

Experimental Narrative Techniques in Pakistani English Fiction: A Focused Study Of Kamila Shamsie's *Burnt Shadows*

Sania Abbas¹, Rida Javaid², Muhammad Sabboor Hussain³

¹ MS Scholar, Department of English, University of Sialkot, Punjab, Pakistan.

Email ID: 1250101364@uskt.edu.pk

² MS Scholar, Department of English, University of Sialkot, Punjab, Pakistan.

Email ID: 1250101721@uskt.edu.pk

³ Professor, Department of English, University of Sialkot, Punjab, Pakistan.

Email ID: dr.muhammadsabboorhussain@uskt.edu.pk

DOI: <https://doi.org/10.70670/sra.v4i1.1804>

Abstract

This paper explores how contemporary Pakistani English fiction can be characterized by modernist innovation, illustrated by Kamila Shamsie's 2009 novel *Burnt Shadows*. Her pre-existing scholarship has largely predetermined the politics of the post-9/11 diaspora, Islamophobia, and trauma in the oeuvre of Shamsie; however, this investigation will argue that her methodologies and structures have not been explored to their full extent. Drawing on the works of Joseph Frank (the theory of spatial form), Mikhail Bakhtin (the concept of polyphony), and Gerard Genette (the narratological framework), we will examine why Shamsie resorts to non-linear chronology, temporal fragmentation, shifting focalization, and intertextuality as conscious modernist techniques. This discussion shows that these experimental effects are not mere style embellishments, and they are necessary processes that define transnational and trans-historical trauma. The novel spatialises history and disrupts Eurocentric histories of development by intertwining the historic episodes of Nagasaki (1945) and Partition (1947) with those of the Cold War Afghanistan (1980s) and the post-9/11 America. This study, therefore, makes case of involving the work of fellow researcher, whereby principal work titled, *Burnt Shadows*, are a timely intervention still being made into the development of the global modernist canon, in that the current Pakistani Anglophone fiction has not merely superseded the tenets of realist literature, but explores various forms of formal experimentation as a way of redefining the political and aesthetic redirections of the novel.

Keywords: Modernism, Experimental Narrative, *Burnt Shadows*, Temporal Fragmentation, Polyphony

1. Introduction

1.1 Background of the Study

Pakistani Anglophone fiction has evolved over the generations in terms of the landscape. Early writers on post-colonial novels like Ahmed Ali (1940), whose novel, 1940 work, *Twilight in Delhi*, was a social realism portrayal of the decay of a traditional culture, concentrated on the nation-building, trauma of the Partition, and more general social and political issues. Later writers, such as Bapsi Sidhwa and Zulfikar Ghose, were still asking questions of history and identity directly and realistically. Nevertheless, with the beginning of the millennium, specifically in the post-9/11 era, Pakistani English literature started changing. Such authors as Mohsin Hamid, Nadeem Aslam, and Kamila Shamsie relied on more

complicated and experimental narrative modes instead of a coherent storytelling. This development reflects a general trend in the post-colonial literature as writers have adopted modernist and postmodernist techniques in expressing their displacement, migration, and fragmented identity.

Kamila Shamsie holds an important place in this new wave of writers. In her novels, she is always going to break the idea that history follows a linear pattern, or her notion that identity is rigid and unchangeable. This contemporary way is reflected in her widely read work, *Burnt Shadows* (Shamsie, 2009). The story crosses several geographies and time periods, starting with the attack of Nagasaki in the year 1945, then on to Delhi during the partition in 1947, to Pakistan in the 1980s, and finally in post-9/11 New York and Afghanistan. Instead of just following a chronological framework, Shamsie uses disrupted timelines and different perspectives, thus giving the work a broken framework that mirrors the partiality and suffering of historical memory. With the help of this style device, she shows how war, migration, and political conflict define the lives of people of different generations. The novel denies any binary oppositions between East and West, or good and bad, but instead tells history in its entangled and convoluted nature. It also highlights the impact of generally sizable world events on the common individuals who cannot control them. Shamsie also challenges the readers to view history more humanised and emotional by contrasting personal stories with significant historical events. Thus, the present study can demonstrate how current Pakistani fiction literature uses imaginative narration to question identity, trauma, belonging, and the long-term effects of violence in a fast-growing globalised world. The work also challenges readers to give more thought to the ways official historiographies are constructed instead of looking at whose voices they uphold and whose remain unheard. By this, Shamsie shows that literature has the ability to create empathy and understanding between cultural and generational lines.

