name but his origin is also making him diverse in his behavior and attitude. He is a hybrid and he is confused about his territorial loyalties. He loves his mother but does not like her Japanese territorial background which, many a times, has made him embarrassed and ‘estranged’ in his own Pakistani territories. Sanadanand Dhume (2009) elaborates this natural behavior of Raza when he criticizes her mother “to cover her legs in order to be “more Pakistani”, in the lengthening of *kameez* sleeves on a Karachi beach...”.

The daughter of Harry Burton, Kim, is an American in her origin but because of her father’s intense love for a Pakistani man, Sajjad, she has been divided in her territorial ideology. Kim and Raza – the future of two nations i.e. of America and Pakistan – are psychologically perplexed because of their annoyance about their society’s demand from them to show a defined territorial behavior.

The society did not let them to feel freedom and it impelled them to be bound in their previous role of colonized and colonizer. The war in Afghanistan was the ultimate result. This war was not the end but the beginning of a new disturbing era of revenge and hate produced by the man’s affection for some defined, fixed and non-flexible territories. This war did not remain within the physical territories rather it also disturbed the psychological territorial loyalties of all the men of the world.

Thus taking from Second World War to the war in Afghanistan, the question of the striated and unchangeable psychological and physical territories again evolves here as a monstrous reality which is mocking the modern man's progress.

## 2. Physical Cartography in relation with Mental Cartography:

Physical Geography which was once considered to be the natural, naïve and unbiased phenomenon leave its deep, psychological effect on a person. It had striated his identity, defined his loyalties and confined him into his limited concept of freedom. Man of the modern world, though liberated from the shackles of all visible restraints is still being exploited psychologically. He has to follow the rules for being a good citizen of a State. He has to show his loyalties with the State of his community. Heather Winlow (2006) relates this concept of mental cartography with power. He illustrates the role of cartography (mapping) in exploiting the racial geographies i.e. conceptual cartography. For him, cartography does not affect man physically but also morally. It is the physical geography that shapes his 'moral' cartography (p. 133).

Bryan Reynolds and Joseph Fitzpatrick (1999) relate Foucault's panoptic discourse with the idea of cartography. As panoptic hegemony works unintentionally on human mind, in the same way the cartography works. They discuss Foucault's idea about the working of panoptic hegemony. All states work by imposing boundaries on their citizens. Nationalism is a strong panopticon on the inhabitants of a state.

State unites its communities through following some hegemonic propaganda. John Macleod (2000) entitles nationalism as an obsolete idea to unite people. For uniting people, myth of nationalism must be in accordance with all the dwellers living within a country's boundary.

The myth of nationalism helps in gathering the people together in a state. Sankaran Krishna (1994) vibrantly acknowledges the significance of the myth of nationalism. According to him, nationalism is essential to construct an individual's social identity and reality. The concept of nationalism though creates unity but sometimes it makes the things worse. Sometimes it becomes difficult to unite people of different origins in the name of nationalism. Krishna admits that to produce nationalism among divided people such as in the country like India is quite a challenging phenomenon. He considers nationalism a kaleidoscopic phenomenon which confines people 'inside' and 'outside' of the border of a country (p. 508). According to him, nationalism is a discursive practice which is more prevalent in the post-colonial countries which have been suspended forever between its former state (colonized state) and in its recent scenario (i.e. a state with divided people). In such countries nationalism gets more attention to unite the divided people. This is why the 'cartographic anxiety' has become a major signifier of all post-colonial nations (p. 509). In these areas, mental cartography also helps in creating national unity along with geographical cartography.

It is surprising for Krishna that how cartography forcibly, compels one to create physical and mental boundaries around one's self. Border Security Forces (BSF) in India though is trying to aware their people about the working of boundaries and its purpose but people are unable to understand it. He discusses that these borderlines actually are disrupting the relations among once-neighbors. Krishna discusses two persons' incident Hoseb Ali and Emdadul who are two neighbors and relatives as well, are unable to understand that how a paper map can divide them. They know each other; understand each other; have strong relations with each other and stand united in bad situations then how they should hate with each other because of some haphazardly created boundaries.

