

RESEARCH ARTICLE

## A Critical Discourse Analysis of Intertextuality and Interdiscursivity in *Burnt Shadows* by Kamila Shamsie

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### ABSTRACT

Dialectical relationship between language and other elements of social life constitute the bases of Fairclough's (2003) Model of Critical Discourse Analysis. He combines the textual analysis with the contextual analysis, taking discourse as a form of social practice—linked to other discourses and social practices in more than one way. This paper explores how Shamsie's discourse in *Burnt Shadows* is interdiscursive in these specific ways. Fairclough's model of CDA has been used as a research method. His conceptual framework of interdiscursivity is used to explore the relationships between the text and the context in terms of other texts and actual events of human history and their reflection in different literary discourses. Shamsie links War on Terror with World War II to expose the ideology behind the world power structures and power politics in the world where might is the only right. Life moved full circle from Nagasaki on the fatal day of dropping of the second atomic bomb in World War II to taking mere suspects to Guantanamo Bay with the sole objective to 'save the Americans' lives.' This study shows Shamsie's insightful knowledge of the world history of colonialism, postcolonialism and neocolonialism and how these apparently different movements are intertwined in more than one way. Her fictional discourse bears many examples of Interdiscursivity.

**Keywords:** Interdiscursivity, intertextuality, dialogism, ideology and socio-political practices

### 1. Introduction

The key words for this research paper are intertextuality, interdiscursivity, dialogism, ideology and socio-political practices. The objective of the study is to analyse how Shamsie uses interdiscursivity and intertextuality to expose the power structure behind all the power practices. Michel Foucault (1969) holds that we are always in dialogue, not only with other people, but with everything in the world. Everything 'addresses' us in a certain way. Each one of us is uniquely addressed in our particular place in the world. In Bakhtin's (2010) view things do not exist in themselves but only in their relations to others. He emphasizes that the location of particular writers, irrespective of the genres they choose to write in, are always in their temporal and spatial context.

Dialectical relationship between language and other elements of social life constitute the bases of Fairclough's (2003) model of Critical Discourse Analysis, he combines the textual analysis with the contextual analysis, taking discourse as a form of social practice—linked to other discourses and social practices in more than one way (Zahoor,2015). This paper explores how Shamsie's discourse in *Burnt Shadows* is intertextual and interdiscursive in these specific ways.

### 1.1. Synopsis

*Burnt Shadows* – Kamila Shamsie's epic novel, is a tale of a Japanese mother and a Pakistani son. Its prologue depicts an unknown prisoner at Guantanamo Bay then the scene shifts to Nagasaki Japan on the fatal day of 5 August, 1945 in World War Two. The protagonist, Hiroko Tanaka, a direct victim of the atomic bomb escapes to India to see the vanished fiancé's half-sister. She witnesses the Partition and makes another migration to Pakistan. She experiences the impacts of Russian Invasion of Afghanistan on Pakistan. She also witnesses the devastation of 9/11 and post 9/11 world and has to undertake another migration to America to avoid witnessing another nuclear war. Life moves full circle with the realization that the world power dynamics have always been to safeguard "The Americans' lives".

### 1.2. Objective of the Study

The objective of the study is to explore interdiscursivity and intertextuality in Shamsie's novel *Burnt Shadows* to explore how the major historical events in human history divided in time and space are interlinked and how events, objectives, power structures, power dynamics and discourses keep repeating and replicating themselves. The study also traces the linkages between the mindset behind colonialism, post colonialism and new colonialisms.

## 2. Methodology

The text of the selected novel has been explored with the help of Critical Discourse Analysis (CDA) of Fairclough's model (1989). The main objective of all the different approaches to critical analysis is to raise awareness regarding how different strategies are employed to enact relations of power by means of discourse .CDA offers a powerful resource of analytical tools for the researchers that can be used for the interpretation and meaning making process of written and oral texts (Fairclough, 2003). It further enriches analysis by combining close reading with a broader contextual analysis, including discursive practices, intertextual relations, and sociocultural factors.CDA puts more emphasis both on the fine-grained details of the text and on the political aspects of discursive manipulations. It leads to better understanding and interpretation of the text in a broader context.

### 2.1. Conceptual Framework

The conceptual framework used for this study is drawn from Fairclough's (1989) concepts of interdiscursivity and intertextuality. Interdiscursivity is that aspect of discourse that links it to other previous and future discourses. Fairclough reinforces Bahktin's and Foucault's concept of dialogism. Fairclough uses the term order of discourse for it. Intertextuality refers to the direct or indirect quoting

from the previous texts while interdiscursivity encompasses blending of diverse styles, discourse, genres etc. associated with social and institutional meanings in a single text.

