

INTRA-NATIONAL DISPLACEMENT AND TRAUMA IN *BURNT SHADOWS* AND *BAUMGARTNER'S BOMBAY*

Javeria Arif

M. Phil. Scholar, Department of English Literature, Government College University
Faisalabad,
Punjab, Pakistan

Email: javeriaarif000@gmail.com

Laraib Zahra

Visiting Lecturer at University of Jhang, Jhang, Punjab, Pakistan

Email: laraibzahra502@gmail.com

Fahim Wakeel

Visiting Lecturer, Department of English, Government Graduate College Shujabad, Multan,
Punjab, Pakistan

Email: fahimwakeel.bsf1704042@gmail.com

Abstract

*This paper explores the themes of displacement and trauma in Kamila Shamsie's *Burnt Shadows* (2009) and Anita Desai's *Baumgartner's Bombay* (1988) through the lens of Cathy Caruth's trauma theory, as presented in book *UNCLAIMED EXPERIENCE Trauma, Narrative, and History* (1996). Both novels offer complex and meaningful stories of characters dealing with the psychic and affective consequences of historical events such as the atomic bomb in Nagasaki, the Partition of India and the effects of the Second World War. The research adopts a literary analysis to analyze how Shamsie and Desai depict trauma's fragmented and haunting narrative. This research examines how displacement and trauma have been portrayed in the two novels and contrasts and compares the characterization and narrative methods of the protagonists concerning the periods of historical background. Moreover, the research aims at discussing how such portrayals contribute to the understanding of postcolonial identity. This study advances the field of trauma by detailing how literary manifestations of trauma and nostalgia communicate and enhance the experiences in the actual world. It also enriches the research on the topic of postcolonial literature by providing a more profound analysis of how trauma and displacement are connected with hegemonic historical and cultural discourses. Eventually, the research clearly shows the importance of narrative in comprehending trauma; and simultaneously, it helps the audience to grasp the characters' dilemmas and relevance to society as a whole.*

Introduction

This research discusses the discovery of Displacement and Trauma, the psychological component of human growth and development in the anthologies of Shamsie's *Burnt Shadows* and Desai's *Baumgartner's Bombay*. Displacement and trauma are among the most vital topics in present-day literature since they capture the experiences of refugees, colonial subjects and post-war societies. The both novels are written to express the subjects above by following the lives of their main characters, in an episodic war-torn zone and evolving society respectively. By examining these novels through the lens of Cathy Caruth's trauma theory, as articulated in her seminal work *Unclaimed Experience Trauma, Narrative, and History*, it becomes possible to move beyond the initial realizations about the nature of the process of constructing trauma narratives and their reflection of historical reality and evaluation of the role of the narrative about the issues of identity and memory.

Cathy Caruth is one of the most famous theorists in the sphere of literary theory, as well as in trauma theory. She has a doctorate degree in comparative literature and has taught in different universities for instance, at Emory University and at Cornell University. The present research aims to demonstrate how Caruth's work has influenced the current ways of thinking about trauma – in literature, history and psychoanalysis. According to Cathy Caruth's theory, trauma cannot be understood in terms of its incorporation during the specific moment of occurrence of the event but occurs later in repeated forms and affects. Caruth has described trauma as a "wound of the mind" which is very difficult to address in terms of historical

narrative. This theory be best applied to Shamsie's book which features protagonists who experience deep ruptures and traumatic mental wounds as a consequence of historical calamities—the atomic bombing of Nagasaki and the violence of Partition. In *Burnt Shadows*, Shamsie follows the story of Hiroko Tanaka, a Nagasaki survivor whose life is dramatically impacted by the atomic bombing. Her further migration to India and Pakistan is also examples of the fact that one cannot escape the effects of displacement and the ongoing conflict over trying to build a new life while still being haunted by the past. Like this, *Baumgartner's Bombay* presents the biography of Hugo Baumgartner, a Jewish man who flees Nazi Germany yet experiences prejudice and exclusion in India perpetually. In both Novels, the main theme of about cyclical trauma highlighting past experience and experiences of displaced characters that are quite noticeable. This research therefore seeks to examine how Caruth's definition of trauma applies to *Burnt Shadows* and *Baumgartner's Bombay* and in particular, how Shamsie depicts the disjointed and vagueness of memories of trauma. The paper also aims to contribute to the analysis of the concept of trauma in the framework of pre and postcolonial literature and the phenomenology of its influence on people's individual and collective subjectivity.

As far as novelists are concerned, Kamila Shamsie is a popular British-Pakistani novelist who writes about the matter of identity, displacement and history. Shamsie was born on 13th August 1973 in Karachi, Pakistan. Shamsie published her first novel titled *In the City by the Sea* in the year 1998, it was shortlisted for the John Llewellyn Rhys Prize. The later works such as *Salt and Saffron* (2000), *Kartography* (2002) and *Broken Verses* (2005) place her among the important writers of the current era. Her novel *Burnt Shadows* was published in 2009 and it became very popular. It was short listed for the Orange prize for fiction and has been translated into several languages. Shamsie's novel *Home Fire* (2017) was awarded the Women's Prize for Fiction in 2017. Her writing is a combination of her Pakistani background as well as the life of a world citizen. Today she is living in London and actively participating in literary and cultural discourses with her writings and speeches.

On the other hand, Anita Desai is a distinguished novelist of India who writes deep sensitive novels which give an insight into the Indian Culture. Desai was born on June 24, 1937 in Mussoorie, India, into a family of German origin on the side of her mother and Bengali on the side of her father. Desai started writing the novels with *Cry the Peacock* in 1963 which is based on the psychological confusion of a young woman. Her novel *In Custody* published in 1984 was chosen as one of the Booker Prize contestants and was filmed. *Fasting Feasting* (1999) was another success and it was also short-listed for the Booker Prize. Overall, the writing style of the novel can be described as lyrical distinguished by Desai's ability to look into characters' psychology. Apart from novels, she has penned down short stories and children's literature with immense output for both, India and international literature. She has been a Sahitya Akademi Award winner and Padma Shri awardee. Desai is also a Fellow of the Royal Society of Literature, London. She has lived in the United States for a number of years and has been teaching at different universities while getting people and especially readers and writers touched by her deep and emotional literary works.

