



## Exploring Identity Conflicts among Immigrants: A Critical Analysis of Nadeem Aslam's Maps for Lost Lovers

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### ABSTRACT

In postcolonial literature, there is often a significant focus on the experiences of exiled immigrants, encompassing feelings of isolation and a sense of rootlessness. This study aims to evaluate the identity conflicts faced by immigrants in the well-known novel *Maps for Lost Lovers* (2004) by Aslam. Grounded in postcolonialism as a theoretical framework with special focus on Bhabha's notions, this research sheds light on the problem of identity conflicts of the immigrants in the English societies. It emphasizes how diaspora immigrants, positioned as outsiders, endeavor to shape their identity to align with the norms of mainstream society. The novel *Maps for Lost Lovers* (2004) offers a postcolonial perspective by focusing on the pitiable condition and identity conflicts of immigrants. It provides a deep exploration of identity crises, cultural conflicts, and the delicate equilibrium between the Western and the Eastern norms within immigrant families. The research concludes that *Maps for Lost Lovers* offers a realistic portrayal of identity conflicts of the immigrants. It also shows that Aslam is well aware of the problems of the immigrants in the western society. This research is a valuable additive to the already existing literature on identity conflict.



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## INTRODUCTION

Born on July 11, 1966, in Punjab, Pakistan, Nadeem Aslam is a novelist of British Pakistani origin. A former biochemistry student, Aslam, turned to writing and gained recognition as a writer throughout the world. He is a big literary voice of Pakistan, raising identity conflicts, racist threads, power relations and present day issues in his writings. His writings are doubtlessly marked by realism, simplicity, and profundity. His is a style which has a unique and

matchless appeal. Aslam is a postcolonial writer whose writings decenter the colonial agenda by promoting the colonized issues.

Aslam's critically acclaimed *Maps for Lost Lovers*, sheds light on the issue of identity conflicts of the immigrants. It is a postcolonial novel that "explores inner lives of migrant Pakistani Muslims" (Sarfraz, 2013, p. 522). Rendered in poetic prose, the story of the novel is focused on the mysterious departure of lovers Jugnu and Chanda, breaking the Islamic norms. Jugnu's big brother, Shamas, functions as a communist and social worker, aiding immigrants in navigating interactions with the White community. In contrast, his wife, Kaukab, is depicted as an ardent follower of religious beliefs. Narrated through the perspectives of Shamas and Kaukab, the novel explores the conflict between traditional religious values and the changing Western culture within the community. As tensions rise during the investigation, family conflicts, cultural clashes, and tragic events within the community surface, showcasing the issues of identity and the struggle between traditionality and modernity.

Aslam's (2004) novel, unfolds the British Pakistani immigrant community named *Dasht-e-Tanhaii*. The immigrant community is epitomized by Shamas and Kaukab and their offspring. Shamas and Kaukab is a couple who seek refuge from Pakistan in England for political and financial stability. They view the foreign country as an opportunity to enhance their life standard and ensure a bright future. With the hope for a better life in England, Shamas, Kaukab's husband decides to settle in a small English town named *Dasht-e-Tanhai*, an Urdu term meaning the dwelling of loneliness. Shamas occupies a liminal space that reflects an inclination towards modernity and openness to embrace the opportunities of the Western culture. Shamas shows willingness and enthusiasm to embrace the opportunities of a new culture of England. He immerses himself entirely in the alien culture.

He actively engages in adopting the aspects of the new, alien culture. He demonstrates fluency in English speaking, partakes in the consumption of wine, and engages in illicit relationships with white girls. He impacts the cultural identity and his cultural roots by immersing himself in the English identity. He embodies a strong inclination for the alien culture and a strong aversion for the Pakistan culture. Shamas's immersion in Western culture not only impacts his personal cultural identity but also influences the next generation, creating a generational divide. Shamas' wife, Kaukab, upon arriving in *Dasht-e-Tanhai*, is faced with an utterly critical choice between embracing a new cultural setting or adhering to her old traditional setting. She soon learns that the Western identity is entirely from the Pakistani identity. She considers England as evil wrapped region away from spirituality, and religious colour. Despite the strong desire to return Pakistan, the circumstances force Kaukab's reluctance to go on dwelling in England because her children reside in there. It is her caring motherly instinct which compels her to reside in England and face the ordeal of alienation and solitude. She is caught up in the dilemma of identity by finding herself as a dislocated individual in England. Charagh introduces a new layer to the issue of identity. His view of British identity as primary, yet constrained by cultural roots adds complexity to the narrative. Almost all the characters, except for a few like Kaukab, know that in order to survive in a foreign country with a foreign culture, you have to accept their vibrant ways of survival.