## 2.2. Method

Fairclough's model of critical discourse analysis has been used to explore how Shamsie's fictional discourse in *Burnt Shadow* is intertextual and interdiscursive. As a postcolonial discourse how does it counter or endorse previous discourses, narratives and grand narratives related to major historical events and their impacts on micro and macro level human life.

## 3. Analysis

There are many ways to study interdiscursivity and intertextuality within a text but I will delimit my analysis to the fictional and non-fictional discourses Shamsie has been in dialectical relation with and the actual historical events she referred to in *Burnt Shadows* keeping in mind the scope of this paper.

In terms of intertextuality there are references to E. M. Foster's *A Passage to India*, Mullah Abdual Zaeef's *Memoire*, Russell's essay on *Internationalism*, Ahmad Ali's *Twilight in Delhi* and actual historical events like WWII, Partition of India, Russian Invasion of Afghanistan, The Cold War and the Holy War, 9/11 and War on Terror and then grand narratives and counter narratives.

*Burnt Shadow* is a fine example of interdiscursivity, starting from the prologue, the condition of the nameless prisoner is an echo of one of the real accounts of the arrest of Abdul Salam Zaeef, Taliban's Ambassador to Pakistan who was arrested in early 2002 by a Pakistani official who told him, 'Your Excellency, you are no longer an Excellency! America is a superpower. Did you not know that? No one can defeat it, nor can they negotiate with it. America wants to question you and we are here to hand you over to the USA' (Zaeef, 2010, p. 171). He adds as soon as he was handed over his clothes were ripped with knives, 'Pakistani and American soldiers stood around me...The Pakistani soldiers were all staring as the Americans hit me and tore the remaining clothes off my body. Eventually I was completely naked...' (Zaeef, 2010, p. 171).

Hall (1993) is of the view that discourse is always placed and what we say is always positioned in context. Shamsie (2009), in *Burnt Shadows* takes a position that 9/11 is not the only tragedy of human history, in her national context Russian Invasion of Afghanistan, Cold War and War on Terror are even greater and in broader human context dropping of atomic bombs on Japan during WWII is the greatest. Fairclough (1989) reinforces Hall's idea of context and positioning in discourse by saying that the production and interpretation of the texts and discourses are also socially construed.

Shamsie's discourse in *Burnt Shadows* is intertextual and interdiscursive in the sense that it takes into account many actual historical events, previous and current national trends, national and international practices their impacts on micro level stream of life and their 'connectedness' with power and hegemony. There is intertextuality in *Burnt Shadows* in more than one way. To begin with, we find the echo of E.M Forster's *A Passage to India*. Forster's novel depicts India under British rule in 1920 while Shamsie's timeline is 1947, the time immediately before the Partition. Both present the national and

racial barriers characterizing the complex interaction between the Indians and the English. The second part of *Burnt Shadows* is the re-elaboration of Forster's novel in many ways. *A Passage to India* begins with the description of Chandrapura, a typical Indian town, second part of *Burnt Shadows* begins with the description of Delhi, the point of difference is that this description comes from a native while Chandrapura is described by an omniscient narrator who says that there is nothing extraordinary in the city except for the Malabar Caves where the tragic incident takes place. The colonizer's narrator adds that the only beauty found in the town is due to a few houses from the Imperial part of upper India. While Shamsie's spokesperson is a native Indian, for whom Delhi is not an imaginary city but a living reality, he describes it as 'the rhythmically beating heart of cultural India' (Shamsie, 2009, p. 33). It is his city. Warren of 'by lanes and alleys, insidious as a game of chess' (Shamsie, 2009, p. 33, Ali, 1987, p.4) A direct quote- an inter text from Ahmed Ali is used here to highlight and acknowledge the importance of the native's description of the place. There is a sense of belonging in Sajjad's thinking about Delhi, the place where his ancestor had come from Turkey over seven centuries earlier to join the armies of the Mamluk King Qutb-ud-din Aibak.

Unlike Forster's description of an imaginary and dull town of India with a few Imperial buildings as its defining feature, Shamsie refers to the centuries old culture of Dilli, and also refers to Delhi as the city of the Raj. There is a marked division presented by Foster between the Indian section and the English Civil section of the town while Sajjad Ali Ashraf ponders 'to locate the exact celestial point at which Dilli became Delhi' (Shamsie, 2009, p. 33). In *A Passage to India* there is an overarching common sky-symbolizing the British rule while in *Burnt Shadows* the echo is '...where the sky is emptied –no kites dripping towards each other strings lined in glass and only occasional pigeons from amidst the flocks released to whirl in the air above the roof tops of the old city where Sajjad's family had lived for generations' (Shamsie, 2009, pp. 33-34).