1.2 Scope and Significance of the Study

This analysis is dedicated to a close analysis of Kamila Shamsie's *Burnt Shadows* (2009), carefully deconstructing the exact modalities of how the author uses experimental narrative strategies to cross contemporary historical gaps and investigate the interrelations of personal and political trauma. The analysis paradigm is limited to a formalist and narratological stance in which the structural topology of a text can be viewed as a straightforward continuation of thematic obsessions.

It is important to note that the research contribution of this scholarship is specific to the existing research on Pakistani English literature. In spite of a plethora of sociological and post-colonial work that has criticised Shamsie in his works as reflecting representations of citizenship, Islamophobia, and migration, there is a distinct lack of formalist criticism that would question the ways these representational themes are constructed architecturally. Through the application of Modernist theoretic to the narrative structure of the book, *Burnt shadows* one interprets how Western forms of modernism, such as stream of consciousness, spatial form, etc, have been de-Westernized, domesticated and re-imagined to express the experience to the South Asian and globalized world at large thus confirming that formal experimentation is the most important channel of politics in the modern Anglophone fiction.

Statement of Problem

With all the international acclaim surrounding the work of Kamila Shamsie, who has lately been shortlisted in the prestigious Orange Prize, the scholarly discourse surrounding her has unfortunately fallen into the narrow rut, disproportionately, towards thematic, sociological, and cultural studies approaches to her work. Members of this criticism persistently extract the discourse of the War on Terror and Muslim identity within her novels, as well as the issue of diasporic alienation, which thus creates a critical blind space in which all thematic readings are themselves read. This absence that this research is aimed at challenging is none other than the marginalization of the formal aesthetics of Shamsie. In this regard, it can be stated that we urgently need a formalist-informed analysis of that which can interrogate the functionality

of her specific experimental procedures, i.e., temporal dislocation, intertextual shadowing, and polyphony, as structured modifications of the aesthetic parameters of the Pakistani socio-political novel.

1.3 Aim and Objectives of the Study

The key purpose of the present paper is to critically analyze the experimental narrative strategies used by Kamila Shamsie in *Burnt Shadows* as a form of modernist experimentation, claiming that her formal decisions are essentially connected with her comment on historical grand stories.

The specific objectives are:

- I. To carefully trace and classify the particular modernist narrative strategies (e.g., non-linear chronology, intertextuality, polyphony, spatial form) to be used in *Burnt Shadows*.
- II. Theorizing the way these structural techniques are employed to mimic, and eventually process transnational and trans-historical trauma.
- III. To assess how these narrative innovations helped to rebrand modern Pakistani English fiction as belonging to the peripheries of the response to post-colonialism in the center of the larger and continuous global modernism tradition.

1.4 Research Questions

- I. What particular narratological processes does Kamila Shamsie undertake to parody the longstanding linear, Eurocentric paradigm of historical narrating evident in *Burnt Shadows*?
- II. How does the modernist temporal architecture of the novel, i.e., its frequent anachronies and spatial discontinuities, reflect the discontinuous psyche of the transnational survivor that it depicts?
- III. In what way does the intertextual address by the text to its previous imperial texts, including the work of Forster, act as a modernist interrogative address to the repetitive characteristics of historical violence?

1.5 Limitations and Delimitations of the Study

This study is narrowed-down to a formal and structural critique of one literary work: Kamila Shamsie's *Burnt Shadows*. Even though the brief references to the general Shamsie oeuvre, that is, both to the novels *Home Fire* (Shamsie, 2017) and *Broken Verses* (Shamsie, 2005), could be provided to outline the development of her stylistic inclination, the actual textual interrogation would be confined to the novel of 2009 only. High Modernist formalism narrows the theoretical range, and it is based on the nexus of Frank, Bakhtin, and Genette. The paper itself recognizes its limitations, including the lack of empirical data on reader-response, and depending on English-based critical paradigms, which might not be a sufficient means of capturing the nuances of the Urdu or local literary tradition that vibrates through the text, in some way.