The study shows that Aslam's (2004) fiction offers a profound examination of identity crisis, cultural clashes, and the balance between tradition and modernity within immigrant families. A study of the novel shows the problems and issues faced by the immigrants. It describes the

complexities faced by characters in navigating conflicting cultural influences, making critical observations on societal expectations and individual choices.

**Research Objectives:**

1. To assess the issue of identity conflict of the immigrants in *Maps of Lost Lovers*?
2. To analyze how the issue of identity conflict affect the lives of the immigrants?

**Research Questions:**

1. How does Aslam depict the issue of identity conflict of the immigrants in *Maps of Lost Lovers*?
2. In what way does the issue of identity conflict affect the lives of the immigrants?

**LITERATURE REVIEW**

The term ‘post colonialism’ was originally introduced by historians after the end of World War II and initially used for chronological period following independence in phrases such as post-colonial state but since late 70s literary critics adopted it to study cultural effects of colonization. Although critical works on controlling representation in colonial societies appeared as early as the latter part of 1970s, notably ‘Orientalism’ by Said and critics such Spivak or Bhabha who developed ‘Colonialist Discourse Theory’, Nevertheless the term itself did not feature prominently even though these studies constituted some kind of post analysis how opinions were formed influenced.

Ashcroft and Ahluwalia (2001) observe that in the term, ‘post’ signifies the commencement of colonization rather than its conclusion. Postcolonialism encapsulates a diverse array of concerns. Nonetheless, a notable complexity emerges as the term tends to rely on Western colonization as the primary reference point, framing all non-Western societies in terms of their historical position relative to colonization, whether antecedent or subsequent.

The post-colonial literature and theory deals with what happens “when two cultures clash and one of them with accompanying ideology empowers and deems itself superior to other” (Sawant, 2012, p. 120). The preceding discourse underscores the intrinsic correlation between the term and colonial processes, underscoring that colonialism transcends mere political and military subjugation by non-Europeans, encompassing nuanced dimensions.

Waterman (2010) discusses the clash between traditional and modern concepts within the context of a British Pakistani diaspora in Aslam’s novel. He critiques the oversimplification of the clash as a binary between Islamic values and Western culture, emphasizing the novel's examination of the ‘contact zone’ among cultures. Waterman also considers the impact of cultural trauma on Pakistani immigrants in Britain, particularly in terms of perceived threats to cultural referents and the challenges of negotiating modernity within a close-knit community. Waterman (2010) remarks that novel *Maps for Lost Lovers* “is a ‘clash of civilizations’ novel” (p. 18).

Moore (2009) in *Maps for Lost Lovers* discovers the post-9/11 creation of British Muslim distinctiveness. She examines how Nadeem Aslam engages with the war on terror discourse, navigating challenges for writers in the aftermath of the attacks. She emphasizes the necessity for alternative narratives beyond bellicose rhetoric. According to Moore (2009), our existence is profoundly reliant on the lives of those around us. Shaheen and Qamar (2019), claim that in

selected Aslam's novel utilizes the love plot as a tool for resisting a misogynistic culture in the fictional town of *Dasht-e-Tanhaii*. Drawing on feminist perspectives, Shaheen and Qamar (2019) pinpoint that "Aslam's use of women's love as an emancipatory force helping them raise their voices to reclaim their freedoms and identities, is significant" (p. 1)

Bengtsson (2008) argues that the novel *Maps for Lost Lovers* deals with the notion of otherization. The central character, Kaukab, forms her identity centered on the reality of the white 'Other', symbolizing the moral decay of the Western world. He suggests that discussing otherness through literature, particularly in the context of race and religion, serves to raise awareness and influence social structures between cultures. The novel brings to light the construction of identity through the process of "othering," focusing on the associated concerns that arise from this complex issue.