This is how the physical cartographies try to striate the man psychologically. Physical boundaries are designed for the purpose of delimiting human beings. This delimitation not only physically affects a man but it is also injected in the unconscious of the man. State follows different methods to insert these cartographies in the mind of its masses. These physical cartographies afterwards become an ideology which helps in constructing a nation.

## 3 Cartography in Burnt Shadows:

### 3.1 Cartographic restrictions by Japan, in *Burnt Shadows*

During World War II, in Japan specific cartographic agenda was designed to enrage the natives against their supposed rivals. Hiroko, the protagonist of the novel revises her memory about the ways through which the spirit of nationalism was enthralled in the Japanese. During war, it happened first time that "[w]estern magazines were banned in Japan" (Shamsie, 2009, p. 13).

War became a symbol of unhappiness for masses. People were supposed to delay all their merry-making activities during war times. War which is a tussle between States has been made a tussle between people. People were showing hate for west and for western magazines. Konrad—an American and the love of Hiroko—who was living in Japan, was equally despised by all Japanese because of his nationality. Hiroko and Konrad put their marriage and their escape from all the turmoil, after the end of war. "After the war, he always says. After the war" (Shamsie, 2009, p. 18). What Hiroko found after the war, was her shattered body along with the dead bodies of her lover, Konrad and of her father.

Hiroko Tanaka was tired of being territorialized by people. Even after the bomb explosion when she gave all sacrifices that territories expect from a person when she lost every relation, still she had to suffer the territorial behavior of the people around her. "To the Japanese she was nothing beyond an explosion affected person; that was her defining feature" (p. 50). People made her personality bounded by the word "hibakusha". Her freedom was territorialized now. It psychologically affected her personality.

This territorialization can only cause a cry of 'vengeance or justice' in her affected personality but apart from all national and international agendas she wanted to be free (ibid). But she was reduced to her role of being only a

'hibakusha'. This territorial cartography leaves them more shattered and inhuman in their appearance as "[t]heir bodies bear no resemblance to humans or indeed to any living organism" ('ichiro Itakura, 2014).

The "three charcoal-coloured bird-shaped burns" on Hiroko's back is a result of bombing (Shamsie, 2009, p. 92). These black birds which have turned her body into a "relic of hell" are symbolic (ibid). Her body has become a place of territorial distinction. Her body speaks of her 'hibakusha' background even if she tries to forget it. This "diagonal script" of her body would never allow her to live a normal life (ibid). She can never live a free life as the burnt shadows of her back will always territorialize her identity in her own eyes as well as in society's perspective. "The bomb did nothing beautiful" (p. 93).

After the bombing of Japan when the Japanese Emperor admits its surrender Hiroko then, realizes the state failure in maintaining its myth of nationalism. It was the myth of nationalism which bound the people in a unity to fight against the war of States. But after the destruction of people, the states surrendered. No rule was affected. The only living beings which were affected in the war were the native people.

The moment of Emperor's surrender made Hiroko realized that "[s]he felt betrayed by that voice more than anything it said" (Shamsie, 2009, p. 296). This announcement made by Emperor cleared the falsified vision of nationalism where the trauma of bomb was only meant for the nation not for the state. Hiroko realized, they were the people who had been affected in the name of nationalism but the fact was that World War II was a tussle among states not among nations. Nations do not exist physically. It is only people living in a territory who are mentally being united in the name of nationalism.

### 3.2 Cartographic anxiety in India, in *Burnt Shadows*

The issue of territorial division in India is also evident in the distinction of one city into two halves. The cartographical division of the one place into two separate cultures disturbs Sajjad Ali Ashraf. It is unbearable for him that his 'Dilli' has been turned now into 'Delhi'. The change of name also has caused a great change in the mental mindset of the place. His Dilli was a place full of people having their love and their compassion for each other. But Delhi came into being with the arrival of British people.

