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MICROCOSM OF CONVENTIONAL VERSUS PRESENT DAY: A STUDY OF KAMILA SHAMSIE'S *SALT AND SAFFRON* (2000)

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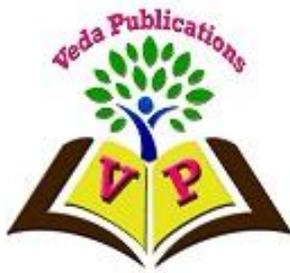
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ABSTRACT



This article examines the changing patterns of globalization and innovation that change the social and individual recognition. In postcolonial time, globalization ends up being an impulse that accelerates the strain amongst custom and innovation. This article contemplates the contending powers of convention and innovation as sensationalized in Kamila Shamsie's *Salt and Saffron* (2000). The novel is an energetic record of past recollections returned to and protected by family legend. It is likewise an allotment of those customary perspectives in the cutting edge scene by the individuals from new age. In this manner, the novel turns into a microcosm of conventional versus present day esteems brought about by the relatives of Dard-e-Dil family. The novel is a powerful show of past Muslim social and political brilliance yet it returns to the present issues of character, dislodging and movement. The article arranges the story of Dard-e-Dils inside the hypothetical setting of globalization and post colonialism, and peruses the transition and change that the Pakistani fiction reflects as it enters another domain of changed national, social and individual observation in the post-segment and postcolonial period.

Keywords: *Globalization, Conventional, Colonialism, Transition, Customary*

Citation:

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The social and social awareness of the groups dwelling the advanced world is currently rearrangement in present day times. They frequently waver between the continuum of conventional connection between their common sensibility and the recently established national characters and worldwide transition. There are critical and prominent portrayals of transnational moving ideal models in literary works written in English. English being a worldwide dialect gives a medium of articulation to these goals. The literary works in English are created by those dwelling far from the local land, are a piece of Diaspora, and are likewise an association between the neighborhood and global. They are sharp eyewitnesses of changing substances in the local land and are likewise at a vantage point that encourages an impartial account portrayal in composing. In present day Pakistani English writing that contains books, life stories, diaries, well known types of account, for example, electronic media and print media, there is an obvious surge of request and reassessment of the authenticity of existing national goals, portrayal of the underestimated and favored, part of custom and advancement in a person's life and the effect of social and political moving substances on a person's life.

The development of the worldwide culture, set apart by consistent course and trade of products, exchange, electronic media, and data innovation appears to overpower the neighborhood and indigenized social structures and practices. Thusly, the confinements set by the country states and their recommended belief systems are regularly tested as the sole agents of a given country or group. The national, political and military foundations still work in driving force of globalization that remaining parts approaching (Jay, 2011,p. 105). Social is not any more subservient to the direct of national plan; it is a homogenized substance that encourages transnational and trans-cultural deluge of qualities and mirrors the movement of populaces, trade of qualities, change and change. In written works in English, the issue of new postcolonial social personalities cut out by American and British literary works of fifteenth to twentieth century. Hence from nationalistic points the English writing leaves as it doesn't remain Anglophonic or Eurocentric however is meaningful of societies and patterns outside supreme focuses yet etymologically connected by English. As English writing has turned out to be heterogeneous and arranged it consolidates composing and examination of cosmopolitanism, Diaspora people group and also local inhabitants (Jay, 2011, p. 105). The postcolonial, postmodern and present auxiliary methodologies on English writing translate the world as a decentralized element, dismissing the Eurocentric and magnificent logo-driven social develops.

The person in the cutting edge world can be arranged inside the arrangement of various scapes as conceived by Arjun Appadurai. He proposes five measurements of worldwide social stream as ethno-scapes, media-scapes, techno-scapes, finance-scapes and idea-scapes (Appadurial, 2011,p.28). The order of the changing substances into these scapes, helps in surrounding the moving standards as migration, tourism, promoting, publicizing, changing monetary conditions. Therefore shaping a model of worldwide social (Appadurai, 2011,p.32). The most intriguing point in these new scapes is their consistent moving and



indeterminate state. In the cutting edge worldwide social situation, there are impressions that conventional methods of discernment, for example, country state belief systems, egocentric patterns, social authority and colonization are disassembled by more dynamic patterns that advance distinction and hybridity. However such larger cases are liable to incredulity and extraordinariness in the moving ideal models of quick evolving substances.