Subsequently, this research demonstrates how historical motifs set the tone for *Baumgartner's Bombay*, its complex character developments, and sociocultural contexts. *Burnt Shadows* contextualizes its plot in the tragic destruction of the buildings ranging from private homes to business establishments including hospitals through the bombing catastrophe in both Dar and Breyon. Hiroko Tanaka is one of the main characters of the novel who indeed lives through the bombing and the woman is depicted as a survivor of history, which propels her to India. She comes across different cultures and experiences in this case. Their story transforms into a feeling, the exploration of the life of a woman –her

uprooting, suffering, and acculturation in the latter half of the twentieth century—who just incidentally became a housewife. Besides, *Baumgartner's Bombay* by covers the upheavals of post-second World War in Europe. Baumgartner is a European Jew who flees to Bombay to get away from the atrocities of war and the nightmarish memories of the misdeeds that he is capable of. His migration to India is the starting point of the chronicles, the story revealing a turbulent adventure and cultural interactions, a quest for self, and stability and conflicts between roles, and his resettlement and acculturation to an entirely alien environment. The two characters are basically left with walking the painful realities of war, forced displacement, as well as, the conflict over how one is to create a self in new frontiers. The tragedy on the paintings and personal belongings see some of Hiroko's strength as a character and her acculturation to the complex South Asian way of life, and the nature of the woman's relations. On the other hand, Hugo Baumgartner has to face the consequences of wars and being a Jew in Europe and how he tries to find his way in the complex and transformative context of the post-colonial Bombay. The splendor of this drama is characterized by the optima of Raja, and Lila's conflict and the struggle for a place in the new world. The internal stress deriving from people's displacement and disconnection from on or their cultural identities.

Research Questions

This paper tries to address following research questions;

1. In what ways do the two texts *Burnt Shadows* and *Baumgartner's Bombay* portray displacement and trauma?
2. What role does cultural identity play in shaping psychological responses in *Burnt Shadows* and *Baumgartner's Bombay* from Cathy Caruth's viewpoint?
3. How do trauma and identity crisis intersect in *Burnt Shadows* and *Baumgartner's Bombay* by using Cathy Caruth's analytical psychology?

Literature Review

The present study of *Burnt Shadows* and Desai's *Baumgartner's Bombay* clarifies why such works are appropriate and significant today. Literature review of previous researches provides a body of knowledge which helps in finding the research gap and the interpretation of the findings of the study. In this regard this section provides a comprehensive understanding on previous researches on both novels and establish a research gap which is later fulfilled in the section of textual analysis.

Former investigations on Anita Desai's *Baumgartner's Bombay* discusses firstly, Pellicer-Ortín's (2017) article. It distinguishes that Desai's work can be taken as example of individual and combined gesture. Holocaust memories may be transferred to different traumatic events and conflicts such as the experiences described include the ones of the Partition, and British internment camps in India. He asserts, *Baumgartner's Bombay* aligns to the present trend of "historical and collective traumatic episodes within a more interrelated global context" (Ortín, 2017). This also shows a crude reality, "as people we are controlled by forces which we are unaware of once history has been determined in motion. These are the same forces that have led civilizations to perpetually rise and fall, to put it in Eliotean terms" (Ortín, 2017).

Secondly, Katharine Capshaw Smith (1997) explores this novel in her research article as an aspect that seems to make a text acutely preoccupied with the invasion of history into a persona's psyche is the exercise of power in the book. Indeed, while adverse commentary on the novel suggests no acknowledgment of Harrer, it can be affirmed that Desai borrowed from *Seven Years in Tibet* to construct Baumgartner's camp. Nevertheless, there is correspondency between many of the events in Desai's novel with Harrer's personal recitation. Indeed, the main protagonist of the book, Harrer, an Austrian mountaineer who

really did have a conversation with the aboriginal Penan prisoner named Baumgartner or “Freedom” and the mysterious “Hüber,” who describes his confinement behind bars, is not imaginary at all. Sarcastically, Desai winks at the intertextuality when at the very end of her narrative, a former captive whose name is not released grumbles to Baumgartner: “Did you know that the man who escaped, that fellow Hüber, he wrote a book about the whole experience? But, Hugo, it must be read—a man we knew, shared the camp with, he goes and writes a book about it—is it not fantastic?” (Desai, 1988, p.198).

Thirdly, Tony Simoes Da Silva (1997) argued in his article on *Baumgartner’s Bombay* and pointed out that the postcolonial writer at times not only peeps over the shoulder of the colonized subjects of his or her novel but, feeling the pressure of those acrobatics perhaps a bit strenuous, just decides to lift the texts right out from under them. Why bother to listen when you can just create or ‘fiction’ it? In *Baumgartner’s Bombay*, Desai thus presents the “ensemble of texts” of Indian culture as one in which, while being rewritten, itself also becomes the ground on which it is written. Baumgartner’s Bombay can therefore be read as quintessentially “universal” in its analysis of Baumgartner’s quest for his “solitary being” (Da Silva, 1997). He asserts, it can be concluded that *Baumgartner’s Bombay* is in India but not of India, Indian yet not Indian. “The larger question that arises from such representations is whose Bombay is it? I wonder if the Bombay that is featured in *Baumgartner’s Bombay* is really the property of Hugo Baumgartner or is actually the ownership belongs to the Indians we see in the background” (Da Silva, 1997).

Furthermore, earlier investigations on *Burnt Shadows* reveals Pakistan cannot be viewed through a binocular because whatever is going in this country is because of this happening Afghanistan, U. S, India or any universal country. According to her, this is the only reason that made her to focus the large global historical social and political issues regarding the regions of south Asia particularly Pakistan and west. In another interview, Shamsie expresses her deep concern when she says that, “There’s so much that hasn’t been written, whether it’s the 71’s war, the nuclear tests, or what happened in Karachi in the 90’s, the Baluchistan stuff which no one has touched yet” (Cilano, 2007, p. 157). She agrees to the fact that though due to low literacy rate the readers Thus, since postmodernism is an offspring of modernism, it also does display.