Batool et al. (2022) point out that in *Maps for Lost Lovers*, characters undergo alterations in their pure identities due to cultural incorporation in Britain, engaging in ambivalent power relations with no static prevailing or subjugated roles. Characters' negotiation of subject introduction, leads to identity changes and frequent shifts in conversational power. In Aslam's narratives, characters endeavor to carefully choose linguistic strategies as they navigate criticism, challenging cultural ties, and transcending boundaries. According to Batool et al. (2022), Aslam's characters repeatedly disengage from their cultural roots, resulting in a persistent lack of identity that endures until the conclusion.

Sarfraz (2013) asserts that *Maps for Lost Lovers* offers a reductive opinion of Islam, reinforcing orthodox images of fundamentalism and suggesting a connivance with neo-colonial imperial agendas in postcolonial works. He observes that Aslam narrates not only the tale of the Pakistani Muslim family but also captures the essence of an immigrant community residing in England.

Lemke (2008) focuses on how racist rhetoric influences the construction of identity within the Asian immigrant community depicted in the Aslam's novel *Maps for Lost Lovers* (2004). The researcher highlights the community's use of racist stereotypes to safeguard against both the traditional dominance of the white inhabitants and their Asian neighbors. Lemke (2008) notes that in the novel the Pakistani community exhibits characteristic features of a diaspora navigating the tension between belonging and longing. Members of this diaspora create a narrative about their background that may not accurately reflect their home country (p. 172).

The existing research on Aslam's selected novel has addressed various themes but lacks a focused exploration of the identity conflicts experienced by immigrants in the novel. This research is dealing with the identity conflicts of immigrants in the selected Aslam's novel.

## **RESEARCH METHODOLOGY**

This research employs a qualitative approach, utilizing content analysis to examine textual nuances and identify patterns related to immigrant identity conflicts in *Maps for Lost Lovers*. The study involves a close reading of the novel to uncover thematic elements and employs postcolonial theoretical frameworks with special focus on critical views of Homi K Bhabha.

### **Theoretical Framework**

Postcolonialism was emerged in order to resist and negate colonial orders. "It repudiates anti-colonial nationalist theory" and suggests a progression beyond a particular historical period,

namely colonialism (Sawant, 2012, p. 126). Ahmad (1997) argues that postcolonialism refers to “any resistance to colonialism” (p. 337). Rukundwa and Aarde (2007) argue that through postcolonial theory “any exploitative and discriminative practices, regardless of time and space, can be challenged.”

Common themes within postcolonial literary theory include: the dynamics of conquest and resistance against it, the formation of national identity, the concept of othering, the experiences of diaspora, and the practice of mimicry. Along with other themes and issues, identity is one of the most emerging issues in the field of post colonialism. “The question of identity is the most controversial issue in postcolonial time and literature and it can be regarded the most important because of its crisis exist in all postcolonial communities” (Dizay, 2015, p. 1000). Postcolonialism studies and assess how identity of the colonized is impacted and even modified through the platform of colonial identity. As a consequence of intrusion of colonial identity into the identity of colonized people’s, the purity of the identity of the colonized people is at stake. The colonized people find themselves entrapped between their own identity and the identity of the colonizers. Due to the far reaching impact of the colonial identity the colonized nations find themselves enthralled by the colonial identity. Identity is a hybridized identity.

The concept of 'hybridity' has become particularly linked to the scholarship of Bhabha (1994), “Whose analysis of colonizer / colonized relations stresses the interdependence and mutual construction of their subjectivities” (p. 123).