This behavior of dividing places into segmentarities' is also visible in the territorial divisions of their bungalows' rooms from that of gardening flowers. They created "the boundary of Dilli and Delhi" in which native Indians were inhabitants of former place and later was dwelled by British (Shamsie, 2009, p. 34). Indian masses were not allowed to enter in the specific cartography Delhi. "[S]eparations and demarcations" were the specialty of the colonizers (p. 33). Thus the "intimate relationship between cartography and the exercise of power" is quite obvious in the novel (Martin, 2011, p. 03).

Though English has left his England but it is their mental cartography which never allows them to merge in the culture of India. Though they had spent their many generations in India but they never tried to become Indian, they

were still English. It is quite satirical that despite the change of their physical cartography, their mental cartography never allowed them to adjust in the new physical territory. Sajjad ironically poses the question on the difference between ruling behavior of English and other previous rulers of India. Before English, all rulers of different origins "have become Indian" but it is difficult to understand the agenda that "Why have the English remained so English?" (Shamsie, 2009, p. 83).

The political construction of cartographies did not affect only Indians but it also disturbed the territorial existence of English in India. The Englishness of English turned into a tragedy. Their territorial boundaries in India let them of no where. They could neither merge their identity into Indians' identity nor they remained pure Englishmen. In *Burnt Shadows* Harry, the son of James—the colonizer, could not forget the trauma he faced after his returning to England. When he took admission in a school, "all the boys at school laughed at his "Indian expressions" (Shamsie, 2009, p. 173).

Elizabeth—the wife of James Burton, a colonizer—also feels the callous nature of territories which have been constricted around the colonizers and have left them of nowhere. She asks Sajjad, "[h]ow all of us fit back into that little island now that you're casting us out? So small, England, so very small. In so many ways" (p. 81). Elizabeth thinks England small not only in its physical or visible territories but also in the mental territorial mindsets of its dwellers. The question raised by Elizabeth demands a pathetic venture in the mentality of the colonizers who spent their whole lives in colonial countries and when they left, are then left with nowhere to go. "Colonialism ... handicaps the colonizer much more than it handicaps the colonized" (Nandy, 1983, p. 11).

Because of the innate territorialization, Englishman would never admit his mistake of colonizing the Indian. They think themselves superior and righteous to feel a 'white man's burden'. James regrets on his break of relationship with Sajjad because of a little misunderstanding created by his wife, Elizabeth. He knows his mistake of degrading Sajjad but he does not intend to admit his mistake for reviving his relationship with him. On their meeting, Sajjad realizes James apologetic-less attitude that the apologies can undermine the superior role of James. He utters, "I understood that the English might acknowledge their mistakes in order to maintain the illusion of their fairness and sense of justice, but they will not actually apologies for those mistakes when they are perpetrated on an Indian" (Shamsie, 2009, p. 112).

It is the superior mental cartography of the white man which does not enable him to excuse in front of a person with inferior nationality. Ashis Nandy (1983) feels sympathy for the colonizers more than for the colonized. Colonization was more than a physical territorializing process. It made the colonizers and colonized mentally territorialized in their superior and inferior role respectively.

### 3.3 Cartographic impulse in Pakistan, in *Burnt Shadows*

The incident of bending of an American for putting shoes in a Pashtun feet surprises Abdullah, an Afghan. Raza, the son of Sajjad Ali Ashraf, knows that this is an act which will make him respectable in the eyes of Abdullah thus he does not forbid Harry, the son of James—the colonizer, from putting shoes into his feet. The incident points out a psyche of an (ex)colonized man who feels himself superior if a white man subordinates him. Because a white man has taken social hype and has achieved the superior rank of human beings. Because of this cartographic superiority, no one in Pakistan can imagine that an American can bend before a Pakistani. George Orwell (1945) in his *Animal Farm* symbolically writes that the hegemony preaches us that all human beings must be equal but some of them must be treated as they are more equal than others. Thus a white man demands that he is more humane than others.