Besides, Harleen Singh (2012) presents Shamsie’s narrative, spanning geographically and chronologically. She asserts, that “the storyline in the novel moves from Japan just before the bombing of Nagasaki, through India on the eve of independence and partition, in Pakistan where military dictators ruled and CIA was active, to America end Afghanistan in the war on terror” (Singh, 2012, p. 1). Here, both imperial Japan and England, post-colonial India and Pakistan, Americans of the neocolonial period, and a Talibanized Afghanistan are painted as performers of acts of violence and gross injustice. What is missing perhaps from Shamsie’s novel is “a viable political entity that is not somehow compromised by these histories (Singh, 2012, p. 9). Also, history is neither rhetorical nor literary but “rather a set of material and political conditions under which the individual labors for meaning” (Singh, 2012).

In addition, Nutan Sarkar and Seshadry Sarkar (2020) analyze the element of intertextuality in the novel. This study concentrates on the use of intertextuality and Shamsie’s utter utilization of the concept in the post-colonial context. We are able to identify a writing of the Foster’s novel in Shamsie’s novel. Analyzing the novel *A Passage to India* by E. M. Forster it is possible to point out that the author does not speak about the Indian and India in the best way. Thus, it is proved that “he signs up positive touch to the action of the Englishmen or related to them. Shamsie does it all over again and again while editing Urdu journalistic prose” (Sarkar & Sarkar, 2020). She offers the case of new opening. It is necessary to underline that she reconstructs the characters talking that concerned the planned trip to some

native place, the accusation in, and the rupture of the relations and the widely-known reconciling scene. While Forster mainly focuses on colonizers perspective and for the colonized, “he only dwells on the stereotypes, Shamsie presents the novel with the colonized perspective” (Sarkar & Sarkar, 2020).

In addition, Daniela Vitolo (2016) discusses the performance of identity in *Burnt Shadows*. The article reveals the “processes of identity construction in the context of the *Burnt Shadows* stressing on the performative connection between agency and identity” (Vitolo, 2016, p. 3). The researcher investigates how the relevant political events can be linked with the dynamics of identity formation process while it is in the transnational context. In the same way, the paper demonstrates in the novel such events may turn into a motivation to perform the process of identity construction, which denies certain social norms and values regarding race, gender or religion, “while developing critical attitudes towards nationalistic ideas of national belonging” (Vitolo, 2016, p. 11). Through such a discursive practice, “the protagonist questions both social norms and nationalistic ideas” (Vitolo, 2016).

Pascal Zinck (2010) discusses the context of this fugitive key and analyze the themes of fragmentation and the question of identity within the politically charged spaces of Shamsie’s *Burnt Shadows*. He asserts that, according to Tomlinson (1991) Globalization is the new world order and it has come at a time when the United States of America’s imperialism is unmistakable— “an imperialism that has been supported by the unilateralism of the country as well as cultural imperialism” (Zinck, 2010). Shamsie analyses these conflicts together with the thematic problems of the homeland and the identity which became more acute in the context of 9/11 and the “War on Terror” discourse. Like Hamid’s *Reluctant Fundamentalist*, *Burnt Shadows* offers an insight into Islamic terrorism, “not perceived as merely a response to Islamophobia, but as a reaction to and a by-product of cultural globalization” (Zinck, 2010). Clearly with its indictment of the post 9/11 discourse which frames Muslims, “*Burnt Shadows* belongs to the asylum seekers as agents of global terror” (Zinck, 2010).

Adriana Kiczkowski (2016) analyzed in his research that terrorism is a global issue that has been in existence before 9/11. After these events, terrorist novels are manifesting new directions in the areas of the fantastic and in literary and cultural analysis. Researcher suggested the term ‘glocalization novels’ as a theory that “allows for the introduction of the likelihoods of narrative variables about terrorism in the globalized society” (Kiczkowski, 2016). In novel, the notion of glocalization appears to articulate general tendencies with global impact; “the Nuclear Bomb, the Cold War, North American neo-colonialism in Southeast Asia, global terrorism, etc.” (Kiczkowski, 2016). The different characters in this work are telling stories which are important for adding more shades and layers to the memory of a society, giving it multiple nuances and “reinterpretations which are indispensable for crossing territories of violence and terror” (Kiczkowski, 2016).

Ayesha Ashraf and Munawar Iqbal Ahmad (1991) focus on the postmodern treatment of master narratives in two novels to wit *Burnt Shadows*. Researchers assert that, in *Burnt Shadows* the author has presented the actual historical breakthroughs of different regions in one novel. Shamsie is quite sensitive toward the fact that novel has nothing to do with reality. Speaking in an interview she asserts that although a novel “is an object, a piece of art but, conversely, it is a piece of art that exists in a context of consequence” (Cilano, 2007, p. 160). Further, they assume *Burnt Shadows* as a postmodern fiction which challenges the authority of science that, in the modern era, “it is there to decide when and where one is going to die” (Ashraf & Ahmad, 1991).

All the literature and researches discussed above states that there remains a notable gap in the comparative analysis of these themes in Kamila Shamsie’s *Burnt Shadows* and Anita Desai’s *Baumgartner’s Bombay* through the lens of Cathy Caruth’s trauma theory as articulated in

Unclaimed Experience: Trauma, Narrative, and History (1996). Currently, there is limited literature on comparative analysis of how Shamsie and Desai use and manipulate fragmentation of narratives, memory and representation of trauma, to present multiple facets of postcolonial subjects and historical traumas persistently affecting the individuals. Moreover, the current scholarship lacks in paying attention to the ways in which Caruth's theories enable the analysis of the interplays between trauma and displacement in literature with relation to postcolonial subjectivity and the colonial continued impacts of hegemonic historical and cultural scripts. This paper seeks to fill these gaps. This research then compares *Burnt Shadows* and *Baumgartner's Bombay* which involves analyzing how Shamsie and Desai explore the futuristic shape shifting and haunting aspect of trauma in their respective novels.