Bhabha introduced theoretical concepts that still underpin much of the work being done in postcolonial studies, and beyond. The concept of hybridity—that all identities are in some way a composite of different societies and experiences—is one of his most influential. (Fay & Haydon, 2017, p. 16)

Immigrants find themselves at a point where space and time come together, creating complex differences and identities. This includes past and present, inside and outside, and who is included or excluded. Bhabha (1994) remarks that it might be challenging to grasp the anxiety triggered by the blending of language, which is intensified by the distress linked to fluctuating boundaries—whether they are psychological, cultural, or territorial. Sarfraz (2013) asserts that “Postcolonial literature has the potential to make communities understand diverse lifestyles of different cultures” (p. 506). Bhabha (1994) sought to demonstrate the instability and unsustainability of binary divisions such as East–West. He introduced two key concepts, hybridity and mimicry, to support his argument. Hybridity suggests that identities are a blend of various cultures they come into contact with. When two cultures or nations come together, they exchange ideas, language, and material goods, prompting both to undergo adaptation and transformation. The concept of a pure European or Eastern culture or nation becomes impractical as a result. The act of creating divisions generates an ‘Other’ to interact with and assimilate, leading to the negation of its distinct identity.

Bhabha (1994) pinpoints that post-colonial “theory forces us to rethink the sign of history within the languages, political and literary, which designated the people ‘as one’ (p. 153). Postcolonial theory prompts a reconsideration of the narratives and structures imposed during colonial rule, urging a critical examination of the language, political frameworks, and literary expressions that historically portrayed colonized peoples as a homogeneous and singular entity. The acknowledgment of diverse voices, experiences, and perspectives becomes crucial in dismantling

the monolithic representations enforced by colonial powers, fostering a more nuanced understanding of the complexities inherent in postcolonial societies.

Bhabha (1994) argues that Postcolonial criticism sheds light on the imbalances and disparities inherent in the cultural representation dynamics that characterize the struggle for political and social influence in the contemporary global framework. Bhabha (1994) pinpoints that Postcolonial perspectives evolve from the historical experiences of Third World nations grappling with the aftermath of colonialism and from the narratives of marginalized groups existing within the geopolitical divisions of East and West, North and South. Post colonialism seeks to deconstruct and challenge the prevailing structures of dominance and provide a platform for diverse voices and perspectives to be acknowledged within the discourse of the modern world order.

### **Data Analysis**

Aslam is a famous postcolonial writer. His major themes include nationalism, tradition, community and religion. He tackles the theme of identity conflict of the immigrants in his award winning novel, *Maps for Lost Lovers*. He shows through the narrative of the novel how the immigrants face the issue of identity conflict and how their lives are impacted by identity conflict. Immigration is always bitter and brings problems for the immigrants. The novel *Maps for Lost Lovers* is a realistic delineation of the problem of identity conflict of the immigrants in the Western culture dominated by secular minded people. Batool et al. (2022) point out that in *Maps for Lost Lovers*, characters undergo alterations in their pure identities due to cultural incorporation in Britain, engaging in ambivalent power relations with no static prevailing or subjugated roles.

Migration from Pakistan to foreign Western countries is on increase. Aslam (2004) comments that the Pakistanis move to Western countries in “search for livelihood and a semblance of dignity” (p. 20). Aslam (2004) point out that individuals wander the globe in search of comfort, finding themselves in small towns that amplify their sense of insignificance and in cities with towering buildings and an even greater sense of isolation (p. 20). The initial generation of British immigrants often yearns for their homeland, expressing a strong connection to their home country. In contrast, the succeeding generation sees themselves as part of the host nation, adopting liberal customs and beliefs. Shamas and Kaukab are the immigrants. They are a couple seeking refuge from Pakistan in England for political and financial stability, keenly viewed the foreign country as an opportunity to enhance their lives and ensure safety.

Shamas, particularly, found hope for a better life in England and decided to settle in a small English town named Dasht-e-Tanhai, an Urdu term signifying the dwelling of sorrow, revealing its fictional nature within the English context. The nomenclature of *Dasht-e-tanhai* reflects a deep sense of belonging among the inhabitants and bridges the emotional connection to their homeland in an unknown terrain. This town constructs an imaginary identity in England, trying to mitigate the losses incurred during the migration process of immigrants. Aslam (2004) describes town as one where “No one speaks. No one breathes.” (p. 54). This place is uneven, hiding buried secrets and unresolved issues swept beneath the metaphorical carpets. Here the writer tries to hint at the atmosphere of isolation and problems hovering over the lives of immigrants. Kaukab, seemingly accepting her husband’s decision, adapts to life in the town, known for its isolation and suffocation. Cultural dislocation creates in her a feeling of loneliness and isolation. In the midst of a multicultural society, she presents herself as a woman dedicated

to home keeping and family care. However, she chooses not to learn English during her time in *Dasht-e-Tanhai*, citing two primary reasons. She immerses herself within the confines of her home for personal comfort.