The purpose of festivity is the postcolonial over the hegemonizing social and semantic estimations of English patriotism and dominion. The rise of new written works in English that voice out the worries of those underestimated by Eurocentric accounts. Consequently there is another assortment of world writing, district writing and postcolonial literary works that advance the goals of nationhood, independence, nearby esteems, neighborhood societies and neighborhood dialects. This new surge is praised as a worldwide culture reflected by the English writing that never again watches the semantic and culture administration of government and imperialism.

In any case, as Gikandi brings up there is an inalienable emergency in the rise of these new esteems and the worldwide culture as it destroys or rises above the general thought of nationhood and nearby social esteems. These builds of patriotism and social self-rule were the establishments of postcolonial rebel against dominion. In this manner, the takeoff from its foundational speculations just will bring about bedlam and disarray not soundness and joining (Gikandi, 2011, p.110). The significant contrast between this feeling of festivity and emergency is that worldwide culture commends this takeoff yet the country state or the neighborhood set up regrets this development.

The perusing of writing as of late is a movement past the points of confinement of time and space. Today, the writing are perused by the gathering of people removed from prompt local condition and is composed by writers living far from the local land. Along these lines writing is encircled by both as the remote nearby reality and in addition the recently developing heterogeneous worldwide social stream. Franco Moretti clarifies the contact between worldwide change and its abstract reflection as 'world writing was in reality a framework – however an arrangement of variation'(Morreti, 2011, p.103). To clarify this arrangement of variety the changing areas of energy, social control and legislative issues which more often than not writing reflects ought to be considered before any artistic and social examination. The moving ideal models that writing imagines are undoubtedly the moving areas of energy and control. Verifiably, English writing took after the imperialistic and Eurocentric ideas of culture and human progress that was trailed by the development of postcolonial societies and social orders portrayed in the postcolonial writing. In any case, the change from Eurocentric idea of world and its decentralization just brought about development of new focuses. Presently the new worldwide world that the world writing plans to considers is a world that progressions center from specific or neighborhood to worldwide or all inclusive and the other way around. This steady swaying between the all inclusiveness to distinction is the new hypothetical space inside which the new writing delivered ought to be encircled.



English writing that was a device of country building and social develops is never again encircled as an arrangement of thoughts that lone serves the country state plan. Despite the fact that country state is solid politically socially still its ideological establishment is under danger by the convergence of outside qualities. These outside qualities are not really pervaded in the framework through western social esteems just yet through ideological and differential inundation of qualities from various parts of the world. If there should be an occurrence of English scholarly investigations, the Eurocentric administration is destroyed by the restored enthusiasm for contrast and decentralization. The hypotheses changed the predominant nationalistic philosophies that represent scholarly investigations. In this manner, new ways to deal with the differential methods of reasoning ruled by distrust. The new methods of reasoning that are differential and in addition imaginative are viewed as both as a state of festivity and in addition emergency (Gikandi, 2011, P.110). The abstract investigations overall have been reoriented by the procedure of globalization. The post colonialism and postmodernism are two noteworthy models for realigning the scholarly examinations as per the trans-cultural and transnational in the globalized world.

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In the states that procured autonomy after 1950 or postcolonial time, the subject of personality is interlocked with the national character. Both dialect and writing are critical methods for constituting the new personality yet reconfiguring it as indicated by the requirements of evolving conditions. The investigation of the importance of national writing uncovers the status of nationhood. The writing is additionally interlocked with the social in this way the investigation of patriotism clears route for social comprehension. The dialect, in this setting comes as a device for associating the nearby with the worldwide. The essayists of English writing who are in charge of developing another character themselves are in a condition of uprooting as the greater part of them are Diaspora. Subsequently the conflicting



issues of restriction and globalization stays at the core of any investigation or examination that is directed in the field of scholarly investigations delivered in the twenty first century.

Post colonialism likewise has its impact as it adjusts itself to globalization through its hybridity, alterity and thoughts of Empire and dominion. Globalization is additionally a redaction of effectively existing hypothetical talks that generously shape the new types of observation and articulation. Post colonialism is a huge connection between conventional or recorded globalization and present day globalization. The postcolonial writing as world writing is a 'structure of association, of measured redundancy, that shows itself as interminable contrast established in nearby identity'.