Theoretical Considerations

The research method for this study is qualitative. Attention is given to key themes, the techniques of narration, character evolution and portrayals of displacement and trauma in Shamsie's *Burnt Shadows* and in Desai's *Baumgartner Bombay*. The main theory that guides the analysis is Cathy Caruth's trauma theory formulated in *Unclaimed Experience: Trauma, Narrative, and History*. According to her, it is via the understanding of trauma that a new epistemology is created that allows the emergence of history where comprehension in the literal sense of the word might not be possible. Caruth examines the relation of the texts within psychoanalysis, literature and literary theory to the narrative of trauma. This was so, and when *Unclaimed Experience* was first appearing, 'trauma studies' did not exist as a declared discipline. In her newly added endnotes, Caruth avoids identifying her field of study as 'trauma studies' and says that the particular phrasing "has the disadvantage of domesticating the concept of 'trauma' and reducing it to a potential script which partially robs it of its unexpectedness and its literary aspect" (Caruth, 1996, p. 174). Caruth's crucial and contemporarily resonant question for the experience of trauma is posed in her introduction: 'Is trauma the possibility of the meeting with death or is it the condition of having survived?' (Caruth, 1996, p.7). Caruth responds to this question by way of a concept of 'double telling', which is a to and fro movement between the 'crisis of death' and the 'correlative crisis of life' (Caruth, 1996, p. 7); or again, a face-to-face encounter with death and then survival. Caruth states, 'thus, trauma is the response to an event that targets a subject, who is at the same time devastated by the event and does not experience it as it occurs, but only after the fact' (Caruth, 1996, p. 4).

Caruth avers that traumatization occurs when people develop repetitive images which impinge on the teller's process of weaving a coherent explanation. Instead, "it is an event which is repeated, which insists upon being recognized in its repetition, and which forcefully summons the spectator in order to testify to the event that has not been experienced" (Caruth, 1996, p. 11). Caruth also pays much attention to the use of language in works dealing with trauma and the processing of trauma. She claims that "work of trauma is exactly the work of narrating; it is recounting the event that is 'recollected' only in time" (Caruth, 1996, p. 5). Caruth also makes use of trauma's relation to history and culture in her theory as well. It is thus important to note that "trauma is not an individual issue but systematized of a historical process" (Jarry & Stanley, 2013). In the conception of trauma, one needs to view what happens in the past and influence the impacts and personal stories. Caruth notes that 'trauma cannot be regarded only as a psychological and a specific subject's occurrence but as a historicized event that affects and is affected by the historical' (Caruth 1996, p. 13). Caruth then formulated this element of trauma theory where historical contexts were used when handling relativism criticisms. Thus, Caruth describes the type of history that is not reducible

to linear empiricism, but can be apprehended through observation of delayed responses and “other intrusive phenomena” (Caruth, 1996, p. 60).

Caruth’s statement stands, that history can arise where immediate understanding cannot be experienced, partly because of the temporal delay in the understanding: instead, the children must rely on their stock of the memories that are beamed down to them by family and relatives, as well as the official histories that are available to them inside an organizational entity that acts as a museum. As in these lines;

“Between what occurs as if by chance, when everybody is asleep— the candle that overturns and the sheets that catch fire, the meaningless event, the accident, the piece of bad luck—and the poignancy, however veiled, in the words Father, don’t you see I’m burning—there is the same relation to what we were dealing with in repetition. It is what, for us, is represented in the term neurosis of destiny or neurosis of failure” (69).

Cathy finish by circling back to the beginning of his presentation, on testimony and memory, of using literature to trace trauma: where if comprehending a traumatic event is an endeavor to turning to the histories and memories concerning that event this is a history that is therefore always told through half-products and narrated through other people. Does this pay enough justice to the troubling source it stems from? Does this further implication of others in the act allow for the witnessing of the traumatic memory and if so, for what purpose? Must the person undergo a traumatic experience in order to have justice done to him/her? In other words, is it impossible to move toward justice without admitting the memory? Is it necessary for a victim to come to court to say that “this happened” before remedy is provided? What it says about systems of justice that looks the other way on acts of trauma inflicting if the victim does not report and say, ‘this has happened to me’ knowing fully well the relativity of language? In other words, is it possible to think of a way to respond to injustice and trauma that does not involve the paradigms that we are currently restricted by? Caruth illustrates the process of identifying trauma through literature, but are there comprehensible other ways of identifying trauma that do not include speaking? (Caruth, 1996, p. 127). Trauma continues to reoccurs in people’s lives as they cannot escape their traumatic histories. Articulates Caruth, “The concept of repeated, concerned Freud the manner in which traumatized individuals cannot merely recall an event but also stage it, thus violating the pleasure principle” (Caruth, 1996, p. 80). Caruth then expands, “Freud’s investigation of the trauma of the emergence of the monotheistic scriptures exemplifies how history forms the people’s memory and identity and shapes the culture (Caruth, 1996, p. 91). Also, Caruth notes that “traumatic memory is not easily incorporated into an individual’s account of their life; on the contrary, it is constantly re-lived” (Caruth, 1996, p. 91). As a result, applying this framework can be quite efficient when it comes to the subjects of displacement and trauma in two novels. Thus, analyzing the novels through the prism of Cathy Caruth’s trauma theory uncovers how the authors represent the belated and cumulative aspects of trauma and the rhetorical approaches used to articulate it. The study is expected to contribute to the analysis of how trauma and displacement are constructed in the aforementioned literary works and their respective implications concerning postcolonial identity and the process of mnemonic functioning.

Data Analysis

Burnt Shadows and *Baumgartner’s Bombay* by Kamila Shamsie and Anita Desai respectively are two novels which has issues of displacement and trauma that are well elucidated by the characters and the various techniques employed in their workings.

Portrayal of Displacement and Trauma in *Burnt Shadows* and *Baumgartner’s Bombay*

In both novels there are evoking the society and the problem of people’s actions in the background of historical events and war and the internal struggle which people go through in order to find their place in the world. Historical Trauma and Displacement are the central plot

of Shamsie's novel which starts with the atomic bombing of Nagasaki through which the life of the main female character; Hiroko Tanaka is transformed in this novel. The trauma of this event and the subsequent displacement are vividly described. As, "God has killed the world many times over and brought it again into being many times over, but this was something different, this was the final annihilation" (Shamsie, p. 7). Caruth speaks of trauma as the phenomenon that distorts time, and which is accompanied by the breakdown of a narrative. In *Burnt Shadows*, the atomic bombing of Nagasaki is an event that shatters Hiroko Tanaka's life, leaving her with a sense of irreversible rupture: In *Burnt Shadows*, the atomic bombing of Nagasaki is an event that shatters Hiroko Tanaka's life, leaving her with a sense of irreversible rupture, "civilisation died many times over and re-emerged many a time; but this was not like any of the earlier instances" (Shamsie, 2009, p. 7). This quote depicts the terrible rupture of Hiroko's experience, which in the framework of Caruth's view, comes as a break in the life of the survivor.