Upon arriving in *Dasht-e-Tanhai*, Kaukab faced a critical choice between embracing a new cultural setting or adhering to her old traditions. The dichotomy of modernity and tradition is clearly depicted in Kaukab's character, as she observes that "Even the things spoke a different language than the one they did in Pakistan" (p. 35). She remembers and longs for her cultural roots on the one hand and she tries to immerse herself in the new cultural patterns. She is a realistic embodiment of dual personality. She is the voice of all the immigrants who face the very same problems and issues while being away from their motherland in the foreign alien country. She brings her internal conflict with her to the new country and isolates herself by asserting that white people constitute a "diseased, vice-ridden, and lecherous race" (p. 44). Western identity is entirely from Pakistani identity. According to Kaukab, the Western world is a place where spiritual values and divine principles have been cast aside or marginalized. Kaukab remarks "We should never have come to this deplorable country, sister-ji, this nest of devilry from where God has been exiled. No, not exiled—denied and slain. It's even worse." (30). Kaukab considers England as evil wrapped region away from spirituality and deeds of uprightness. She considers England an anti-religious country. Though she offers stereotypical image of the western society yet she has harbored disliking for Pakistan as well. Kaukab's utterance, "I won't move to Pakistan. What would my life be then?" (pp. 146-147) indicates Kaukab's strong attachment to England and English lifestyle. It is natural a phenomena that one has feelings of care for one's offspring. This sentiment is not merely about personal comfort or lifestyle but is intertwined with motherly instincts. Kaukab's reluctance to return to Pakistan springs from the fact that her children reside in England. This fact focuses on the strong connection between her maternal responsibilities and her decision to stay in *Dasht-e-Tanhai*.

Religious and cultural identity emerges as a significant theme in the novel, particularly through Kaukab's perspective. Kaukab is a religious woman who priorities religious commands upon societal impact. She feels living in aliens as the Western culture does not align with her religious duties. Due to her caring motherly instincts, she decides to reside in England and face the ordeal of alienation and solitude. She always prays to Allah to endow her with patience and "courage to face this lonely ordeal that He has chosen for her in His wisdom". Sometimes she gives vent to her feelings when she found herself "alone in the house just as she was alone in the world, alone to let out a noisy sob whenever she felt the need" (p. 44). Migration to England has been the biggest challenge for Kaukab and her Family. In the initial phase of their migration, Kaukab and her family members struggle to adapt to the new society norms. Although Kaukab "made friends with some women in the area" (p. 42), yet she "didn't know how to deal with strangers" (p. 42). She is filled with anxiety regarding the white race and feeling uneasy around individuals of another Sub continental religion or affiliation. The world in which she decides to reside is fraught with issues of racialism. When Kaukab arrived in England she wanted "to enroll in an English-learning course" (p. 42). She starts learning English by rote. She writes in her note book "the things she overheard words whose meaning she didn't know" (p. 42).

Batool et al., (2022) remark that characters in Aslam's (2004) works strive to carefully choose linguistic strategies for expressing their critiques and challenging cultural norms. Their goal is to select language that enables them to achieve their communicative objectives while also

challenging established cultural ties and boundaries (p. 290). During learning English language, Kaukab learned that “*Hell is other people*” (p. 42). She doubted herself that “surely no one—no people, no civilization—would think other people were Hell” (p. 42). After sometime she realized that the western civilization is like a Hell for her. She considers White people as “dangerous,” “shameless,” and “idiotic” (p. 302). “By “Other,” Bhabha (and other postcolonial writers) means something that is seen as different from, and often inferior to, the “Self” (Fay and Hydon, 2017, p. 10).