Raza, the son of Hiroko and Sajjad, is further territorialized by the society for being the son of a 'hibakusha'. Hiroko, who was afraid of being characterized by the society on the basis of the bomb, never knew the reality that the legacy of fear has been moved forward to her son. The burnt shadows of Hiroko that had mentally territorialized her individuality also affected her son, Raza as society would never allow those 'charcoal birds' to fly. Raza, several times, was mentally territorialized to be a hibakusha's son. "No one will give their daughter to you in marriage unless they're desperate, Raza. You could be deformed. . . . You might have something you can pass on to your children" (Shamsie, 2009, p. 192).

This mental territorialization by society after the incident of physical territorialization created because of war, rejected Ashrafs as they were "an outsider" from the common nationality of their state, Pakistan (p. 192). They never considered Raza's family a part of their 'mohalla'. They were never intended to prolong their cartographies by intersecting with Ashrafs because they were different. Ashrafs were different in their physical cartography of past and in their mental cartography of past and in their mental cartography as well. As "national identity is a construction of reality and past..." thus they excluded Ashrafs from their collective identity (Stratigoula, 2009, p. 05). Thus "from this intersecting world Raza Konrad Ashraf was cast out" (Shamsie, 2009, p. 193). This cartographic impulsion made Hiroko to realize that the "tattoos" on her back are not going to leave her throughout her life (p. 226). Those birds on her back "were inside her now" thus if they ever left her physically, still they would not be ever leaving her psychologically (ibid). As her relation from her 'hibakusha' territories would always be remembered and choked by the people of living other cartographies around her.

The burnt shadows on the back of Hiroko are symbol of territorialization. "[S]he knew intimately the stigma of being defined by the bomb" (p. 226). Those birds always territorialized her as 'hibakusha'. She never imagined how much Raza can feel angry on his origin from bomb. "When she was pregnant with Raza—dreams angrier, more frightening... . But then Raza was born, ten fingered and ten toed,..., and she had thought he'd been spared... . She had not imagined the birds could fly outwards and enter ... Raza's heart" (ibid).

But the mental territories are easily captured by fears. Thus Hiroko's fear transferred to Raza's unconscious.

Hiroko hides the burnt shadows of her back throughout her life by thinking it a terrible thing which should remain covered. Even, her son, Raza never had a look of them despite knowing that there are some places on his mother's back which are insensitive because of bomb. But while living in America now she realizes her mistake of hiding her burns. This hiding of her burns never made her free from her status of 'hibakusha'. "It is no longer her individuality but the fact of being attacked by a bomb that defines her identity" ('ichiro Itakura, 2014). Her effort of concealing her burns only did opposite, which she least expected. Her hidden burnt shadows hide the brutality of the bomb; the cruelty of states' territorialization; the vanishing of humanity and exploitation of people in the name of nationalism. "I wish now I'd told Raza. Told everyone. Written it down and put a copy in every school, every library, every public meeting place" (Shamsie, 2009, p. 299). So that people must remember the heart-rending incident of terrorism caused by a nuclear bomb which has put humanity into question. Thus there would be no further desire in nations to be a nuclear state or to be a super-power.

Shamsie criticizes here, Americans' awful behavior on 9/11 incident. This inhuman atrocity of 9/11 led America, again, to destruct another state, Afghan. The Afghan destruction reminds the reader once again, the destruction of Japan by America. It is state's strategy to evolve a myth to unite its people on some agenda. So did America. It once again, united its nation in justifying another inhuman act of attacking Afghanistan, after its previous attack on Japan; and its financing of Muslim countries for the denouncement of Soviet Union in the Afghan territories. Their attack on humanity [9/11] led the states to have another attack on humanity [attack on Afghanistan].