Researcher point out that Hiroko's migration begins in Japan, then moves to India, then Pakistan, and finally the United States—each time she loses her place in the world and her name. As in the line, "Until now I used to think that some void has to be occupied, and that void was my homeland to be occupied by this [something else], but it is only a space that I have to live with now" (Shamsie, 2009, p. 194). This novel does a great job of illustrating the concept of generational trauma. This is evident in the complex relationships between Hiroko, her son, and other characters. One has to go to the extent of arguing that the ghosts of the past will continue to torture the present, and the unspoken grief and losses result in a silence that chokes.

On the other hand, *Baumgartner's Bombay* is the life story of Hugo Baumgartner who was a Jewish refugee in India describes the theme of displacement and loss which is manifested in loss of identity, home and belonging as a result of the war. Over the years he experienced what he considered dislocation as something that was felt in the soles of the feet; "it was something like an itch that could not be scratched and something that made the ground always seem to be shifting and unstable" (Desai, 1988, p. 45). Caruth specifically underlines trauma as unrecognizable and thus remains with people as a form of haunting. Hiroko's displacements from Japan to India, Pakistan, and the United States reflect this ongoing struggle to reconcile her fragmented identity, "Finally, I understood I was not missing 'something,' I was only missing a place and when a person's missing a place he learns to live with the hollow it has left behind" (Shamsie, 2009, 194). Such a perspective of an empty place that cannot be filled reflects Caruth's opinion on trauma as something that marks the subject and does not fade away.

Trauma theory focuses on the inexplicable and constantly recurring traumatic event and its continuous impact on individuals' lives. Hiroko's interactions with her son and other characters reveal how the legacy of trauma continues to affect subsequent generations, "The ghosts of the past won't stop haunting the present. And the unspoken grieves and losses create a silence that stifles and suffocates" (Shamsie, 2009, p. 310). Trauma as a form of suffering is also a process that is felt within and beyond the self across family and society. Explorations in memory postulate that trauma is always experienced as a state of bleak displacement. Hugo Baumgartner's refugee experience in India epitomizes this dislocation. Unfortunately, the loss of his roots, or the lack of belonging in the new world made him feel uncomfortable; it was as if the skin on his feet was slowly being peeled off an onion and there was no stopping it, "He felt the dislocation as a physical discomfort, an itch that would not go away, as if the very ground under his feet was always shifting, always uncertain" (Desai, 1988, p.73) Baumgartner's general feeling of discomfort could point to the fact that Caruth locates trauma at the moment when the survivor feels disoriented and out of place.

Baumgartner's struggle with his identity in a foreign land highlight this crisis: Such is the ambivalent nature of MURLIDHAR, "He was neither here nor there, neither German nor Indian, but something in between, something undefined and unrecognized" (Desai, 1988, p. 120). This portrayal of Baumgartner's state can be likened to Caruth's notion of trauma which puts one in a state of the-betweenness that cannot be easily categorized.

The current research indicates the phenomenon of trauma as "the experience of trauma is an overwhelming experience of sudden or catastrophic events, in which the response to the event occurs in the often uncontrolled, repetitive appearance of hallucinations and other intrusive phenomena" (Caruth, 1996, p. 11). Hiroko Tanaka's experience of the atomic bombing of Nagasaki exemplifies this disruption, "end of the world or; the apocalypse has occurred several times, and started several times as well; but this one is different, this is the end of the world" (Shamsie, 2009, p. 9). Thus, Caruth's words relates to this, "to be traumatized is precisely to be possessed by an image or event" (Caruth, 1996, p. 4). This is reflected in Hiroko's enduring sense of absence and loss, "for so long I thought the absence of my homeland was a space that needed to be filled with something else, but now I know it's just a space, an absence I have to live with" (Shamsie, 2009, p. 19). Further, Hugo Baumgartner's sense of dislocation is palpable: Unfortunately, the desire for change clashes with cultural norms, leaving the protagonist overwhelmed; he feels the dislocation as the physical discomfort, the itch that does not heal at all, the ground that is always shifting, and uncertain below his feet. Caruth assert that traumatic memories enter into consciousness in a fragmented and intrusive way, "instead of being forgotten in the formation of defenses, the trauma is delayed as the period in which the subject is carried beyond the first moment of the shock" (Caruth, 1996, p. 61). Baumgartner is haunted by his past in Germany, "the past was a burden that he could not escape, no how much so ever he tried it was just like a chain around his neck" (Desai, 1988, p. 73). Baumgartner's struggle with his identity in India underscores this crisis: "He was a kind of a man who belonged to no place, who could not claim the rich German heritage any more than an Indian native, a man who was in between, indescribable and invisible" (Desai, 1988, p. 120). Besides, Hiroko's narration is incomplete and disintegrated, which points to the fact that she still suffers from post-traumatic stress. There are interactions between personal and historical Trauma. It can thus be seen in *Burnt Shadows* that Hiroko's suffering is the sequel of the use of atomic bombs during the Second World War and the later Indian partition. For instance, in how her tragedies are contingent upon the type of displacements millions of individuals undergo during those historical epochs. Caruth asserts that "trauma is not only the result of destruction, but is in some ways, the very mystery of survival" (Caruth 1996, p. 58) tinged in Hiroko.

Other characters include Sajjad Ashraf, Hiroko's Husband, and Konrad Weiss; the relations between Hiroko and these characters show how the collective past cum shared and personal experiences contribute to coming up with a common memory base full of trauma. Erasure of home is repeatedly established by protagonists; Baumgartner's dislocated existence in Bombay further prolongs the repercussions of displacement. Besides, Desai shows Baumgartner's trauma through his daily perception of being an outcast and his ultimately failed attempts at finding a home. Here, Caruth underscores that trauma implies a physiological as well as a moral crisis. This is evident in Baumgartner's uncertain identity and moral challenges. Further, Baumgartner's memories are fragmented and it has elements of post-traumatic disorder, as in the case of Hiroko. By demonstrating these scenes, Desai effectively creates a sense of how Baumgartner's past keeps on reemerging in his present, thus denying him of the opportunity to move on in his newly built life in India. This accustoms with Caruth's point that trauma survivors are 'haunted' by an image or event that they cannot understand (Caruth, 1996, p.4).