In high summer, when Kaukab, receives unexpected news from her son Charag that he has a white girlfriend who is pregnant. This shows conflict between traditional values and the changing identities of the younger generation, causing turmoil and despair for Kaukab. Kaukab, as a religious woman did not like her son to have baby without marrying the women. Against her mother’s will, he made a white woman pregnant without marrying. Charag faced identity conflicts. He started liking Western norms and culture. Kuakab’s family is shattered due to their inclination toward Western culture. Ujala did not interact with his mother through phone call for many years, Mah-Jabin communicated with her only once a month, and Charag, who had not been in touch, returned home last summer. All the kids of Shamas and Kaukab dislike them, specifically their mom due to his Eastern behavior.

Years later, at their reunion, Ujala’s badmouthing about her mother's religious beliefs destroyed Kaukab's happiness at the family reunion, and Anger eventually emerged and expanded, leaving a bad image of her parents in her eyes. In Western culture the children loss their identity. They leave their parents alone. They also leave their father who likes Western culture where he finds himself in dual identity which leaves a negative impact on him, bringing with it a sense of loneliness.

“He is lost, alone here with his mind. Every now and then he steps into a stream, one of the many that go towards the lake and the paths of which the children know the way they know the lines on the palms of their hands.” (Aslam, 2004, p. 367)

This clash becomes a source of internal conflict within the family, reflecting broader generational shifts in perspective, as exemplified by characters like Charagh, who identifies as British first. Batool et al., (2022) pinpoint that “the characters in Aslam again and again break up with their culture and remain identity less till the end (p. 290).

Shamas occupies a liminal space that reflects an inclination towards modernity and openness to embrace the opportunities of a new culture. The acclimatization of open-minded Western values and beliefs is totally criticized by Kaukab in punitive language as “My religion is not the British legal system, it’s Islam” (p. 115). His activities and practices are symbolic of being immersed in the alien culture. He is too a prey to identity conflict. His willingness to immerse in the new environment signifies his commitment to enhancing the quality of his family life by navigating the complexities of the cultural adaptation. He actively engages in adopting aspects of the new, alien culture, demonstrating fluency in English, partaking in the consumption of wine, and engaging in relationships with white girls. He shows inclination for the alien culture and aversion for the Pakistan culture.



The novelist remarks that Shamas “let drop the bottle of wine he had been holding” when he saw his wife Kaukab. He starts drinking wine and feeling the individual freedom in the English society undermining his eastern wife’s “authority and devaluing her behavior” (p. 43). By becoming modern in the English cultural roots, and by becoming symbolic of atheist ideas by setting aside his religious and spiritualistic ideas he had “confused the children with his Godless ideas” (p. 43), filling their lives with desolation and anxiety. Thus, he impacts the cultural identity not only his own but his children also. He undermines his religious identity by being enthralled by the English way of life. Arif and Parveen (2014) assert that in Aslam’s fiction, characters are “split between the two worlds” (p. 61).

Shamas brings a white lady to meet his family. “Kaukab was glad Ujala was out of the house: she wouldn’t have wanted him to think there was anything normal about a Pakistani man bringing home a white woman to meet his family” (p. 46). In this excerpt Kaukab’s sentiment reflects her concern about societal expectations and judgments regarding cultural norms. The Pakistani man bringing home a white woman suggests a fear of societal scrutiny and a desire to conform to traditional cultural expectations. This concern points to the concept of identity crisis, where individuals like Kaukab, deal with conflicting aspects of their identity, torn between cultural traditions and evolving societal norms. As the characters navigate societal expectations and judgments, particularly regarding cultural norms, the novel describes the issue of diasporic identity. The Pakistani community in the narrative is portrayed as caught between a sense of belonging and a lingering longing for their homeland, with individuals inventing backgrounds that may not wholly reflect their actual experiences.

Shamas and Kaukab are migrants and Kaukab has a strong connection to her cultural or religious identity. As novelist mentions that Kaukab views “the rational explanations of how the universe began are just as shaky” (p. 47). Kaukab sees the universe with religious point of view and she argues that Scientists theories are evolving and mostly “this or that matter has proved to be inaccurate” on which scientists had staunchly believed in throughout their lives. Kaukab asserts that she still has some confidence for scientist as they “are working towards an answer, they don’t have the final and absolute answer” (p. 47). A guest, whom Shamas has invited to his house gives her Western Identical point of view that she trusts “what science says about the universe because I can see the result of scientific methods all around me”. The conflict in different points of views arises from the differing attitudes towards rationality and faith.