2. Literature Review

2.1 Background: The Trajectory of the Pakistani Anglophone Novel

A strict evaluation of Kamila Shamsie's *Burnt Shadows* would always begin with a historically-based study of the Pakistani Anglophone novel as a unique literary construct. The canalizing literary historiographies, however, the most important, found in the works of Tariq Rahman and Muneeza Shamsie with especially regards to their respective productions, *A History of Pakistani Literature in English* (1991) and *A Magic Prison* (1998), has framed the early canon as emerging through the disclaim these swarming cataclysms Partition, and the Pakistani English writing fits into this category as an archival testimonial burdened with the moral imperative of narrating national trauma and justifying statehood.

Social realism helped in the work of writers like Ahmed Ali, Bapsi Sidhwa, and Khushwart Singh as a

mode of aesthetics, as well as an ethical requirement. Their fiction favored chronological soundness, psychological openness, and documentary faithfulness. With as astute a prognosis as Cara Cilano, early Pakistani fiction was said to contribute to “a national allegory as a means of establishing a fractured postcolonial sense of identity, attempting to contain such a sense of identity linearly and historically. However, in the late twentieth and first years of the twenty-first century, the paradigm of realist-nationalism started to fail. The involvement of Pakistan in the ColdWar geopolitics, the organisation of the Afghan jihadist armies, and the War on Terror disrupted the suggestion of a limited national narrative. Aminya Yaqin (2007) and Aroosa Kanwal (2015) argue that post-9/11 Pakistani fiction started to predict transnationalism, diasporic consciousness, and Islamophobia. However, as much as these critics are keen on documenting thematic change, they often tend to underrepresent formal recalibrations that go hand in hand with this geopolitical change.

Shamsie exists in this transitional literary ecology that is neither a thematic interference with the global crisis, but a structural innovator who has knocked over the inherited realist scaffold of the Pakistani novel

Recent Studies on Kamila Shamsie

Research interest in Kamila Shamsie has increased recently, especially since the praise of the critical review of *Burnt Shadows*, but most of the secondary literature is dominated by thematic issues over an analytic scrutiny of the narrative structure. There are three overlapping directions taken in the current scholarly agenda: political readings, analyses of cosmopolitanism and diasporic experience, and the use of trauma theory.

2.1.1 The Politics of Citizenship and The War on Terror

Opponents like Peter Morey and Matthew Clements (2011) predominantly interpret the transnationalism of imperialism in America by reading the text of the book *Burnt Shadows*. Their academic reviews are clear in highlighting how Shamsie opposes Nagasaki in 1945, Afghanistan in the 1980s, and America at the post-9/11 period to emphasize that the novel reveals the enduring nature of Western militarism. The purpose of such views is not a wasted one, as they help to place the text in the context of the current post-9/11 literary discourse. However, they are inclined to judge the narrative order of the novel as one that is seemingly open since it is presumed that the thematic message can be obtained from the formal structure. Similarly, the novel, based on the idea of Orientalism as formulated by Edward Said, is viewed by the postcolonial theorists as a counter discourse to Islamophobic representation. Although these interpretations are politically acute, they tend to engrave whichever ideological material against the analysis of narratological procedures.

2.1.2 Cosmopolitanism and Diaspora

Another striking line of criticism, however, questions the oeuvre of Fatima Shamsie in the analytical prism of cosmopolitan theory, which has been done by Claire Chambers (2011) and Sara Upstone (2010), in particular. They state that the cast of characters created by Shamsie comes to being in fluid and border-crossing identities, hardworking to resist the ideological containment of nationalism. Using the theories of spatial politics and global mobility, these scholars interpret the story of the East and the West as a cosmopolitan narrative that is actively disruptive of the dichotomy between the East and the West.

Although this scholarship clearly shows that the novel is conscious of the world, it often fails to challenge how the very form of fragmentation in the narratives operates to practice cosmopolitanism. Structural dispersion of focalisation and chronology is rarely considered to be a material performance of deterritorialisation.

2.1.3 Trauma and Memory Studies

Analytical prisoners like Anne Whitehead (2014) interpret the experience of Hiroko Tanaka through the analytical prism of psychological rupture and intrusive memory. The atomic bombing can be described as

originary trauma, the device of which produces temporal dissociation and repetitive narrative format. These readings place the *Burnt Shadows* in a wider canon of world trauma fiction. Still, trauma-based theories are more likely to simplify the narrative fragmentation to a psychological symptom and disregard its aesthetic aspects. Further, the broader modernist tradition upon which such fragmentation is based has not been given sufficient theoretical coverage.