Comparison of *Burnt Shadows* and *Baumgartner's Bombay*

Hiroko illustrates a signification of the protagonist's culture and national uncertainty throughout her desire to belong while Baumgartner's fluid state in Bombay is a manifestation of his uncertain past and place between two worlds. Therefore, Shamsie and Desai employ fragmentation primarily as a technique imitating the condition of traumatized subjects. This technique resonates with Caruth's notion that trauma cannot be represented; it has to be told in fragmented and non-linear discourse. Having put their male characters into the breakdown of significant historical events, both authors support Caruth's idea that trauma is tightly linked with history. The suffering of Hiroko and Baumgartner is intensified by the historical circumstances of their lives and this aspect is proof that several individuals are victims of historical trauma. Additionally, by Sigmund Freud's concept of Trauma from this site it can be seen that Hiroko Tanaka has aspects of Freud's early work on trauma specifically, repression and return of the repressed. Freud stated that any traumatic events occurring in a person's life are never forgotten but simply appear as a symptom, manifests in one's dreams or appears in terms of behaviors. He asserts, "The repressed memory... returns... as a symptom" (Freud, 1920). In *Burnt Shadows*, Hiroko's nightmares and occasional feeling of déjà vu are Freudian manifestation of the return of the repressed. The horrifying experience of the atomic bombing manifests itself in her life when she is married and working, and interferes with her ability to truly love and define herself. In *Burnt Shadows* got many instances elaborating on the world ending and starting from beginning, but she made the clearest distinction here, "The world had ended many times and begun again many times; but this was different. This was the world ending for the last time" (Shamsie 2009, p. 7). Hiroko's nightmares are recurrent which part of Freud's theory are on the return of the repressed.

Hiroko Tanaka and Hugo Baumgartner as victim of Trauma and Displacement

Japan's atomic bombing especially the Nagasaki bombing shapes Hiroko's life closely and becomes the major impetus for her displacement. The death of her family and the burning of her home make her experience memories that destroy her self-configuration. Psychological Consequences are evident in Hiroko in particular has post-traumatic stress disorder evident in episodes of hallucinations and difficulty in integrating into the new society. It is also important to note that her trauma is dated to World War II as well as the Partition of India. As in this, "The world had ended many times and begun again many times; but this was different. This was the world ending for the last time" (Shamsie, 2009, p. 7).

On the other hand, Hugo, the central character of the novel, has post-war psychological trauma due to the fact he is a Jewish boy who escaped the holocaust. His memory of persecution/loss defined him and affects his interpersonal relating in India where he has a chance to start over. Baumgartner struggles with a sense of loneliness and the inability to belong to any community, which finds its expression in the main character's tendency to reminisce. He has a conflicted personality mixed between being German and living in Bombay. "He felt the dislocation as a physical discomfort, an itch that would not go away" (Desai, 1988, p. 50). While perused the novel Hiroko is depicted to travel from Japan to India and to United States which makes the theme of the movie to be an aspect of cultural displacement. She gets into various societies, but in all of them, she appears to be somewhat of a stranger. Belongingness is essentially pervasive in Hiroko's character development. She tries to establish a new existence in the midst of suffering from memory and the culture that seeks to control her. She says, "I used to believe that the void my country left behind was something that had to be replaced by something else, something different, but now I realize that it is just a Void I have to survive" (Shamsie, 2009, p 194).

Moreover, by looking at the life of Baumgartner in Bombay one cannot but mention the aspect of social prejudice that hinders him from being fully accepted as a part of the society. The main conflict is being a refugee Saint, so that the sense of community loss deepens. While an aspect of this novel that parallels Hiroko's need for acknowledgement, Baumgartner also desires to belong but is trapped between the two worlds. His memories of Germany still torture him and he is torn in his mind as to what he wants for himself and his place in society. "He was in two places at once, and in neither place, for as a German he was no Indian, and as an Indian he was no German, yet he was both" (Desai, 1988, p. 97). Thus, Hiroko's childhood impacts her interactions with other characters. Her relationship with such characters as Sajjad and Konrad shows that the girl is unable to establish meaningful contacts because of traumatic experience. However, it is necessary to say that Hiroko is a brave woman and despite all her trauma she can love, and she did it more than once—she loved Sajjad. This relationship shows that she is not immune to desire and her ability to reconcile new friendships with her past desires and traumas. Shamsie goes further to pinpoint that, "It is the things which are not said, the gestures not noticed, that are most potent" (Shamsie, 2009, p 264). Thus, the trauma which takes place in the character of Baumgartner results in his inability to establish companionship with the people around him. His social relationships described especially between male characters are shallow because he struggles with his history. Still, he dissipates from local people and other foreigners, but due to his loneliness, it is hard for Baumgartner to make friends. "It is essential to remember that the past in the psychological sense often becomes a burden thus the phrase 'the past was a dead weight, a millstone around his neck that he could not shake off' (Desai, 1988, p. 73).

After a thorough comparison researcher asserts that Hiroko Tanaka and Hugo Baumgartner are strong symbols of trauma and displacement from the points of view of the given themes. They are the true stories of human histories of war, war's effects on individuals, and people's quest for identity and community in the world after trauma. Hiroko's desire to tell her story and hopefully seek catharsis through pro-relationship contact while Baumgartner is lonely and reminiscing about the past, which is two reactions to a similar displacement and loss. Both characters' stories give attention to the difficulties of the world that has had violence in its background and included personal pain into its fabric.

