

## 72- Symbolisation of memory and space in Kamile Shamsie's *Burnt Shadows*<sup>1</sup>

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### Abstract

The relationship between memory and literature has occupied the agenda of literary environment for centuries. This bond seems to be so strong that new literary subgenres uplifting memory to a major and dominant position in literature have emerged. On the other hand, space and identity have also been regarded as the components of this relationship in the process of writing; or in other words, in the process of (re)invention or (re)production. Kamila Shamsie is among the authors examining the relation among memory, space, identity and literature in their works. In her novel, *Burnt Shadows*, she fictionalises the story of a Japanese lady, Hiroko Tanaka, injured in the atomic bombing of Nagasaki during the Second World War. The bombing has left both mental and physical damages on her. The author has externalised those damages through images and symbols. This article aims to discuss the relationship between memory and space through those externalised images and symbols. In this study, the reason why the author prefers the crane as the image symbolising the memory and why she chooses the back of Hiroko as the space of memory is tried to be examined within the frame of the relationship between memory and space in literature. In addition, the role and contribution of space and memory in the search of identity and the importance of life experience with regards to the construction of identity is also one of the goals of the study that is tried to be revealed.

**Keywords:** Memory, Space, Crane, Kamila Shamsie, *Burnt Shadows*

### Kamila Shamsie'nin *Kül Olmuş Gölgeler* romanında bellek ve uzamın sembolleştirilmesi

#### Öz

Bellek ve edebiyat arasındaki ilişki edebiyat çevrelerinin gündemini yüzyıllar boyunca meşgul etmiştir. Bu ilişki o kadar güçlüdür ki belleği edebiyatta başat ve baskın bir konuma yükselten yeni edebi alt türlerin ortaya çıkmasına yol açmıştır. Öte yandan uzam ve kimlik de yazma sürecinde, başka bir ifadeyle (yeniden) icat etme ya da (yeniden) üretim sürecinde bu ilişkinin önemli bileşenleri olarak kabul edilir. Kamila Shamsie yapıtlarında bellek, uzam, kimlik ve edebiyat arasındaki ilişkiyi irdeleyen yazarlar arasındadır. Shamsie, *Kül Olmuş Gölgeler* adlı romanında II. Dünya savaşı esnasında Nagazaki'ye atılan atom bombasında yaralanan Japon bir kadının, Hiroko Tanaka'nın öyküsünü kurgular. Bombalama onda hem zihinsel hem de bedensel hasar bırakır. Yazar bu hasarları imgeler ve semboller üzerinden somutlaştırır. Bu makale yazarın somutlaştırdığı bu imgeler ve semboller aracılığıyla bellek, uzam, kimlik ve edebiyat arasındaki ilişkiyi tartışmayı amaçlar. Bu çalışmada, yazarın belleği sembolize eden imge olarak neden turna kuşunu tercih ettiği ve belleğin

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mekânı olarak neden Hiroko'nun sırtını seçtiği, edebiyatta bellek – uzam ilişkisi çerçevesinde irdelenmeye çalışılmıştır. Ayrıca bireyin kimlik arayışında bellek ve uzamın rolü ve katkısı, yaşam deneyimlerinin bireyin kimlik inşası açısından önemi yine bu çalışmanın ortaya koymaya çalıştığı amaçlardan biridir.

**Anahtar kelimeler:** Bellek, Uzam, Turna Kuşu, Kamila Shamsie, *Kül Olmuş Gölgeler*

## Introduction

In a Greek myth it is narrated that the Greek poet Simonides is invited to a banquet by a wealthy nobleman, Scopas, to chant a lyric poem for the feasters. During the dining, Scopas states that he will pay only half of the price they have agreed on before for the poem he chanted. At that time two young men appear at the door. They send a message to Simonides and insistently request him to come out. When he goes out, he cannot find those two men. Just then, the roof of the banquet hall horribly falls down upon the guests and except for Simonides, all the invitees die. Nobody is able to identify the corpses for separate burial since their faces are unrecognizable due to the harshness of the collapse. Yet, Simonides manages to recognize each of them under the ruins by recalling their order of sitting at the dining table before the collapse (Cook, 2021). Since then, Simonides is known as the inventor of the art of memory; or Mnemotechnics as a buzzword.