Description of the British controlled Delhi is marked with the themes of separation and demarcation. Sajjad observes that every English man's bungalow has lush gardens lined with red flower pots to segregate the British and the natives—the subtle barriers and the natives are not allowed to cross the line towards the barriers that are found in *A Passage to India* as well. Shamsie attributes the divisions to the British while Forster presents India as 'a very place of division, the unhappy continent where separations are felt more profoundly than in other places' (Forster, 1934 p .135).

While discussing with a group of educated Indians whether friendship with an Englishman is possible or not, Foster's Indian character Aziz, reaches a conclusion that friendship with the invader is not possible. This discussion once again highlights the theme of barriers and separation of one race from the other—it finds an echo in Harry's murder who is killed by an Afghan regarding him as an invader-Abdullah also says the same thing while talking to Kim and Kim's betrayal to Hiroko despite holding each other in high esteem is yet another manifestation of the same theme and hence interdiscursive.

Shamsie portrays that despite camaraderie and apparent cordial relations between Sajjad and James Burton there are invisible social, national and racial barriers between them and it is in James Burton's control to enact or to defy them for he has the power –being a colonizer so the invisible binary

can be felt even if not stated. The conclusion Aziz and his friends reach in *A Passage to India* is subtly enacted by Shamsie's characters. Shamsie reveals that though James enjoys Sajjad's company but maintain a distance that the superior and the inferior are supposed to maintain. Forster's Indian character Aziz always tries to make friends among the English. He generously makes a plan to visit Malabar Caves with the two recently arrived English women but fails to realize the consequences of this good will gesture. But Shamsie's Sajjad is wise enough to enable the newcomer Hiroko to see the invisible barrier by signaling her not to talk to him in Burtons presence on her arrival at their place.

There is another intertextual overlap with Russel's (1951) *The Future of Mankind* in *Burnt Shadows*. Harry intended to join the CIA because 'he believed fervently that Communism had to be crushed so that the US could be the world's only super power' (Shamsie, 2009, p.172) this is an echo of Russell's argument in favour of a single super power in the world for its survival and survival of mankind. Harry like Russell was in favour of the use of force for the ascertainment of this supremacy 'And he would not be one of those men who stay away from war while claiming to care passionately about its outcome' (Shamsie, 2009, p.172). But what Shamsie counters is the use of power without sense of justice. It has failed to stabilize the world despite defeating Russia and the USA becoming the only superpower of the world. She portrays even its own citizens like Kim, a representative of the American nation, lives under constant fear and sense of insecurity which just reflects the opposite to Russell's expectation that the people of the victorious side will achieve a very high degree of material comfort and will be free from the tyranny of fear.

Shamsie describes the impact of the Russian Invasion and War on Terror on Afghanistan and Pakistan both. In Pakistan it brought Kalashnikov culture and a great influx of Afghan refugees and religious fanaticism. In Afghanistan it brought destruction. The destruction of Afghanistan and Kandahar described by Shamsie is similar to the account of the destruction of Kabul in *The Kite Runner* (2003) by Khalid Hosseini. This destruction found an expression in many native and international media discourses as well.

Another dimension enters at the third and highest level of Fairclough's model of CDA deals with the social theory. This stage does not deal with language or linguistic structures or even genres related to certain social situations instead it deals with concepts that go with power and politics and other structures of human society. This is what Fairclough's CDA entails and this is what constitutes the major themes of *Burnt Shadows* and enables the analyst to look at the text, context and social practice integrated in the novel as a mode of resistance. *Burnt Shadows* integrated different political, postcolonial, journalistic, war, religious, economic, and social discourses

Another strand that contributes to interdiscursivity is recontextualization with the ever-evolving phenomenon of life and its varied claims. With the changing circumstances, things and people and even history change for example in the 1980s Pakistan Shamsie refers to Afghan refugees who are trained to be Mujahedeen and are recognized as such throughout the world. They have been instrumental in Cold War and have played a key role in the victory of the Americans and the defeat and disintegration of the Soviet Union. But when the purpose is served, they are left in the lurch in a state of civil war, one faction

of the Mujahedeen reunited in the name of Taliban and try to ensure peace in the country, since they outlived their utility and do not match with the Western interest any longer, so the same Mujahedeen are labelled as terrorist and America, the only super power of the world, forcibly makes the whole world its Ally and start killing them with daisy cutters in their own already worn torn country and hunting them in the rest of the world.