Research Gaps

2.1.4 Methodological and Formalist Gaps

There is a methodological imbalance in a comprehensive critical analysis of the available literature. Although the sociological and postcolonial aspects of the Shamsies oeuvre have been thoroughly mapped, there is an apparent lack of firm narratological and structuralist work. The literature that has been conducted incorporates post-structuralist theories of identity but often neglects the modernist engineering that is applied to prose - the mechanics of language, the manipulation of fabula and *sjuzhet*, and the orchestration of narrative voice that facilitates the transmission of theme. Narrative form is not just a container of ideology, and narrative form is a construction of ideology as Lanser (1992) illustrates. In line with this, this study aims to fill this gap by prefiguring formal analysis as the central line of inquiry.

2.1.5 Conceptual Gaps

When the oeuvre of Shamsie is seen through the prism of formalism, she is more often than not confined to the broad generalisation of the so-called magical realism (recalling overficial parallels to Salman Rushdie) (1981) or the wide umbrella term of postmodernism. As contrasted with her purposeful and reflexive application of high-modernist methods, which evoke Virginia Woolf and her psychological interior, T.S. Eliot (1922) and his wastelands, and E.M. Forster (1924) and his anxieties about space, it has been, as it were, unimpeachably understudied in modern scholarship. This paper thus aims at filling in that conceptual gap by clearly locating *Burnt Shadows* in the tradition of modernist innovation by stating that Shamsie not only reinstates Modernist methodologies but also redefines them in the context of a post-colonial 21st-century world.

2.2 Theoretical Framework

This paper is also based on a complex theoretical framework that relies on the theories of Modernism and Narratology.

1. Spatial Form in Modern Literature: The main button of the theory is based on the concept of a spatial form, which was developed by Joseph Frank (1945). Frank contends that the modernist literature asserts the chronological order, putting the reader into spatial apprehension of the story as one moment and not as a linear progression. This is imperative in interpreting the historical jumps by Shamsie.

2. Dialogism and Polyphony: The second pillar is the theory of the polyphonic novel that Mikhail Bakhtin developed in 1981. According to Bakhtin, complex novels possess a plurality of voices and consciousness those that are not merged and are independent. This model will be applied to the way in which Shamsie refutes the monologic historical truth by giving equal narrativizing of Japanese, Indian, Pakistani, and American subjectivities.

3. enettian Narratology: The taxonomy of narrative discourse presented by Gérard Genette (1980), namely his principles of anachrony (prolepsis and analepsis), focalization, and the extent of his work, are just the methodological terms that one can use to break down Shamsie in terms of time.

2.3 Conceptual Framework

This theoretical framework fundamentally revolves around the issue that was posed on Narrative as Traumatic Architecture. Experimentalism is not only rephrased in this academic manifestation as a worldly exercise of an aesthetic nature, but becomes a methodological compulsion. Linear realism clearly collapses when dealing with the epochal manifestations of mass-trauma of globalism, nuclear warfare, colonial division, and modern-day terrorist violence. The framework, therefore, argues that the intentional structural fragmentation by Shamsie is also a physiological reflection, an inversion of a fractured psyche that belongs to a de-territorialized world, which is being reflected.

2.4 Analytical Framework

This will be done through the formal analysis consisting of a Structuralist Close Reading technique divided into three separate analytical vectors:

1. **Architectonics of Time:** Using the theories of Genette to chart the chronotope, considering how flashbacks and time cutups balance out the divergent atrocities of history.
2. **Intertextual Density and Pastiche:** The text is analyzed as a palimpsest, and the text being examined is the burnt shadows of the previous literary texts (especially Forster, *A Passage to India*, and Eliot, *The Waste Land*) working under the surface.
3. **Focalization and The Ethics of Perspective:** The plot of the evolving internal focalization: Vindication of the polyphony doing its democratic work to the historical narrative and destabilization of imperial authority.

4. Research Methodology

4.1 Research Design

The current study uses a qualitative approach based on formalism that follows the theory of literary hermeneutics and narratological concepts. Shifting away away traditional empirical or sociological methodologies, according to this paradigm, the text is viewed as a closed aesthetic artefact, consequently, in which socio-political meanings are directly practiced as being directly constructed into the textual work. This requires that the formalist approach presumes a scrupulous, micro-level analysis of linguistic and structural phenomena, encompassing syntactic discontinuity, analepsis, and voice, making it, therefore, possible to objectively deconstruct the technique of the experiment in Shamsie.