The relationship between memory and literature, and its aspects and extents, have been discussed for a very long time. One of the reasons leading us to the estimation of this relationship is mythical. In Greek mythology, Mnemosyne was the goddess of memory. She was the daughter of Uranus (Heaven) and Gaea (Earth), and also the mother of the nine Muses. She was the Titan goddess of memory and remembrance and the inventress of language and words as well. She had nine daughters with Zeus, the supreme god of Olympus, each of whom is a muse of art such as poetry, tragedy, music, history, dance, astronomy and so on. In Greek tradition, memory was so significant that the Greeks gave the name of Mnemosyne to a few rivers and fountains. It was believed that the people who drank from the water of these rivers and fountains could remember everything (Veldhuizen, 2012).

The other reason dates back to the Classical period. The ancient philosophers such as Socrates, Plato, Aristotle, and Cicero asserted and argued the connection between memory and rhetoric. In her efficient book, *The Writer's Book of Memory: An Interdisciplinary Study for Writing Teachers*, Janine Rider discusses the arguments of those philosophers and consolidates the idea that from ancient times, there has been a strong relationship between memory and oral literature or rhetoric (Rider, 2009, s. 13-16).

In addition, there is also a strong relationship between memory and existing or identity. In his well-known discourse, '*Cogito, ergo sum*', that is, '*I think, therefore I am*', Descartes reveals the connection between existing and thinking. For Aristotle, it is impossible to think without images and these images are collected and stored in memory. For him, memory is "a collection of mental pictures from sense impressions"; therefore, it is "neither perception nor conception, but a state or affection of one of these, conditioned by a lapse of time." (Rider, 2009, s. 14) Thus, according to those philosophers, it is obvious that thinking is a significant means of proving existence and it occurs in the memory.

On the other hand, the novelties and new trends in literature, particularly during modern times, are the other factors reiterating the conception of the intertwinement of memory and literature. For example, memoirs, life-writing, autobiography, literature of memory, literature of forgetting, literature of

remembering and the amnesia story which can also be reckoned as the subgenres of literature are directly associated with memory. Similarly, analepsis (flashback), prolepsis (flash-forward), and stream of consciousness which are the new literary terms used as narration techniques are also directly related to memory and they all prove the close link between memory and literature.

### Memory and Space

In Greek and Latin tradition, the art of memory was always correlated to oration and rhetoric. The orators used memorization techniques to deliver effective and lengthy speeches to crowds. In order to show their proficiency in eloquence, they used memorization techniques and recorded the draft of their speeches on their brain instead of writing them on papers. Thomas M. Walsh and Thomas D. Zlatić denominate this process as artificial memory and claim that it functions through visual and spatial simulacrum:

To assist his "natural" memory the orator employed an "artificial" memory, a variety of mnemonic techniques to "write" the speech directly on the brain rather than on paper. Artificial memory was thus an internal technology directly affecting noetic activity, and it encouraged particular perceptions of reality, including historical cyclicism, mechanistic determinism, and a conception of mental processes in terms of visual and spatial analogies. (Walsh and Zlatić, 1981, s. 215)

So, memory, since then, has been juxtaposed as one of crucial canons of rhetoric. In his masterpiece, *The Art of Memory*, Frances A. Yates articulates that for Cicero, memory is one of five parts of rhetoric:

Invention is the excogitation of true things (res), or things similar to truth to render one's cause plausible; disposition is the arrangement in order of the things thus discovered; elocution is the accommodation of suitable words to the invented (things); memory is the firm perception in the soul of things and words; pronunciation is the moderating of the voice and body to suit the dignity of the things and words. (Yates, 1966, s. 24)