Similarly, the Germans in Japan before Germany's surrender were allies but after surrender, they become suspicious foreigners, at individual level Konrad and his father were reduced to 'mere German connections' for Ilse who preferred to be called Elizabeth after marrying the British colonial husband. For their only child, India has been a home, but for fear of the turmoil of the Partition he is sent to England where he has a problem in adjustment because of his Indian expression and German mother. His parents' separation lead to another displacement and he has to go to America, but he has learnt his lesson and becomes American Harry there, leaving his name and nationality behind. The same Harry joins CIA to defeat the Russians in a proxy war in Afghanistan playing with the Muslims' sentiment of Jihad throughout the world. The mujahedeen help America disintegrate Soviet Union; the same Harry is there again in Afghanistan with a PMC this time to destroy already ruined country and to teach mujahedeen cum terrorists a lesson.

Indian Muslim Sajjad, from Dilli is the descendent of the Slave Kings, intends to join legal profession, spends time in playing chess with James Burton, the colonizer, the Indians, regarded as Burton's dogsbody, Sajjad feels his world and life in Dilli will remain the same, but Partition makes it a different place, and he is forced to migrate to Pakistan, cannot join legal profession becomes a general manager in a soap factory in Pakistan, in the end gets killed by a Pakistani CIA agent whom he calls at the harbour to get some information about Raza and who takes Sajjad as a CIA agent for American Harry called him 'his first teacher' (Shamsie, 2009, p.151). This is how the Pakistani nation lives under the constant shadows of war, having doubts and suspicions against each other, against Indians, against Americans. Shamsie also refers to the wave of fundamentalism that struck Pakistani society after Afghan Jihad. That integration of actual history in fictional discourse is again a sound example of interdiscursivity.

One day when Raza tells his mother that 'eventually he'd learn Russian' to read War and Peace, a man standing beside her in the shop with 'the air of ordinariness about him—said, 'You mustn't read their books. They are the enemies of Islam' (Shamsie, 2009, p.142). Afterwards the bookseller apologized saying, 'Strange times we're in...The other day a group of young men with fresh beards came in and started to pull at all books off their shelves, looking for the covers for which were unIslamic' (Shamsie, 2009, p.142). The same fanaticism later culminated into Pakistani Taliban and the unending suicide attacks inside the country.

Shamsie shows the recontextualization of the definition of the Pakistani citizens with each political turn. The Indian Muslims who left their home and everything for Pakistan are looked down upon by the Pakistani elites when Harry asks someone in Islamabad about Nazimabad in Karachi, where Sajjad lives, he scornfully calls the place as 'Muhajir Depot' and 'Very middle class' (Shamsie, 2009, p.149).

When Harry joined CIA in 1964 he told the man who interviewed him ‘that he wanted to join them because he believed fervently that Communism had to be crushed so that the US could be the world’s only superpower’ (Shamsie, 2009, p.72). But with the passage of time it’s ‘excitement rather than idealism’, he chased (Shamsie, 2009, p.172). The idealism of the past went with a sense of justice for the whole world ‘but it had been long since he’d thought about it in relation to justice’ (Shamsie,2009, p.172). Later, he kept a lot of money for buying Afghan loyalties, in his way of investigation he could go to any extent even to shoot a man instead of bringing him before law for justice. This is how he treated Sajjad’s killer telling Raza ‘I found him, and then I killed him’ (Shamsie, 2009, p.283).

Similarly, the writer talks about the ‘trust-mistrust’ relationship between ISI and CIA. During Cold War it’s the Pakistan intelligence agency that coordinated between different factions of Afghan and foreign worriers, organized and trained them, the one that reciprocated the Russian attack—‘dealt with first blow’ for the Americans but later on the relationship with the same agency gets strained and they both start spying at each other. We find many references to this in the text for example Steve asked Harry. ‘What do you think...Does the ISI do better job of spying on us than we do them?’ (Shamsie, 2009, p.203). Raza refers to ‘Americans and ISI recemented relationship during War on Terror’ (Shamsie,2009,p.321) because of which ISI his country’s intelligence agency may find him and hand him over to the Americans for he is ‘of no strategic value to the ISI’ (Shamsie, 2009, p.321).

Question about Raza’s Pakistani identity had never been heard of until the Soviets invaded Afghanistan. With the increasing number of Afghan refugees ‘it had become something less than unusual for Raza to be identified as an Afghan from one of the Mongol tribes’ (Shamsie,2009,p.164). In his first meeting with Abdullah, he poses as Afghan Hazara for fun sake ,becomes Raza Hazara an English teacher at Soharab Goth and goes with Abdullah to one of the training camp but realizing the reality of ‘being an Afghan and a mujahedeen’ comes back disclosing his real identity but in the end he makes an informed decision to personify as Afghan Abdullah to save his friend knowing he will be ultimately caught by the ‘only superpower’ and in keeping with the resolve during the ‘journey of the destitute’(Shamsie,2009, p.331) ‘I will never be the same again’( Shamsie,2009,p.338).