4.2 Research Instruments

Within the literary investigation, the main textual contents as well as the supplementary theoretical constructs serve as the main research tools.

Primary Instrument: Kamila Shamsie's novel *Burnt Shadows* (2009). The text is treated as the primary data repository.

Secondary Instruments: The theoretical declarations of Modernism, the works of Frank and Bakhtin in this respect, and the structuralist paradigms of Gerard Genette in *Narrative Discourse*(1980). These secondary texts serve as special lenses or processing and analysis algorithms, which make it possible to process and analyze the primary corpus.

4.3 Target Population and Sampling

The group of people being studied is the corpus of 21st-century Anglophone literature produced under the Global South. Criterion- I purposive sampling was used to derive the sample. *Burnt Shadows* has been purposefully chosen as it meets the high standards of structural non-linearity, transnationalism, and overt

historical involvement, and hence presents the best kind of specimen in terms of the reunion of High Modernism and Pakistani fiction today.

4.4 Data Collection Procedure and Analytical Protocol

In a formalist paradigm, data collection involves a strict, systematic derivation of structural evidence on the text of the primary source. The protocol of methodology is outlined in three phases:

- I. **Chronotope Mapping:** Entire mapping of the fabula (the order of events in time) against the *sjuzhet* (the narrative in the way he/she is set up by Shamsie) to determine the degree of time distortion.
- II. **Focalizational Coding:** Identifying and marking up the narrative-point of view changes throughout the main parts of the novel (Nagasaki, Delhi, Karachi, New York), taking note of what happened with someone moving toward the zero focalization to internal focalization.
- III. **Intertextual Extraction:** The performance of the close readings, which are directed to isolate stylistic imitation, parody, and direct allusion to other canonical literary works, is evident in the prose.

5. Data Analysis

In this work, data analysis operationalises the theoretical paradigm in relation to the text of *Burnt Shadows*. In the engagement of the text, the isolation and interrogation of three different axes of modernist innovation are captured and interrogated.

5.1 The Spatial Architecture of Asynchronous Trauma (Temporal Fragmentation)

A very vivid modernist imagination of *Burnt Shadows* is manifested in the form of a bloody resetting of historical time. Shamsie consciously throws away his linear chronicle which had characterized 19th-century realism and instead divides the novel into four sharply divergent parts, namely, *The Yet Unknowing World* (Nagasaki, 1945), the *'Veiled Birds'* (Delhi, 1947), the *'Part -Angel Humans'* (Pakistan/Afghanistan, 1982-1983), and *'The Speed of Light'* (New York/Afghanistan, 2001-2002).

With the excessive use of *Genettaine anachrony*, Shamsie connects these locales of time. Time is no longer identified as a running line but as a disastrous cataclysmic synchronicity that is what Joseph Frank refers to as spatial form. When the atomic bomb of 1945 explodes on the very first pages, marking the bird print of a kimono on the flesh of Hiroko Tanaka, the story essentially halts time. This one trauma is used as a focal point; the following sections are not arranged sequentially as a cause/effect phenomenon, but came out as a geographical echo of that original explosion.

Indicatively, the moment Hiroko is faced with the issue of xenophobic paranoia in the America of post 9/11, the novel utilizes massive amounts of *analepses* to Nagasaki. The writing reiterates the images of ash fall, blinding light, and breaking the flesh of skin with fire to bring the year 2001 back to 1945. This prompts the reader to make a contrast between the atomic burning that occurred in the middle of the war in Japan, and the collateral damage that the drone attacks in Afghanistan have, which creates a non-linear, comparative reading of Western imperialism that would otherwise have been poor to be conveyed through a traditional chronological account.

5.2 Dialogism and the Subversion of Imperial Authority (Polyphony)

To deny the possibility of a monolithic historical truth, Shamsie, in a calculated structural decentering, uses the Bakhtinian polyphony to create the methodological prism. The substantively unstable third-person

narrator of the novel is typified by the repetitive shifting of its *internal focalization* embodied in a very heterogeneous array of characters, the Japanese survivor (Hiroko), the German romantic (Konrad), the Indian Muslim (Sajjad), the American CIA agent (Harry), and the radicalised youth (Raza).