However, D. B. Magee states that the most recent memory studies put forth that this fourth function of rhetoric, memory, has been historically neglected and undervalued (Magee, 1997, s. 152). Yet, although it is considered that it has been disregarded historically, the literary studies on memory, particularly the recent ones, show that it has been appreciated and valued. Because, the employment of memory in literature goes back a long way to the ancient times and memory has always been of top priority among the dominant themes of literature for ages. Considering of the literary texts, it is quite obvious that we can come across to many texts portraying characters remembering their pasts and constructing their futures on those memories in the past. Those characters are obsessed with their mnemonic past and always try to establish a connection with present through their memories. For Birgit Neumann, this is a way for them to constitute an identity. In order to draw attention to the relationship between literature and literary representations of memory and identity, she points out that, "Numerous studies of various epochs and authors have shown that literature, both thematically and formally, is closely interwoven with the thematic complex of memory and identity" (Neumann, 2008, s. 333).

This close relationship is usually reflected in sub-genre of literary writing such as life-writing, autobiography, story of amnesia etc. Particularly in modern fictions of such type of literary subgenres, the narratives are generally reinterpreted by protagonists and/or antagonists through their pasts and they rebuilt their identities on their memories through this reinterpretation. In this context, although it is mostly related to collective and cultural memory, Philip R. Davies draws attention to the same point:

What is more important about the past than facts? The answer is memory, the answer is memory, whether personal or collective, belongs to us. ... Our memory of what we have experienced enables us

at each moment to sustain identity. Total amnesia is a total loss of self. We are, except in a purely biological sense, what we remember. (Davies, 2008, s. 106)

On the other hand, remembering is not only seen as the construction of the identity, it is also the process of invention. Furthermore, in literature, especially in poetry, remembering and invention seems to be evaluated as the same concepts and it is asserted that the one who remembers is the inventor (Bethea and Cavanagh, 1994, s. 1). Through remembering, the artists create something new, so it is also a process of creation. However, this is not a simple creation; as Victoria Nelson refers to, in the hands of an artist, remembering is an independent act of creation which turns into something completely new (Nelson, 1988, s. 5). So, in general, it can be concluded that writing is the act of remembering or of retrospection.

However, there is another crucial point that should not be disregarded. Writing, or more comprehensively literature, does not reflect the memory directly. Literature produces, shapes and reconstructs the memory, either personal, social or cultural. Neumann denominates this process of remembering as 'mimesis of memory' and she states that novels do not imitate the memory itself, but in the act of discourse, they produce the past they set out to express (Neumann, 2008, s. 334). That is to say, memory is the rewriting and re-contextualizing of the past; during this creation, the present and its experiences have influence on 'how we remember' rather than 'what we remember'.

In a parallel way, Gerard Genette, discussing the problematic of mimesis narrative and narrative representation, points out that "... no narrative can "show" or "imitate" the story it tells. All it can do is to tell it in a manner which is detailed, precise, "alive", [...]: that narration, oral or written, is a fact of language, and language signifies without imitating" (Genette, 1980, s. 164). Thus, it is obvious that nearly all types of texts including memory representations, either historical or literary, do not reflect the past as it was because they present the important and the trivial, the remembered and the forgotten, the real and the imaginary and so on. They all are represented under the light of present experiences through modern narrative devices since past events always turn into something else after narration. So a (re)creation or (re)invention process seems to be inevitable in literary sense.

### **'The Scarred Cranes' and 'the Back of Hiroko' as the symbols of Memory and Space**

*Burnt Shadows* seems to be a narrative of love, displacement, political conflicts and war which has lasted in five countries around sixty years. The protagonist, Hiroko Tanaka, a young Japanese lady, is a *hibakusha*<sup>3</sup>. She loses her German fiancé, Konrad Weiss during Nagasaki bombing. At the time of the attack, Hiroko wears a kimono with black cranes on its back; after the bomb attack, she has to carry the burned imprint of those birds for the rest of her life. The bomb attack has ruined all her life and left only crane-shaped burns on her back that has been the mnemonic of the world she has lost. After a while, she sets out to India to find the relatives of Konrad. She finds Konrad's sister, Elizabeth and her husband James Burton. While staying with them, she falls in love with their Muslim employee, Sajjad Ashraf. They get married and have a son, Raza. Later on, Raza grows up and gets involved in CIA by means of Harry, the son of Elizabeth – James Burton. The family's life goes on in India, after partition in Pakistan, in Afghanistan, for a short period in Turkey and in the USA. The story ends with Raza's arrest in the USA after 9 / 11 attacks.