In World War II "seventy-two million" died in which the deaths through nuclear bomb are in thousands which appears to Hiroko, small in number in the larger framework of war (Shamsie, 2009, p. 299). Thus Hiroko never cried about the atrocities of war to make war and her shadows, a big story for others. She wanted to avoid people's attention of her bomb-distorted body. She wanted to forget the malicious effects of war. But it was Kim, an American, who justifies the fuss which Hiroko can make on the basis of bomb that killed "[a] tiny fraction" in the World War II (ibid). "You lived it ... . Your father died in it, your fiancé died in it. There's no shame in putting all the weight in the world on that" (ibid).

Kim's suggestion also shows how Americans justified them in World War II after bombing Japan and how they are justified now on yelling on Afghanistan after 9/11 incident. What America, a state, is doing in the name of war, it is killing the people, and the world because some people also tried to kill them. State tries to put all the pressure on the people for its own destruction. States justify their relentless behavior as it is a response of the relentlessness of some other states. This behavior striates people of different states into their own cartographies. People become oppressors in the response of being victimized. The question which Hiroko poses in the response of Kim's suggestion mocks

this so called responsible behavior of powerful states. "Is that why? That's why Nagasaki was such a monstrous crime? Because it happened to me?" (Shamsie, 2009, p. 300). This is how a state can justify its bombing and its invasion in other states by instilling a cartographic thought in its people that they are justified in bombing others because they themselves were bombed. This is how humanity ends when the states justify their inhuman behavior and territorialize their people to favor their inhumanity. While following the myth of nationalism when people have to justify their state's nationality, it makes the people a "paranoid nation" (p. 305). Hiroko criticizes this cartographic behavior of people as a natural behavior of every person who is more patriotic than humane "I understand for the first time how nations can applaud when their governments drop a second nuclear bomb" (p. 370).

### 3.4 Cartographic territorialization by America, in Burnt Shadows

Americans never repented on their decision of nuclear attack on Japan. Their state has virally territorialized the mentality of its own people. It appears the end of humanity when Americans claim "bomb was a terrible thing, but it had to be done to save American live" (Shamsie, 2009, p. 63). Dropping of nuclear bomb and its aftermath show the callousness of human behavior. The way Americans justify their brutal act of dropping bomb is also horrible.

Hiroko exposes the inhumanity of territorialization. She is wonder-struck how the human beings of one state have the courage to throw the bomb to destroy the human beings of another state. She asks verily to Elizabeth, the wife of James—the colonizer, "[y]ou do that, and see what you've done, and then you do it again" (p. 100). West was enough confident in its decision of bombing Japan that after watching its inhuman act of bombing Hiroshima of Japan, it again attacked Japan after three days to enjoy another phase of human wails, deaths and illness.

After 9/11, the cartographic rule of America over Afghan war filled Afghanistan and Pakistan with weapons. Kalashnikov and AK-47 became common in Karachi as Shamsie (2010) memorizes her own childhood in her memoir 'Pop Idol' "we lived in the Kalashnikov's culture".

Thus America which has become cartographically important because its 'American dream' inspired every person of the world, now wants to be a super power. Thus it tries to help Afghan to vanish Soviet from the tussle of super power. For its own benefits it is financing Egypt to supply weapons to Afghan through the ports of Karachi, Pakistan. Pakistan is being financially supported by America as it has provided its "base" for training troops (Shamsie, 2009, p. 206). America is funding "all over the Muslim world" for 'recruits' (ibid). This is how the lust of power has let the states to depend on each other for their purposes. "... Pakistan, India and Israel working together in America's war (p. 207).

This is how states work. But the way they justify their intentions towards their nation is only possible through providing them a myth of nationalism. They conceal their secret agendas in the veil of nationalism. They prove it a

'survival of the fittest'. Thus "the nation is theorized" and the people of different religions and ideologies are gathered and united by exploiting their patriotism (McLeod, 2000, p. 103). Thus America which is "a nation of migrants" has shown their agenda of helping Afghan as to save the humanity and innocence in Afghan-like countries (Shamsie, 2009, p. 175). A certain ideology has also been instilled in Americans by their State thus they want America to be "the world's only super power" (p. 175). In Pakistan, the state justified its invasion in Afghan to save the brotherhood of "Islamization" (p. 185). This is how the states try to territorialize the ideologies of their people. Because they know that "[t]he production of a unified imaginary community can be both nationalism's greatest strength and its ultimate weakness (McLeod, 2000, p. 103). Thus they are ideologically striated which proves to be a benefit for the state. Thus rather following the globalization, people are striated to "internationalism, powered by capitalism" (Shamsie, 2009, p. 207).