This shift of focalisation and back is a very modernist strategy. Shamsie creates a dialogic dissonance that is resistant to any unilinear narrative assertion by refracting the emergence of the Partition in 1947 not through one, but through the dual, incommensurate consciousness of Konrad Weiss, who approves of India aesthetically, and Sajjad Ashraf, who feels it in his gut and his politics. In Section (1982), the cruelty of the story is reflected in the contrast between the pragmatic American attitude of Harry Burton to the Afghan mujahideen in Cold-War times and the confused, improvised radicalisation of Raza. The format avoids favouring the Harry-view of the world over that of Raza, thus making the distribution of narrative power democratic in the institutional form. Such simultaneously undermines the Hegelian concept of a unitary Western historiographic hegemony, subjecting the text to a contemporary relativism of a modernism that authorizes multiplicity and challenge.

5.3 Pastiche and the “Shadows” of the Canon (Intertextuality)

Even its title, *Burnt Shadows* (2009), plays the intertextual metaphor of both silhouettes literally produced by ashes in Nagasaki on the stone and the metaphorical silhouettes that ghost over the narrative in a more formalist way. Shamsie uses a highly complicated intertextuality of modernism to inquire and criticize the British imperial project.

Shamsie carefully creates a self-ironic high-fiction depiction of an architectural pastiche of the E.M. Forster novel (1924), both *A Passage to India*, in the Delhi fragment of 1947. The situation of Ilse, who is later identified as Elizabeth, is similar to the trajectory of Adela Quested who strives, however, unsuccessfully to overcome the cultural barrier. The affairs of the Weiss family are a parody of the colonial domestic novel, but Shamsie adds an additional twist to this genre and presents Hiroko, a totally outside, non-colonised eye (however traumatized) that is disruptive to the British-Indian dichotomy. Hiroko has acted as a disruptive modernist variable and broken Forsterian structural conventions. Besides, the novel often makes allusions to the poetry of T.S. Elliot; the fragmentation and spiritual exhaustion of New York in 2001 by Shamsie echoes structurally with Eliot and his juxtaposition techniques since she uses them to describe the world as fractured into a million pieces.

6. Discussion and Findings

When it comes to synthesizing the data analysis, it is clear that solid findings have been achieved in regard to the significance of modernist aesthetics in modern Commonwealth literature.

I. Form as the Ultimate Metaphor for Trauma

As the analysis will show, there is no doubt that the structural experimentation of Shamsie is strictly connected with the depiction of trauma. The tragedy of nuclear holocaust and geopolitical schisms that follow are impractical to express via a logical, orderly sequence of realist prose. As such, the story has to fracture itself, reflecting the disjunction within the most basic part of the very history that it attempts to describe. As the findings show, in modern Pakistani fiction, contemporary modernist dislocation serves the best purpose of being the most true and ultimately morally sound way of expressing mass trauma and is the most faithful reflection of the interior condition of PTSD at the structural level.

II. The Spatialization of History and “Collateral Damage”

One of the key observations is the spatialization of the distress of the world achieved by Shamsie successfully. With its manipulation of linear chronology and use of space as a form, the novel depicts that historical events are never conducted within a vacuum. Strategically,

there are structural echoes in the Cold-War policies of 1980s Afghanistan, which are the immediate spatial neighbors to the 9/11 attacks of 2001 themselves, which again are neighbors of Nagasaki. In this case, the cottage across the world is the novelty of the story in the sense that everything that causes harm in the world is located in a single physical location in the mind of the reader to provide a sharp criticism of the isolated meaning of the word damage as collateral.

III. The De-Centering of the Pakistani Novel

In the past, it was the role of Pakistani fiction to clarify the concept of the nation to the West. The results show that transnational settings and polyphony, which Shamsie employs, totally decentre the nation-state. Making the definitive hero of Japanese origin, Shamsie proves that the so-called Pakistani Anglophone Novel has long surpassed its geographical boundaries, to hijack the sophisticated instruments of Euro-American modernism and use them against the creators of the modern crises in the world.

Implications and Conclusion

The consequences of this study lead to a reconstructive analysis of the categorical and critical acts toward the South Asian Anglophone literature. It states that the critical establishment should go beyond reductionary sociological accounts of Muslim representation or post-9/11 analysis, and go on to realise the precarious structural scenarios that run through these texts. The paper, therefore, argues that the concept of Modernism cannot be deemed to be a fixed, historical period of early twentieth-century Europe; it is actually a very permeable, plastic aesthetic model that post-colonial authors are returning to manipulate the narrative of neo-imperialism.