Adriana Kiczowski purports that all the characters of the novel, in some way or another, are affected by political conflicts; they are either survivors or victims of the political events such as II. World War,

<sup>3</sup> *Hibakusha* is a Japanese word used for the atomic bomb survivors of Hiroshima and Nagasaki during the II. World War.

1947 Partition of India, 1970 Independence War of Bangladesh, Taliban Terrorism, Cold War and 9/11 Attacks (Kiczkowski, 2016, s. 128). From this perspective, it is clear that the plot demonstrates that the novel seems to be an epitome of a new literary subgenre of political novel called as post 9 / 11 novels.

Hiroko Tanaka, a young Japanese school teacher and a translator, is the protagonist of the novel. The entire plot is fictionalised around her. However, in an interview with Harleen Singh, Shamsie denotes that she did not have an exact draft of the novel at first and at the beginning, she did not plan to write the novel around Hiroko; yet, she spontaneously became the centre of the novel:

Hiroko herself I had intended to write a novel that centred on a part-Pakistani, part-Japanese character living through India and Pakistan's nuclear tests and beyond—and Hiroko herself was only going to be prominent in the very short opening section of the novel. But as soon as I started to write her she took hold of my imagination, and I found that it was impossible to write her out of the novel. So it isn't that I chose her as the voice for this novel—the novel shaped itself around her voice. (Singh, 2012, s. 157)

Nonetheless, at all events, it is a well-conceived and fictionalised novel from the starting to the end. It starts with a scene in jail and ends with the same scene; that is to say, where Shamsie aims to propel the plot in the final section is written in the first page:

Once he is in the cell they unshackle him and instruct him to strip. He takes off the grey winter coat with brisk efficiency and then – as they watch, arms folded – his movements slow, fear turning his fingers clumsy on the belt buckle, shirt buttons.

They wait until he is completely naked before they gather up his clothes and leave. When he is dressed again, he suspects, he will be wearing an orange jumpsuit.

The cold gleam of the steel bench makes his body shrivel. As long as it's possible, he'll stand.

*How did it come to this*, he wonders. (Shamsie, 2009, s. 1).

In the present, the presence of past is mostly possible through the agency of mnemonic images or objects. For Proust, as Walter Benjamin quotes, the past is somewhere beyond the reach of the intellect, and unmistakably present in some material object (or in the sensation which such an object arouses in us) though we have no idea which one it is. As for that object, it depends entirely on chance whether we come upon it before we die or whether we never encounter it (Benjamin, 2009, s. 38).

Kamila Shamsie, has used scars of three birds on the back of the Hiroko as the mnemonic image of Nagasaki bombing. Whenever she touches on her back, she feels the loss of cutaneous sensation and remembers that scary and tragic day in Nagasaki. Her past then becomes present. She seems to carry her memories on her skin:

She pushed herself up from the chair, her arms wrapped across her chest, and walked down into the garden. Some days she could feel the dead on her back, pressing down beneath her shoulder blades with demands she could make no sense of but knew she was failing to meet. She ran her knuckles across the bark of a tree. The faint sound of skin on bark was oddly comforting. It reminded her of something ... something from Nagasaki, but she couldn't remember what. (Shamsie, 2009, s. 49)

At this time, she forgets the present, the present with its pleasures or its pains. She seems to have lost her consciousness and feelings. She enfafes her fingers across the bark of a tree and her fingers bleed, but she does not know what she is doing and she is not aware of her bleeding finger and its pain as well. The present disappears when she remembers something in the past. And what lead her to forget present is the mnemonic birds on her back.