Shamsie has not only discussed the styles or modes of being from the colonized world rather she has shown the impacts of colonization/neocolonization on the ways of being of the colonizers’ world as well the British Henry who later became American Harry is one such example. There is no reference to where he was born but his absence from his colonial parents’ home in New Delhi of British India makes his presence felt in the second part of the novel which deals with 1947. The first reference to him is through a family picture Hiroko is looking at when she enters the Burtons’ home in Delhi. Then we see Elizabeth writing a letter to him assuring him ‘Of course you’re coming home this summer’ (Shamsie,2009, p.72). That seems a reply to Henry’s demand to come to India-that for him is a ‘home’. Elizabeth did not want him to go to a boarding school in England, but it was ‘the done thing’ for James. She recalled how on his departure ‘her boy had thrown his arms round Sajjad and wept, declaring, I’ll miss you the most’ (Shamsie,2009, p.72). This and many other instances in the novel suggest that children are innocent, quite unaware of the political divides of ruler/subject. colonizer/colonized, White/brown etc. When one day Henry was playing cricket with Sajjad, Elizabeth came down and said to him ‘he was such a young

Englishman. Henry had scowled and backed up to Sajjad. ‘I’m Indian,’ he said.’(Shamsie, 2009, p.83) and Elizabeth decided to send him to England not to be more Indian. The Partition happened much earlier than the Burtons had expected so Henry could not come back to India again. Later in the novel there is an account of his difficulties in adjustment in England

Later we see him as an American Harry flying to Karachi, he himself identified with the word migrant went to see the lost part of his childhood. Shamsie writes:

It was loneliness, he knew, that had brought him here, in search of a past that was irretrievable as his parents’ marriage or his own childhood. For months now he had ignored his desire to fly to Karachi and knock on the door of a particular house in Nazimabad and now it was the desire to put that desire to rest than any kind of hope that had finally persuaded him to seek out the first person he’d ever been conscious of loving. (Shamsie, 2009, p.150)

Harry’s only daughter called him ‘Daddy Warbucks’ when both were shopping in Islamabad together. He knew he was a failed parent but the ‘moments of insight in which she showed him glimpses of woman she could grow into once adolescence passed made him uneasy’. (Shamsie,2009, p.168-169). Similarly, her ability to see things in him, like her grandmother, ‘which no one else could guess,’ made him uncomfortable. As her comment that he said he hated Islamabad, but he was ‘obviously so much happier here than even in New York, never mind, DC or Berlin.’ (Shamsie,2009, p. 168). To which he responded, ‘I do hate the place...But I love the people.’ Kim regarded it funny and said:

I used to think the rule which said you can’t be President of America if you are born somewhere else was really stupid because of course people who migrate in are going to be more loyal citizens than the ones who take it for granted. I thought that because of you-and how England means nothing to you. But I guess England’s not really the country you left behind, is it? (Shamsie, 2009, p.169)

Harry honestly told Kim England was only a station for him and that he loved India and he loved Sajjad. Leaving India, for him was a trauma and it was with great difficulty that he settled in England where ‘all the boys at school laughed at his ‘Indian expressions’ and wanted to know what his father had done in the war. And then the final horror: the only other boy who had just arrived from India .and whom Harry had considered an ally, said, ‘His mother’s German.’ (Shamsie, 2009, p.170). Here the obvious reference is to the problematic German history.

Two years later he was told by his father that he had to go New York to join his mother who would stay there permanently. The ‘eleven-year-old was torn. He wanted to be near his mother, but he knew his cricketing skills would get him nowhere in New York City. And what else did he have after all?’ (Shamsie, 2009, p.170).But he had learnt his lesson through his past experience, he decided to go there earlier to learn the language. He also learnt the rules of the Basketball. ‘Even so, on the first day his foreignness at school overwhelmed him to the point of muteness’ (Shamsie, 2009, p.170). And finally he decided not to join the group of the immigrants but the Americans and said, ‘Hi, I’m Harry’ (Shamsie, 2009, p.171), and he became an American.