Cultural Identity in *Burnt Shadows* and *Baumgartner's Bombay*

Cultural Identity acts as a framework for understanding Trauma. Caruth believes that trauma always occurs in someone's lifetime and this totally interferes with the life of the person making him or her to lose touch with his or her culture. Whenever the situation results in trauma, people may experience dealing with the self within cultural frameworks. Caruth says, "trauma is not an event; it is a tearing apart of the social fabric and of identity" (Caruth, 1996, p. 4). For example, in Hiroko Tanaka loses her simple cultural identity as a Japanese woman in the face of displacement. Her identity is also formed by the trauma, which characterizes her attempts at finding her place in different cultural environments as she travels to India and then the United States. This cultural transformation contributes to an internal conflict since she is torn between her Japanese background and the surroundings. As in the line, "the world had ended many times and begun again many times; but this was different. This was the world ending for the last time" (Shamsie, 2009, p. 37).

It is evident that cultural displacement makes the psychological impact of trauma worse. This results in an experience of culture shock, displacement, confusion and generally, an individual feels cut off from their culture and as a result, may develop a distorted part of their personality. Caruth asserts, "witnessing trauma as a form of reclaiming identity yet it is accompanied by horror of the loss" (Caruth, 1996, p. 11). Hiroko's psychological responses to displacement are evident through her attempts to regain her identity the notion of which

had been erased through displacement. As one can see, his communication in Bombay only strengthens the conflict of his Jewishness within a refugee's body. His psychological reactions: from the desire for the past cultural identity to desperation prove the crucial significance of cultural loss in his life. Thus, the narrator and the protagonist express, "The world had ended many times and begun again many times; but this was different. This was the world ending for the last time" (Shamsie, 2009, p. 7).

In this quote there is a clear example of how the events and plane crash in particular left their toll on Hiroko's mind and personality. This has an implication of the existence of trauma as a break that disrupts continuity and the past chases her in the present. They want her to cross the cultural borders but at the same time they bring back memories of her past life, thus she struggles to live in a foreign culture. Similarly, "for so long I felt that this gap, the absence of home, was something that one simply had to replace with something else; a space one had to learn to live within" (Shamsie, 2009, p. 194). Here, Hiroko gives a meaning to displacement not as a lack, an emptiness that can be filled with something or other, but as the presence of absence. Caruth has exhaustively brought a notion of trauma where memory is very vital when it comes to dealing with loss. This quote is illustrative of the fact that Hiroko's cultural identity is formed from a history of dislocation and PTSD. Her confession of this void is a manifestation of her psychological turmoil of representative Japanese identity vis-a-vis new realities of being in India later in the United States. This feeling of coexistence with lack relates to the paper's description of a loss of culture, suggesting that the experience of trauma complicates identity. On the other hand, in *Baumgartner's Bombay*, "He felt the dislocation as a physical discomfort, an itch that would not go away, as if the very ground under his feet was always shifting, always uncertain" (Desai, 1988, p. 36).

At another instance "the past was a dead weight a millstone around his neck that he could not shake off no how far he ran" (Desai, 1988, p. 73). This quote depicts some of the conflicts that Baumgartner is trying to deal with throughout the movie and this is seen through the quotes as he struggles to come to terms with his past. Trauma is discontinuous and revealed in the haunting, which one cannot easily elude. The sense of the 'dead weight' shows that his past failed experience follows him in his present life. This burden is a source of suffering that makes it difficult for the film's protagonist to become an accepted member of the Indian society and to feel that he belongs there. In light of the above arguments, it can be said that the problem of trying to escape one's past is rich in the representation of trauma as a force that shapes one's self and cultural identity in the new environment, or in the case of Baumgartner, it hampers the potential of constructive change.

Psychological Misconstructions Resulting from Personal Trauma/Displacement

Trauma and Psychological Response play a crucial role in Hiroko's character. It evokes the themes for and after the atomic bombing of Nagasaki. It is not a single incident that impacts her life but the consequences of that trauma, which are social, personal and cultural. Caruth mentioned that trauma may lead to the disruption of the personality, which is quite typical for the described character, as she felt guilty for being alive while so many others did not survive. Although, Hiroko is physically separated from her Japanese culture, she spiritually tries to remain a Japanese woman following traditions and recalling Japanese memories of her home and family. She needs the connection to the past to establish her identity indeed. The line from the novel "for so long I thought the absence of my homeland was a space that needed to be filled with something else, but now I know it's just a space, an absence I have to live with" (Shamsie, 2009, p. 194) reveals her understanding that the absence is part of her identity.

On the other hand, in Hugo Baumgartner, trauma and psychological response are evident that Hugo's character is significantly affected by psychological traumas and obstacles stemming

from him being a Jewish boy who escaped the holocaust. Baumgartner undergoes severe traumatic experience and this results to severe symptoms of anomy and disembodiment. The metonymic quote which states, “He felt the dislocation as physical discomfort, an itch that would not go away’ (Desai, 1988, p. 45) shows his continued state of restlessness. Such feelings are indicative of the main character’s psychological conflict over identity in a new culture and recovery from past abuse. The memories of his life in Germany are still fresh and painful for Hugo therefore he is constantly reminded of the loss he made. This internal conflict is portrayed by his desire to be back in his homeland but at the same time he has to stay in Bombay, the new land he got. Cultural conflict is a main part of Hugo’s personality, which is developed around his position of Jewish refugee in a new country. Hence, the transformation of Baumgartner from one who feels German yet is an outsider, to one who feels Indian yet is also an intruder, forms the crux of cultural marginality. The main character of the film is shown to have a kind of split personality, or at least an inner conflict, as he struggles to come to terms with the antithesis of his previous and current self. Nostalgically, another quote states that the man was “neither German, nor Indian, but something between the two, something than which there is no identity” (Desai, 1988, p. 120).

Religiosity is vital in understanding Hugo’s awareness as well. And this comes as no surprise due to the fact that Hugo is Jewish. The suffering and the losing experienced by him create social relations in Bombay causing a feeling of rejection. This paper also portrays his failed efforts of trying to fit in the society so as to get some form of fellowship and comprehension and the fact that he feels ignored by society. Consequently, memory also has a critical influence on Hugo’s actions and his or her psychological outcomes of traumatization. Since Hugo is unable to forget things that have happened to him in the past, he constantly relives his abuse and thus his isolation is justified. Caruth’s notion pertains to that of how trauma interferes with the proper experience of time, and this is best manifested in Hugo when he is torn between the past and present and cannot give himself over to the latter. Hugo’s internal processes can be placed under the category of stories that help him address the traumatic aspect of his past. However, his inability to claim and explain his experiences demonstrates how trauma complicates the processes of making comprehensible stories. It is rather layered and fragmented and it perfectly fits to Caruth’s approach pointing to the fact that trauma disrupts the subject’s experience of reality.