It was the atomic bombing of Nagasaki that wrote a political event on her back which she would not forget for over fifty years. For Daniela Vitolo, her body seems to be a book in which history has been written and the bomb attack has left a visible burn and an indelible sign on her body (Vitolo, 2016, s. 4). The rest of her life takes shape around this sign and her identity is built upon it. Similarly, Kiczkowski claims that, Shamsie has an interest in the representation of space and this space is her body. For her, the body of Hiroko after bombing becomes the map guiding her through the memory of the event (Kiczkowski, 2016, s. 130). So, it is significant to reveal the connection between the image of bird-like scar, the body and memory of Hiroko. Actually, the exact space we should take into consideration is her back and the image leading to her memory is the seared birds. The readers ruminating on why the author has chosen birds instead of any other images will probably find out its reason uncomplicatedly. The novel starts with the question of a prisoner in an orange jumpsuit and ends with the same question by the same prisoner, and the literary representation of the bird is always identified with freedom and tranquillity. Shamsie describes the moment of bombing within this feeling:

... She is suddenly, shockingly, aware of her own body. Such a mixture of heaviness and lightness – her limbs suffused with pleasure, exhausted by it, and yet it feels as though there were wings attached to her, on the verge of lifting off her the ground entirely. [ ... ]

Hiroko steps out on to the verandah. Her body from neck down a silk column, white with three black cranes swooping across her back. She looks out towards the mountains, and everything is more beautiful to her than it was early this morning. Nagasaki is more beautiful to her than ever before. (Shamsie, 2009, s. 22-23)

The space is not the only literary representation which arouses her interest. The birds have also a literary representation and symbolism that is usually linked to peace. But why did the author choose the crane? Did she prefer it arbitrarily and randomly or was it a deliberate and intentional choice? Shamsie's literary background indeed indicates that using the crane as a symbol is a well-planned and fictionalised preference including its both historical and cultural references.

In the search of the relationship between the crane and atomic bombing, we come across to origami cranes in Japanese culture and the story of Sadako Sasaki. In the culture of Japans, the crane symbolises love, fidelity, long-life, good luck, welfare and peace. It is believed that the person who folds one thousand origami cranes will live longer and his/her dreams come true. When the atomic bombs dropped on Hiroshima in 1945, Sadako was only two years old. She did not seem to be injured during the atomic bombings. But ten years later, she became ill and her parents took her to the hospital. She was then diagnosed with a fatal disease, leukaemia, a kind of blood cancer. It was the result of radiation exposure from the bombing. One of her friends visited her and brought some origami. She told her the legend that if a person achieved to fold one thousand origami cranes, s/he would recover from the illness s/he suffers. Sasaki began folding cranes in order to recover from her illness but she was not able to live enough to complete the cranes (Janes, 2010, s. 153). Since then, the crane has become the symbol of peace and nuclear disarmament. In this sense, the crane choice of Shamsie instead of any other bird seems to be so purposeful and meaningful, insomuch that she puts some characters in the novel uttering the possible results of radiation exposure and deformation of people after atomic bombings (Shamsie, 2009, s. 189).

The readers may also wonder why the author has chosen the back of Hiroko as the location of those scarred birds instead of any other place on her body. Discussing the connection of space and memory, spatial order and disorder, Neumann asserts that spatial order indicates an easy-accessible past; however, spatial disorder shows that the accessibility to the past is a bit difficult (Neumann, 2008, s. 340). So, from this point of view, the indelibly seared birds on Hiroko's back which is an inaccessible

place for her to see and to reach every time, to some extent, implies that the remembrance of Nagasaki bombing is troublesome; it is an event she tries to forget, at least not to remember although it is a dominant mnemonic of the novel. Its spatial inaccessibility should prevent her to remember the bombing day; yet, Hiroko is so engrossed in atomic bomb of Nagasaki and its stigma that, even many years later, she integrates her back pain after a long air travel with the birds and nuclear world (Shamsie, 2009, s. 287).