Shamsie writes Harry joined CIA in 1964 because he strongly believed that Communism had to be crushed so that the US could become the world's only super power. She adds at that time it was not the notion of the power itself that interested Harry, but the idea of it concentrated in a nation of migrants. He wanted to see America as a single democratic country in power, whose citizens are connected to every nation of the world. At that stage he thought, 'How could anything but justice be the most abiding characteristic of that country's dealings with the world (Shamsie, 2009, p.172). But then with the passage of time 'idealism' gave way to 'excitement' and 'he knew that he had been doing with his life what most excited him. Since long he had stopped thinking about things in relation to justice (Shamsie, 2009, p.172).

Looking at Kim's interest in the construction of the Faisal Mosque Harry thought:

The tale of the generation...James Burton watched with dismay the collapse of Empire; Harry Burton was working for the Collapse of Communism and Kim Burton only wanted to know how to build, one edifice at a time, the construction process all that mattered not whether the outcome was a mosque or art gallery or prison. Of all of them, Harry thought with one of his sudden rushes of sentimentality, she alone could be counted on to engage with the world without doing any harm. (Shamsie, 2009, p. 174)

The very reference to the tale of generations of colonialism, postcolonialism and neocolonialism makes the text interdiscursive. Harry's comment about Hiroko and Sajjad that despite going through the most tragic events of human history—dropping of the atomic bomb on Nagasaki and the partition of India if they could survive that means that humans can overcome everything. Here Shamsie's spokesperson refers to the two actual most tragic events of human history making her fictional discourse interdiscursive.

We can see the same Harry at the funeral of Sajjad who got killed by Harry's rickshaw driver, Sher Mohammad, himself a Pakistani CIA agent. Raza came back from his misadventure to find there was no home anymore, he saw Harry and shouted, "You killed my father...Ma...He's CIA. He's been lying to us all along. Aba's dead because of him' (Shamsie, 2009, p.243) .Harry retaliated 'He's dead, you idiot, because he went to the harbour looking for you.' And then he left 'looking at Sajjad for a moment-one long moment in which he saw the best part of his childhood and himself lying dead'(Shamsie, 2009, p.243).The whole description is a sad reflection of actual human history, hence interdiscursive. Similarly, the depiction of Mujahideen's camps and the resolve of the Afghans to be trained to fight their battle is also an explicit example of interdiscursivity.

We can see the return of Harry in Ashraf's life after joining Arkwright and Glenn assuring Hiroko that he had left CIA and he would like Raza to work with him in his Miami's office and promised to keep him out of the bullets. He kept his promise for a long time but then during the War on Terror, A and G was contracted by the CIA and offered a job in Afghanistan where Raza would be an 'asset' so, Harry took him along.

War on Terror might be an 'excitement' for Harry in Afghanistan but seeing the shadows of fear in New York hovering over Kim's life "made him so uneasy." (Shamsie, 2009, p.276) Though seeing

Hiroko and Kim together gave him satisfaction ‘Whatever might be happening in the wider world, at least the Weiss-Burtons and the Tanaka-Ashrafs had finally found spaces to cohabit in, complicated shared history giving nothing but depth to the reservoir of their friendship’ (Shamsie, 2009, p. 277). We can see the same Harry as a strong defence for Raza against Steve and everyone else. His fatherly love for Raza finds an expression in the thought, ‘Hiroko, Sajjad, Konrad, Ilse, Harry; history had blown all of them off course, no one ending –or even meddling – where they had begun, but it was only Raza that Harry saw reshaping as a reflexive act rather than an adaptive response’ (Shamsie, 2009, p. 282).

Then we can see his concern for the nuclear war, he asked Steve, “Could you tell Uncle Sam to step up his efforts to cool temperatures in the neighborhood. I had an uncle in Nagasaki—that’s one piece of family history I don’t want to relive’ (Shamsie, 2009, p.282). Ilse sees his motive behind joining CIA as effort to banish the nuclear war between Russia and America. The same Harry wrote a blistering article under the pseudonym of Harry’s Pathan, in nineties, in an influential defense journal about the CIA’s decision to turn its back to Afghanistan after the Soviet withdrawal because of which he had to quit CIA.

Finally, we can see Harry playing a cricket match in the light of Humvees in a makeshift ground with TCNs, without wearing his body armour, shouting in Urdu, enjoying himself and amusing others when he was killed by an Afghan. American Steve paid tribute to him by saying “Harry was the man I admired above all men...A visionary. And, now what is he? A piece of rotting meat’ (Shamsie, 2009, p.303). In line with the typical American approach, Steve didn’t consider the real causes of Harry’s death instead accounted it for his friendship with a mere Pakistani TNC against whom he had warned Harry time and again. We can see it is not as a question of allegiance but a binary between ‘us’ and ‘them’--a reflection of colonial mindset.