Overall, *Burnt Shadows* by Kamila Shamsie (2009) is a masterpiece of modernist resourcefulness in the current Pakistani literature. It is a skillful manipulation of time fragmentation, the implementation of the truly polyphonic ensemble of outlooks, and the overlay of the intertextual discourse that forces a reader to reconsider their cognition fundamentally. History is no longer represented as a sequence of progressive development; it is represented as the nexus of space that is shadowy, and its hue is projected over collapsing towers of 2001 by the shattering of a bomb in 1945. It is the experimental methods of the author, who claims that in the globalized world, trauma is no longer the concern within any region, but the unceasing reverberation, the echo that could be perceived only with the help of the telescopic prism of modernist aesthetics.

REFERENCES

1. Ali, A. (1940). *Twilight in Delhi*. Hogarth Press.
2. Alter, S. (2001). *Voices of the Postcolonial World: Interviews with Emerging Writers*. Routledge.
3. Ashcroft, B., Griffiths, G., & Tiffin, H. (2002). *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (2nd ed.). Routledge.
4. Bakhtin, M. M. (1981). *The Dialogic Imagination: Four Essays* (M. Holquist, Ed.; C. Emerson & M. Holquist, Trans.). University of Texas Press.
5. Boehmer, E. (2005). *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford University Press.
6. Chambers, C. (2011). *British Muslim Fictions: Interviews with Contemporary Writers*. Palgrave Macmillan.
7. Cilano, C. N. (2013). *Contemporary Pakistani Fiction in English: Idea, Nation, State*. Routledge.
8. Clements, M. (2015). *The Post-9/11 Novel: Transnational Trauma and the Geopolitics of Terror*. Cambridge University Press.

9. Eliot, T. S. (1922). *The Waste Land*. Boni and Liveright.
10. Frank, J. (1945). Spatial form in modern literature: An essay in two parts. *The Sewanee Review*, 53(2), 221-240.
11. Genette, G. (1980). *Narrative Discourse: An Essay in Method* (J. E. Lewin, Trans.). Cornell University Press.
12. Hai, A. (2014). Making words visible: Kamila Shamsie and the aesthetics of mapping. *Journal of Postcolonial Writing*, 50(4), 438-450.
13. Hamid, M. (2007). *The Reluctant Fundamentalist*. Harcourt.
14. Hutcheon, L. (1988). *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge.
15. Jalal, A. (1995). *The Sole Spokesman: Jinnah, the Muslim League and the Demand for Pakistan*. Cambridge University Press.
16. Kanwal, A. (2015). *Rethinking Identities in Contemporary Pakistani Fiction: Beyond 9/11*. Palgrave Macmillan.
17. Lanser, S. S. (1992). *Fictions of Authority: Women Writers and Narrative Voice*. Cornell University Press.
18. Loomba, A. (2015). *Colonialism/Postcolonialism* (3rd ed.). Routledge.
19. Morey, P. (2018). *Islamophobia and the Novel*. Columbia University Press.
20. Mufti, A. R. (2016). *Forget English! Orientalisms and World Literatures*. Harvard University Press.
21. Shamsie, M. (1998). *A Magic Prison: Letters from Men in the East to a Boy in the West*. OUP Pakistan.
22. Shamsie, M. (2017). *Hybrid Tapestries: The Development of Pakistani Literature in English*. Oxford University Press.
23. Spencer, R. (2011). *Cosmopolitan Criticism and Postcolonial Literature*. Palgrave Macmillan.
24. Upstone, S. (2010). *Spatial Politics in the Postcolonial Novel*. Ashgate Publishing.
25. Waterman, D. (2015). *Where Worlds Collide: Pakistani Fiction in the New Millennium*. Oxford University Press.
26. Whitehead, A. (2014). *Trauma Fiction*. Edinburgh University Press.
27. Yaqin, A. (2007). Truth, fiction, and history in Kamila Shamsie's *Kartography*. *The Journal of Commonwealth Literature*, 42(2), 43-56.
28. Rahman, T. (1991). *A History of Pakistani Literature in English*. Vanguard Books.
29. Rushdie, S. (1981). *Midnight's Children*. Jonathan Cape.
30. Shamsie, K. (2005). *Broken Verses*. Bloomsbury Publishing.
31. Shamsie, K. (2009). *Burnt Shadows*. Bloomsbury Publishing.
32. Shamsie, K. (2017). *Home Fire*. Bloomsbury Publishing.