Intersection of Trauma and Identity Crisis in *Burnt Shadows* and *Baumgartner’s Bombay*

Trauma and Identity crisis co-occur in *Burnt Shadows* and *Baumgartner’s Bombay*. Caruth’s trauma theory states that trauma interrupts experience and memory, and thus, gives rise to that fragmented self. The actual happening of the traumatic events leaves the individual with gaps, thereby making them relive or recall the event as time present, which alters the self and the cultural code. This section aims at discussing the psychological aspects of trauma and identity crisis on the characters. The initial tragedy of Hiroko Tanaka results in the death of her family and fiancé. This event causes a serious disruption in the continuous fabric of her life and she experiences loss and fragmentation throughout the remainder of the text. As we know the world turned black and white many a time only to emerge into color and start over again many a time but what Shamsie wrote was different, “The world had ended many times and begun again many times; but this was different. This was the world ending for the last time” (Shamsie, 2009, p. 7).

This excerpt is quite expressive of the catastrophic break in Hiroko’s life. Caruth also states that such a radical disruption breaks the chain of experience. Therefore, Hiroko is in a constant state of crisis regarding her identity. Thus, Hiroko finally remains in the United

States but all the time she has to overcome the major conflict which implies the necessity to combine the traumatic past with the contemporary personality. Successive locations are always problematic for her because they challenge her to redefine who she is. “For so long I thought the absence of my homeland was a space that needed to be filled with something else, but now I know it’s just a space an absence I have to live with” (Shamsie, 2009, p. 194). Cultural Identity and Adaptation’s elements are also the roots of transformation of Hiroko’s cultural identity originated by the trauma and displacement. Thus, her act of crossing from one culture to another is her effort to attempt to rebuild her shattered persona. “This is not the language of my childhood, but it is the language of my future” (Shamsie, 2009, p. 267). When Hiroko at long last accepts a new language and Hideo’s support of her endeavor demonstrates her effort to alter and rebuild her identity following trauma.

On the other hand, Hugo Baumgartner is an exploration of Trauma and identity conflict where Trauma acts as stigma and as a way of remembering. It is as a result of using the experiences of Hugo Baumgartner as a Jewish refugee who fled the holocaust that the audience sees the roots of trauma. His past is always with him which makes him to feel like he does not belong anywhere or who he really is. Text says, “he sensed the displacement as a form of restlessness—a rash which cannot be scratched—an unstable foundation on which he was to live his life—the ground beneath is feet was always subtly shifting—always uncertain” (Desai, 1988, p. 45).

This physical displacement serves also as the symbol of psychological trauma of the main character and his change of identity. Caruth, following these authors, has described trauma as a return of the past that continues to interfere in the present and thus creates a permanent crisis. Using the rhetorical questions throughout the essay “The Call of the Wild”, Jack London successfully focuses the reader’s attention on the concepts of alienation and fragmented identity. However, due to his crushed spirit and inability to accept his past in the present, especially in Bombay, Hugo is alienated. Even his Jewishness which has been formed in the atmosphere of the European concentration camps remains another because of his isolation. Therefore, the past as a burden was oppressive to Kamal, rendering him incapable of leaving that weight behind no matter how far he attempted to run, “The past was a dead weight, a millstone around his neck that he could not shake off, no matter how far he ran” (Desai, 1988, p. 73). The metaphor of the “dead weight” describes again the persistence of the traumatic past as part of the self which prevents Hugo from living his present. Caruth’s theory links when trauma is not fully addressed then it leads to a shattered self-image.

Perhaps, Hugo’s desire for his previous life in Germany well explains his confusion and the resulting Identity crisis. Recalling his previous life continually ensures that he remains aware of his losses, which makes it difficult for him to build a stable and new life in Bombay. A citation from the text is, “He was in both world—or in neither The German world and the Indian world have not quite taken him up, have not made a place for this assimilation of self between those two worlds—this in between figure is indescribable” (Desai, 1988, p. 120). This quote sums up Hugo basically; he feels the divide of two worlds yet he does not fully belong to any. Caruth’s concept of trauma, and temporal fragmentation is also visible at this stage; there is an inability to stitch together Hugo’s present persona from the fragmented past.

Collectively, In *Burnt Shadows* and *Baumgartner’s Bombay*, trauma and the crisis of identity intertwine with each other in different ways based on the characters’ cultural backgrounds, as well as encountered traumas. Hiroko and Hugo have the task to reconcile the fragmented selves after the feeling of loss but in their cases, it is due to trauma. Examining these characters from the perspective of their identity loss, one can identify Cathy Caruth’s theory as helpful in explaining how trauma engulfs the very essence of people and creates lifelong

identity crises. The memories of the horrible past they have are always recurring, and therefore they are always displaced and disintegrated, showing trauma and identity struggles.

Conclusion

This study has consulted the intricate themes of displacement and trauma founded in both novels. Findings of analysis have clearly substantiated events like the atomic bombing, Partition, Second World War have posttraumatic stress disorders' effects on the characters' psychological and emotive mental states. Both these novels reveals that traumatic storytelling is a crucial method of healing and understanding. It appears that narrative helps to break the boundaries between individual and cultural stasis and it is possible to build a new common perspective on human existence. Furthermore, Hiroko is affected by memories and seems to have the physical and psychological damage due to her relocation to India and eventually USA. Another research study concerning cultural identity is psychological responses. Hiroko Tanaka change of different culture and language to overcome her past tragedy. While Hugo Baumgartner himself embodies the territory of intermediation as a Jewish refugee in India. His postcolonial narrative of identity, therefore, highlights the fact that the past reverberates in people's and societies' lives and shows no sign of ceasing. Conclusively, this research work has contributed to the theoretical development of trauma by explaining how literary representations of trauma and nostalgic practices relay and enrich the perception of the experience in the real world. Thus, causal and traumatic effects of different forms of storytelling are at the core of these novels, showing readers how the victims tackle their problems and help them identify with the story and its protagonists, as well as analyze the problems as a part of the society.

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