Shamsie also refers to the societal structures at different levels and their transformation for example Nagasaki before war was “turn-of-century cosmopolitan world, unique in Japan-it’s English-language newspapers, its International Club its liaisons and intermarriages between European men and Japanese women’( Shamsie,2009, p. 12). In 1938 when Konrad enters Azalea Manor for the first time ‘photographs along the wall ... captured his attention’ where ‘Europeans and Japanese’ were ‘mixing uncomplicatedly’ but seven years later ‘war fractures every view (Shamsie, 2009, p.6) Konrad was ‘planning to write a book about the cosmopolitan world’ the same Nagasaki gets recontextualized in World War II ‘they come increasingly to check’ (Shamsie, 2009, p.12) on whosoever has contacts with the foreigners, the pronoun ‘they’ refers to the military intelligence of the country. Germany was an ally of Japan in the Axis of Power but ‘Ever since Germany’s surrender’ (Shamsie, 2009, p.17), ‘the Germans’ status in Japan changes from allies to suspicious foreigners.

New York is presented as a metropolitan where people from all parts of the world come to earn their living, where Abdullah goes to earn better living, where Hiroko goes to take refuge from impending nuclear war between India and Pakistan, where she is greeted by the immigration officer with a welcome note “Here you will be safer” (Shamsie, 2009, p. 287) where she meets Omar from Gujranwala who greets her ‘Welcome to my country, aunty...’ (Shamsie,2009, p. 288) .She regards it “A city in which she could hear Urdu ,English, Japanese, German all in a space of a few minutes...Nothing foreign about the

foreignness of this city' 'But then, things shifted. The island seemed smaller, people's views shrunken' (Shamsie, 2009, pp.288-89), the same New York after 9/11 comes under a great wave of patriotism by hanging American flags from all edifices. Hiroko wonders, 'How could a place so full of immigrants take the idea of 'patriotism' so serious!'(Shamsie, 2009, p.289) and on the other hand in Abdullah's words 'New York now is nets cast to the wind, seeking for any Muslim to ensnare' (Shamsie, 2009, p. 353).

When Abdullah told Raza about Kandahar twenty years ago he said 'his city- the emerald in the desert whose fruit trees bore poems, whose language was the sweetness of ripe figs...But Raza's brief glimpse of Kandahar had shown him only dust, fierceness' (Shamsie, 2009, p.316). Hiroko went to see Abdullah in the New York Public Library, where he was sitting with a large picture book. When Hiroko appreciated the picture he told her it was 'Kandahar. Before the wars...First they cut down the trees. Then they put landmines everywhere. Now—'He bunched his fingers together and then sprang them apart. Cluster bombs' (Shamsie, 2009, p.311). It's a discourse of war and destruction writ bold everywhere in the city of Kandahar. In sharp contrast to this destruction of the city caused by long years of variety of wars there was another picture of a very old couple, the woman vibrant in multicoloured clothes, the man resting his hand on her shoulder as they walked across the sand dunes as if he knew his drabness would become part of the desert floor if he didn't stay moored to the woman's column of brightness. 'The sky was impossibly blue' (Shamsie, 2009, p.311).

This is a counter narrative of all the Western propaganda about bringing peace and emancipation in Afghanistan through wars. Shamsie also refers to Taliban through Ismail, Abdullah's brother. He told Raza that in the days before Taliban neither women nor young boys were safe then the Taliban came, they rescued the kidnapped women, drove away the warlords who were fighting in the bazaar over a young boy. He continued, 'But the Taliban—they don't know Sufis or orchards. They grew up in refugees camps, with no memory of this land, no attachment to anything except the idea of fighting infidels and heretics (Shamsie,2009,p.320).Ismail shared with Raza, 'when they came they brought laws different to the laws I grew up with' they banned football and music it was painful for him 'but when I watch the crops growing or my sons walking down the street without fear at least there's music in my heart (Shamsie,2009,p.320).Here Shamsie leaves it to the future discourses to distinguish between the Taliban and the post Taliban's days 'the bastards are back in power' and Abdullah's son is 'forbidden to leave the house without being accompanied. He is very beautiful boy...though in these days perhaps that's a curse'(Shamsie, 2009,p. 319). This is a discourse of disadvantage (Fairclough, 1993) representing the ground realities of Afghans lives.