Abdullah, an Afghan, criticizes the political agenda of America behind creating cartographies. He satirizes on Kim "countries like yours they always fight wars, but always somewhere else. It's why you fight more wars than anyone else; because you understand war least of all. You need to understand it better" (p. 350). America intends to create territories because it knows less about the horrors of territories. It put all extremists in the territory of Afghanistan and then left the country alone which created difficult and violent situation for Afghans but America did not care. Because "[t]he state is considered the sole source of the "right" to use violence" (Morey, 2011, p. 137). Thus America only paid attention to its own violence of abandoning Afghanistan when the Taliban violence struck to its city New York on 9/11. It is America's strategy to fight war on foreign lands which it may leave by leaving the place any time without any regret or loss. America will never fight the war on its own place because "what matters to Americans, above all, is the sanctity of American lives" (Dhume, 2009).

The border between Afghanistan and Pakistan is of great interest for Shamsie. This border is just a way to follow the tradition of the world to have borders. But nothing literal in the sense of border is present there. As Afghans can anytime cross the border of Pakistan without any hesitation and without any identification and passport, visa formalities. Raza taunts on one of the soldiers of army who stops him on border on his way from Afghanistan to Pakistan. "So you let Afghans into Pakistan without any trouble, but you stop a Pakistani who's coming home" (Shamsie, 2009, p. 263). . But this phenomenon which is supported by state is again showing state interests or state inability to control such illegal free movements. Such so called territorialization through creating border lines are ironically respected when Sajjad, the captain of Pak army and the nephew of Sajjad Ashraf, asks Raza, his cousin, to come across the Pakistan boundary rather he will be distorting the Afghan boundary as "[i]f I come towards you the Pakistan Army will have invaded Afghanistan" (ibid).

Here is what Harry, an American, finally admits after witnessing the destruction of war caused by America. "We make a desolation and call it a peace" (p. 284). This cartographic attitude of a powerful state that whatever it

will do, it will do it in the name of peace thus it will, evidently, shut the mouth of the whole world against it, needs to be changed.

The murder of Harry Burton, an American, brings Raza easily under suspicion. Raza and Harry, two friends no more were allowed to be friends in Afghanistan—maintaining ‘war on terror’. Their relation of friendship is superseded by the territorialization of cartographies to which they belong. Thus Raza is easily being victimized as a murderer by ill-intentioned Steve—another American. Raza is being territorialized as a rival of Americans which makes Raza to realize “the powerlessness of being merely Pakistani” (Shamsie, 2009, p. 314).

#### 4. Final Words:

“*Burnt Shadows* is a novel of argument” (See, 2009).

*Burnt Shadows* is a novel based on the political cartography of modern world. The characters of novel are moving in the constricted cartography of today’s world. They are sometimes static but many of the time they are moving and challenging the modern day cartography. Padma Viswanathan (2009) reviews about Shamsie, “Her gift is to show how those events, which we think of as shaping the modern political map, shaped these individuals”.

The novel moves around the cartographic compulsion on the characters given by powers. It mocks the reality that “once-colonized nations derived their national borders from the map-making of the colonial powers” (McLeod, 2000, p. 105). Hiroko and Konrad, who were waiting for the war to end, never realized that war always brings destruction for the common man. They prolonged their plan of marriage till the end of war but everything destroyed. The moment Konrad realizes that he should not wait for the ending of war to propose her, Hiroko feels immense pleasure on this unexpected proposal. While being in his arms Hiroko realizes “[t]his is what peace feels like” (Shamsie, 2009, p. 20). They did not realize their misunderstanding that war between states can never be a war between masses. War between states always has benefits and losses only for the ruling governments, on the other hand, it gives despair and unlimited deaths to its inhabitants.