In this regard, the author has chosen the back of Hiroko as the space of her memory in order to hint at the fact that she does not want to face that gloomy day which extinguished her life. It can be said that the author tries to use the back of Hiroko as the same function with attic in literature and psychology. The attics are generally dark, dusty and messy storage places where people throw away the objects they do not want to see anymore. They are seldom visited parts of the houses and are generally invisible from inside and outside of the house. The back of Hiroko is the attic of her body where her memories which she tries hard to forget are thrown away. It is also invisible for her even though it is a part of her body and she has to live with it.

However, the spatial preference of Shamsie for the birds may also be read as strengthening the tie between space and the act of remembering. They remind her that tragic and deadly inauspicious day which she does not want to remember. However, they are embedded on her back purposely by the author; wherever she goes, they follow her. They seem to be burden on her back and it does not seem so easy to be able to get rid of them:

... All Hiroko could think was: the bomb. In the first years after Nagasaki she had dreams in which she awoke to find the tattoos gone from her skin, and knew the birds were inside her now, their beaks dripping venom into her bloodstream, their charred wings engulfing her organs.

But then her daughter died, and the dreams stopped. The birds had their prey.

They had returned though when she was pregnant with Raza – dreams angrier, more frightening than ever before, and she'd wake from them to feel a fluttering in her womb. (Shamsie, 2009, s. 222)

Those dreams are in the first year after atomic bombing of Nagasaki; however, the harassment of the birds does not stop following her. They do not leave her alone; they are always with her, even longer than fifty years after Nagasaki bombing. Whenever she hears of something about the nuclear or bombs, this takes her to the birds which are the traumatic mnemonics of Nagasaki. In the USA in 1998, in Burton's house, while the members of the family are blissful, she is anxious and sorrowful. She extinguishes her cigarette and traces wings of ash on the ashtray with its tip (Shamsie, 2009, s. 252).

On the other hand, Hiroko is not the only character suffering from the fury of birds. Even born twenty years after Nagasaki and never been there, her son Raza can't escape the wrath of the birds either. Raza loves a girl whose name is Salma and wants to get married to her. When he makes a proposal to Salma, she rejects and says:

'Nagasaki. The bomb. No one will give their daughter to you in marriage unless they're desperate, Raza. You could be deformed. How do we know you're not?'

Raza sat forward, gripping the phone tightly.

'Deformed? I'm not. Salma, your father is my doctor. I'm not deformed.'

'Maybe not in any way we can see. But there's no guarantee. You might have something you can pass on to your children. I've seen the pictures. Of babies born in Nagasaki after the bomb.'

'I've never been to Nagasaki. I was born twenty years after the bomb. ... Don't say you think I'm deformed.'

'You need to know. This is how people think about you. ... Goodbye, Raza. Please, don't call again.'  
(Shamsie, 2009, s. 189)

When Raza tells this conversation to Hiroko, she – in an instant – finds the guilty: the veiled birds on her back: "She had not imagined the birds could fly outwards and enter the mind of this girl, and from her mind enter Raza's heart." (Shamsie, 2009, s. 222)

Focusing on the affinity between space and memory, an interesting paradox comes to the fore in the novel that should not be overlooked. Hiroko's back, spatially, is among the most important images that the author has ascribed a meaning to. However, like other characters, Hiroko is not tied to any specific place or country. Although she herself suffers from the absence of space, or the spatial loss in other words, the scarred birds have not lost their space and they perch on her back. They follow her wherever she escapes and carry the tragedy of her memories with their wings.

Similarly, Vitolo alleges that all of the characters in the novel moving through different places, cultures and languages experience foreignness and hybridity and they suffer from losing their homelands (Vitolo, 2016, s. 2). Considering the countries of characters where they live and move to, it is observed that they suffer from displacement and wherever they migrate, they witness traumatic and shocking events which wreck their lives such as atomic bombing of Nagasaki in Japan, the Partition between India and Pakistan, the Taliban issue in/between Russia and Afghanistan, September 11 attacks in the USA and so on.