Also, Shamsie refers to the styles or the ways of being of different characters, they two are interdiscursive in the sense that they evolve with the ever-evolving panorama of life. In our first encounter with Abdullah, he is an early teenager with a pride of being a Pushtun, a gunrunner with a picture of a dead Soviet soldier on his truck and a resolve to fight the last soldier back from his land. We see the same Abdullah as a passionate friend of Raza Hazara, respectful and caring for the family he lives with at Soharab Goth, eager learner of English, expert in handling ,dismantling and assembling AK-47 at a young age, then we see him at a training camp to join the mujahedeen to restore his homeland to peace and make it a 'Paradise' then we see the same Abdullah as a representative labour Afghan diaspora in New York

after 9/11 hunted by the FBI and with a strong desire to go back to his homeland Afghanistan which he was forced to leave at the age of twelve.

We see Raza Konrad Ashraf as a brilliant, promising child of Sajjad Ali Ashraf and Hiroko Tanaka, a born Pakistani with his mother's features and bone structure and love for languages, then as a thirteen year old boy who in reply to his mother's question 'why none of his friends had come to visit in the last few weeks, he yelled at his mother 'I can't ask any of my friends home...With you showing around your legs. Why can't you be more Pakistani?' (Shamsie, 2009, p. 130), then we see him as a 'sixteen years old boy tracing his fingers pictures from glossy magazines advertising the various electronic gadgets his cousin in the gulf claimed to own' of (Shamsie, 2009, p.129) and the glitter of those gadgets and the stories of earning even without doing metric fascinated him a lot. He was called junior by his friends because of his double promotion in one class. Raza never spoke a word of Japanese to his mother in public unlike the other boys thinking 'Why allow the world to know his mind contained words from a country he had never visited? Weren't his eyes, his bone structure and his bare-legged Japanese mother distancing factors enough?' (Shamsie, 2009, p.139). From a very young age he had learnt "how to downplay his manifest difference' (Shamsie, 2009, p.139).

After he finished his exams, 'everything in Raza had been a bit strange' ( Shamsie, 2009, p.142) He 'threw himself in enjoying the time before college, talking loudly and excitedly about law, boasting that when the exam results came his name would be at the top of the list-he who had always been so circumspect about his successes.' Hiroko could sense some kind of 'falseness' and wished she had not opted for his double promotion, 'she wondered if he was yet ready for the next stage of life' (Shamsie, 2009, p.143). Raza got blank in his last compulsory Islamic Studies paper did not write anything except 'There are no intermediaries in Islam. Allah knows what is in my heart' (Shamsie, 2009, p.144) and handed the paper over to the examiner. But he didn't tell anybody what had happened thinking 'For a few more weeks he could still be Raza the Brilliant, Raza the aspiring, Raza the Son Who Would fulfil His Father's Dreams'(Shamsie, 2009, p.145). Here Shamsie has capitalized all the main content words like a title, Raza adopted this deceit of not sharing what had gone wrong to seek an escape in the state of denial.

Later he disguised himself as Raza Hazara, became an English teacher for the Afghan refugees at Soharab Goth, gained confidence, passed the exam decided to leave Abdullah's friendship at a befitting turn by going with him to a training camp for adventure sake, it's at the camp that he realized how difficult it was to be an Afghan and Mujahedeen, came back to Karachi to realize there was no home anymore for his father died in his search and mother's losses weighed heavy on him, so he left for Dubai to earn his living.

From there Harry took him along to Miami in Arkwright and Glenn, a private military company, where he worked in its main office as a translator. During the War on Terror, A and G was employed by the CIA and he went to Afghanistan with Harry. Where Harry got killed while playing a cricket match and in utter shock he was blamed by Steve, the CIA agent for planning Harry's murder. He sought an escape, had the experience of 'unbecoming' by burning every legal document, undertook the 'journey of the destitute' resolved 'never to be the same again, reached Canada, met Abdullah his friend after twenty

years, disguised as Abdullah the Afghan to let the real Abdullah escape and landed in a prison as a nameless, naked prisoner at the end of his wits, from where he would be taken to Guantanamo Bay. In this whole description we find the discourse of displacement, discourse of social exclusion, discourse of disadvantage they all combine together make the novel as an interdiscursive text.

#### 4. Conclusion

As Fairclough (2003) says interdiscursive analysis has a crucial mediating role in application of CDA to a social research and research on social change. So, as the analysis has shown, Shamsie's epic novel *Burnt Shadows* has all the elements like the mixing of different kind of discourses, presentation of different styles and structures, recontextualization of many objects and redefinition of many people through the lens of neo/colonialism representing reality of war, suffering, destruction, loss, fear and trauma from another angle different from the grand narratives in the various fields of social analysis. So, taken as a whole Shamsie's fictional discourse is dialogic with the past and future discourses hence interdiscursive in Bakhtin's terms.

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