The Tanaka-Ashrafs and Weiss-Burtons are two families. They are the representative of six cultures. Tanaka-Ashrafs are rich of Japanese, Indian and Pakistani culture while Weiss-Burtons coexist with German, England and American culture. Their overlap in the novel is providing a ripe experience and a challenge to hegemonic people of the society who refute multiplicities. This overlapping of cultures, languages and mutual harmony of these people show the need of emerging a globalized perspective to look at the things.

It is quite ironic of human nature to live those territories which can allow crossing the vegetables across its borders but not the human beings. Cartographic delimitations are made only for man not for nature as man is considered more dangerous or more unreliable than other things of the world. They are territorialized under certain nationalities and are not allowed to be a nomad. “Vegetables can cross the border without paperwork, so you must

become a vegetable”, Shamsie satirically puts the remark in this novel *Burnt Shadows* to mock the formalities of territorialization (Shamsie, 2009, p. 339). Shamsie satirizes the freedom with which vegetables move across borders and the pathetic situation with which human beings move across borders as “line of bodies” piled up groaning “in pain” as “the mass grave in Kosovo” on a ship in sea (p. 342).

All the humanity is meant for American as Kim never visited the countries which demanded a “visa-application” from an American (p. 346). She was an American thus “she had always taken for granted her ability to enter and exit nations at will” (ibid). Kim never has the idea how does it feel like to be a human or to be an American. A person like Abdullah who in a decade travelled once outside of New York, made Kim surprised. It reveals the inability of people like Americans “to conceive of a life without holidays and travel” (p. 347).

Cartographies are made to territorialize people to bind them physically and mentally. This binding can have some political, psychological purposes behind it. Through physical boundaries people are striated in their ideologies. This striation through creating the spirit of nationalism completes the state agenda of uniting its people that may give the powerful existence to that state. Their ideologies are time to time exploited then for the benefits of the state.

These benefits are achieved on state level or on world level. The states are used of drawing cartographies for all the people of the world. Their belonging to a state defines their ideology and define them as friend or rival for the other state. Individual identity and approach has become valueless because their state or the cartography to which they belong has become the tag of their expected behavior.

Territorialization is a wicked idea that makes the states to desire for more and more. State tries to bind its people into segmentarities thus it introduces to them the allegory of nationalism in order to bind them. But their lust for territories leaves people with the place on their body “that is neither flesh nor body” (Shamsie, 2009, p. 27). This is the reason why Shamsie declares that Hiroko is a character who “just wants history to leave her alone” (Filgate, n.d.).

People like Hiroko, struck by nuclear bomb only can experience how a bomb can be dangerous for humanity. She believes in what is bad is actually bad for all. Attitudes should be same for all people beyond the classification of nation and society. All people should be treated by all on the equal level. Hiroko’s presence in “conflict-inflicted zone” puts the light on the “human atrocities” and on “war violence” as well (Fu, Chun, 2013, p. 06). It is not states but humanity which should be saved in crucial situations. Wars should have an end now.

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#### Authors Detail:

Authors are the Lecturers in English Department of Government College University, Faisalabad, Pakistan.

#### Appendix:

1. Neo-colonialism: after the end of colonial period, physically man is free. But mentally he is still subjugated to some powers.
2. Post-colonialism: Apparently the wave is attached with the end of colonial rule, and the emergence of some new or independent countries in the result.
3. Physical Territories: Geographical Boundaries, Geographical Borders
4. Striated: lopsided, divided
5. Nationalism: The post-colonial man has tried to evade the mental colonialism by inducing the idea of nationalism in his people. Nationalism makes a man patriotic; helps him to define his loyalties.
6. Mimic man: A man who copies others. The man who does not have any personal ideas, emotions and feelings, and imitates what is expected from him.