Furthermore, she also associates this mobility to different countries to the search of identity. She claims that the scarred birds on Hiroko's back reflect a relationship between self and body through which she performs her identity (Vitolo, 2016, s. 4). In order to form her own identity, she always moves to other countries which have different cultures, traditions and languages. She rejects to have limited roles and identities imposed upon her by the societies she moves to. She always denies being a part of those societies and she belongs to nowhere. People around her are also aware of this fact and they cannot place her to a definite and restricted position, either geographical or cultural:

James was oddly perturbed by this woman who he couldn't place. Indians, Germans, the English, even Americans [...] he knew how to look at people and understand the context from which they sprang. But this Japanese woman in trousers. What on earth was she all about? (Shamsie, 2009, s. 4)

Wherever she goes, she refuses the roles and positions allotted to her by the society. Like other characters, her existing identity is a burden on her back and mobbing her during her mobility between countries and nations. She is therefore in the search of building her own identity in her own world.

In addition, although the first tragic event triggering the partially obligatory mobility which occurred in Nagasaki is regional and local, her international and intercontinental mobility seems to be the sign of globalization in regards to its results when we consider the rest lives of the victims. Besides, Hiroko's moving to other countries in order to find a secure place to live in safety and coming across to many other people with whom she shares the same feelings and anxieties reveal that whatever she experiences is actually the trauma of all people in general. This promotes the notion that what Hiroko experienced and suffered is not local but global. The USA is the last country where she moves to spend the rest of her life to feel at peace. But it becomes a place where her second tragedy starts. However, to see this country as the port of refuge is a paradox since it is the place where the signal flare of her trauma has been set off. After her arrival, she loses her last belonging there, her son Raza. He is arrested in alleged to have connection with 9/11 attacks. The author, through the arrest and jailing of an innocent person, tries to

give a clear message that nowhere in the world is a safe shelter and nobody should feel secure anywhere in the world.

## Conclusion

Within the historical context, memory and disposition, as the major components of rhetoric, have been underrepresented. However, the recent literary studies on life-writing, memoirs, amnesia etc. indicate that memory and space take on a new significance in literature. In this study, the relationship between memory and space in Kamila Shamsie's "Burnt Shadows" has been addressed.

Shamsie disposes 'the crane' as a symbol of memory while she intentionally chooses a bird as an image of freedom. Considering the man in an orange jumpsuit in the cell, both in the opening and ending scene of the novel, the preference of an image symbolising freedom becomes meaningful. The crane in Japanese culture symbolizes love, long-life, welfare and peace as well as signifying nuclear disarmament after the atomic bombing of Nagasaki and Hiroshima.

Similarly, space is represented through 'the back of Hiroko' in the novel. In the rest of her life, the protagonist, Hiroko, has to carry the crane-shaped scars on her back as the mnemonic of the world she has lost. Although she visits five different countries not to recall that tragic day and to start a new life with a new identity, her fate which seared on her back follows her for nearly sixty years. Those cranes carry her memories embedded in her subconscious. The back of Hiroko, thus, becomes the space of her indelible memories which she is not able to get rid of.

However, the author consciously prefers the back of Hiroko as the space of her memory in order to hint at the fact that she does not want to face that gloomy day which ruined her life. She inscribes her memories on the spatially inaccessible part of her body. Her back is used in the same function as the attic in literature and psychology. The attic symbolises invisible and inaccessible storage places where people throw away the objects they do not want to see anymore and where they rarely visit. By engraving the memory upon the back of the protagonist, the author tries to give the message that memory is the fate of the person and always follows her/him whether s/he consents or not.

Shamsie, on the other hand, tries to establish a relationship between memory and identity through the protagonist. In the novel, the protagonist visits different countries and cultures; yet, she refuses to be part of those cultures and does not adopt the roles imposed upon her by those societies. She endeavours to build her new identity on her past/memoirs. In her new life, the secondary characters around her are the ones who share the same fate with her and suffer from the same troubles. Thus, the author attempts to draw attention to the affiliation between memory and identity.

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