Kamila Shamsie as a postcolonial author speaks to another age of Pakistani essayists in English. Pakistani English writing mirrors the disintegration and balance of qualities and social discernments in the midst of changing geopolitical and topographical substances. The rise of Pakistan as an Islamic republic denotes the start of another geo-political period whose measurements are particular from the pre-parcel time. This geo-political moving and reshaping of spaces in South Asia triggers a reconfiguration of thought designs. Along these lines the writing in English speaks to a sharp change in social awareness and individual sensibility.

In the English artistic scene in Pakistan there is a different show of qualities that are naturally conventional yet are conceivably present day. The social and social observations are fastly changing because of the surge of free enterprise and monetary determinism. The social and social situation is appropriated by the monetary measurement. In this way any story of individual or social concern is over overflowing with the topics of dislodging, relocation, Diaspora, personality emergency and deterritorialization, where all these are an aftereffect of quick urbanization and globalization. Pakistani society is a quick changing society that returns to its Islamic past of joined India and the repercussions of British Imperialism. Kamila Shamsie as a postcolonial author speaks to another age of Pakistani essayists in English. Pakistani English writing mirrors the disintegration and balance of qualities and social discernments in the midst of changing geopolitical and topographical substances. The rise of Pakistan as an Islamic republic denotes the start of another geo-political period whose measurements are particular from the pre-parcel time. This geo-political moving and reshaping of spaces in South Asia triggers a reconfiguration of thought designs. Along these lines the writing in English speaks to a sharp change in social awareness and individual sensibility.

Salt and Saffron is an account of family legend and family customs returned to by the youthful relative named Aliya. The story rotates around the strain between the conventional feelings of trepidation and biases watched and esteemed by the old age and the wariness uncontrolled among the new age. Aliya, the hero and the storyteller of the story relates the stories and tales about the family. Her main sources are the oral conventions transmitted through the sleep time stories of her grandma and their unchecked acknowledgment by her folks. In any case, Aliya as an individual from new age, brought up outside nearby settings in



Karachi, distrustfully rethinks the cases of regal heredity and privileged modernity. The story rotates around the regal group of Dard-e Dils. Dard-e Dil, is a title in Urdu that implies the hurt in heart. The author carefully picks the title as it viably passes on a feeling of having a place with past in the neighborhood etymological and social expression, therefore appropriating the utilization of Urdu words as indicated by the requirements of an English account. Dard in Urdu scholarly custom implies torment or throb that is fundamentally a consequence of a long standing and persisting battle in affection that remaining parts lonely and unfulfilled. The hurt in heart that springs out of this adoration is identified with the destruction of an excellent family custom that endured crumbling at the beginning of British pilgrim run the show. In this manner, a sentiment torment and blurred magnificence waited in the hearts of the relatives. The stories and accounts that are described by the old relatives are a push to keep alive the recollections of that lost custom. The lost convention is carefully weaved by the author by the utilization of Urdu words in an English story. These words are appropriated by the enthusiastic set up of the story and a non local speaker of Urdu dialect can without much of a stretch check the significance and profundity of the indigenous traditions and conventions in a remote dialect account.

The entire novel is a perplexing presentation of custom and change where the old esteems are supplanted by the new ones. The characters in the novel can be isolated into two gatherings one gathering involves grandmas, moms, fathers and extraordinary granddads, alternate incorporates stupendous kids and their companions. The more established gathering ceaselessly reestablish their family pride by alluding back to past through family trees and maps of genealogy, trinkets, photos and orally transmitted stories. Be that as it may, the individuals from new age effectively address the genuineness of past and reaches new inferences by reinterpreting the transmitters' veracity and repercussions of past occasions. The novel possesses large amounts of accounts of past imprudence and also accomplishments that territory wellspring of motivation and in addition are focuses of persevering request and incredulity.