Shamas has started liking the Western Culture. Jugnu (Shamas’s younger brother) and Shamas “had been drinking wine in the darkness” (p. 48) when Kaukab had a sudden illumination. Jugnu and Shamas have become so entangled in the Western culture that they have started to drink wine, invite atheist friends and started believing in the idea of ‘Godlessness’. On another occasion, Shamas says to Kaukab that guest and Jugnu “would enjoy wine with dinner” (p. 49). This shows how Shamas is ready to serve wine while wine is prohibited in Islamic point of view. Jugnu has also started likening the Western Culture so much and when the guest lady comes to his house, he “shamelessly planted a small kiss on the woman’s cheek in passing” (p. 46). Kissing an unknown woman is not part of Eastern culture; rather, it belongs to Western culture. Jugnu’s actions showcase identity conflicts as he adopts a culture prohibited in Islam and Eastern traditions.

Charagh embodies a novel perspective on British identity, viewing himself primarily as British while also acknowledging and embracing his cultural heritage. He grapples with the complexity of his identity, recognizing the ambiguity and interconnectedness of his British and cultural roots. Nevertheless, both identities come with constraints within the confines of British culture, and the impossibility of reverting to the past adds to their discontent. The dissatisfaction with their parents' culture renders them susceptible to alternative choices. After their injuries in Pakistan, Majhabin and Chanda were open to new possibilities and the mixing process. When matchmaker lady comments on Jugno's death, describing Chanda as a "shameless girl", suggesting that her bold actions due to living together led to Jugno's death (p. 51).

This is another example of identity conflicts that can be seen in the story of Shamas and Kaukab. This scenario not only raises concerns about cultural acceptance, but also examines society's position on moral values. Kaukab's deviance from expected norms highlights the internal conflict that individuals can face when reconciling with society's expectations.

The novel is a pictorial examination of the conflict between tradition and modernity, draw attention to the challenges of tradition and change in immigrant families. Aslam's narrative precisely describes the identity crisis of the immigrants. Kaukab, Shamas and their family faces the challenges and problems as ever migrant do. Shamas and his kids has become interested in Western's culture and norms accepting Western identity while Kaukab feels alienation in the Western society and tries to find solace in loneliness and solitude. Almost all the characters, except for a few like Kaukab, know that in order to survive in a foreign country with a foreign culture, you have to accept their vibrant ways of survival.

## CONCLUSION

The study concludes that the selected novel, *Maps of Lost Lovers* deals with the issue of identity conflicts of the immigrants. It provides an issue of identity conflict, examining the intricate dynamics within an immigrant community as they negotiate the complexities of cultural adaptation, generational shifts, and the clash between tradition and modernity. Findings of the study prove that the immigrants find themselves in grip of being divided in their own identity and the colonial identity. Throughout the story, the characters confront the challenge of balancing individual autonomy and identity expression with societal constraints. They face problems like loneliness, inferiority complex, depression and anxiety. *Maps Lost Lovers* (2004) is a novel with genre about identity conflicts that contemplates the thoughts and feelings of immigrants living in Dasht-e-Tanhai. Many of the characters embody the "third place", which is the result of the relationship between two different cultures, East and West. The interaction between these two different beliefs represents two sides of the coin and focuses on the differences between the settlers and their cultures. It also represents the struggle of some immigrants. Religious and cultural identity emerges as a significant theme in the novel, particularly through Kaukab's perspective. The majority of characters, with Kaukab being an exception, recognize the necessity of embracing the vibrant ways of survival in a foreign country with a different culture. However, this adaptation doesn't entail abandoning their original culture and religion. Instead, they craft flexible and fluid identities, positioning themselves between the conditional boundaries of the new culture and their previous cultural history. Diaspora identities are interconnected but constantly merge into two cultures. For example, the children of Shamas

make a non-cultural connection between their British identity and their Pakistani identity. No one can look back from there and no one can leave it.

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