On one hand, Aliya portrays the account of Dard-e dil's sovereignty and court association with the Mughals yet then again she uncovers their contact with the magnificent powers that undermined Mughal administering foundation. The association between the Mughal administering foundation (1526-1707 C.E.) and the Dard-e Dils is set up in a story related by the author. In spite of the tall family asserts that the Kingdom of Dard-e Dil was a critical partner of Mughal kingdom, Aliya suspiciously uncovers that this kingdom was totally non-existent, rather the head of Dard-e Dil faction just claimed a little real estate parcel that couldn't be mixed up as a region or a kingdom. Albeit like Mughals, the descendents of Dard-e Dil followed their ancestry back to the Timurid line anyway, they were not stick in the mud enough to set up a kingdom like Timur or Babur. Subsequently, what stays behind are the stories and cases of prevalence exchanged by family legend. A post-humous title of 'Sultan' was presented upon Nurul Jahan as Sultan Nurul Jahan (Shamsie, 2000, p. 141). The author deconstructs the cases of family prevalence in another



account where she portrays a conflict between Zahir uddin Babur, the originator of Mughal tradition in India and a head of Dard-e Dil family named Zain. Zain was the favored child of Nawab Asadullah whose climb was a consequence of preference. Out of sheer inadequacy, Zain made an offer to Babur that on the off chance that he feels achy to go home in India, he can make Zain his vicegerent in India and should venture out back to Bukhara to appreciate the bounties of his country. The offer brought about the death of Zain and the substitution of Ibrahim, his more youthful sibling as the head of Dard-e Dil. The story is described in the novel in a fun loving tone that has undercurrents of incongruity and parody.

The essayist circumspectly appropriates a portion of the family facts and originations as per the new maxim. For instance, the account of Mariam in the novel is a solid feedback of partiality and class cognizance winning in the aggregate awareness of the family. Mariam, turns into an image of disgrace and embarrassment as she wedded the family cook. This insubordinate demonstration against the regal convention is accepted to be the aftereffect of an unclean birth and debasement in the nobility. The landing of Mariam in the family is covered in uncertainty as she has been sent to the place of Dard-e Dils, because of the demise of her folks. The author gets the repercussions of relocation and mixed up characters in the novel through the account of Mariam. The female part of Mariam's character stays remarkable in the novel as the storyteller of the story persistently views Mariam as a good example and a wellspring of motivation. In any case, inside the family legend Mariam is a changeless blotch on the family pride and the untarnished familial immaculateness. Through the judgment of Mariam, the essayist likewise shows a powerful resistance amongst women's liberation and man centric specialist where both remain unendingly contradictory and are a wellspring of pressure and dramatization over the span of family history. The novel is evaluated of class separation and cases of predominance as the writer persistently builds and additionally deconstructs these cases. The last scene in the novel finishes in Aliya's marriage to a not all that imperial Khaleel, subsequently breaking the self important and broken suppositions of family predominance and killing the class qualification.

To cut the discussion short, the incongruity of the cutting edge English abstract scene is that the authors of literary works in English are dwelling the terrains removed from their countries. Therefore while pronouncing the requirement for worldwide societies they are undermining the part of local/confined patterns. However they are additionally alluding to the universalist– specific association by sensationalizing the circumstances and emergency from their local terrains. Along these lines the authors of writings in English are detached between the supreme unwaveringness to the worldwide culture and the transgression of the postcolonial country driven standards of local culture and qualities. By subscribing to the beliefs of globalization they are underwriting the homo-hegemonization of etymological societies yet they utilize these semantic mediums to strengthen their neighborhood conventions and societies. The inquiry emerges with reference to what degree they are effective in renewing their local customs and societies that they are all the while undermining by utilizing the homo-hegemonising etymological and control social esteems. The issue holds



on as the etymological structures utilized by the essayists of English writing renders them subservient to the models of energy learning and techno-logical methods of control, accordingly they are not well prepared to resuscitate their nearby semantic and conventional models of connectedness with their property. This heaps of semantic and hegemonic social builds periodically impede their approach to examine and resolve the issues of neighborhood and indigenized root. The novel *Salt and Saffron* is, in any case, a viable undertaking to accommodate the contending powers of globalization and limitation, custom and advancement and over a wide span of time. The novel is inventive and crisp in its approach and treatment as it energetically returns to the past conventions and originations and rejects them as immaterial in the cutting edge saying. The cases of prevalence and eminence are rendered trivial in the cutting edge setting as the methods of power and control in the cutting edge world are completely not quite the same as those in the pre-segment India. The author considers a quick change from old esteems to the new ones. The account of new and old age infers that the more youthful age has deserted the interminable grievance of past eminence which the old age still firmly holds. The new age grasps the difficulties of new circumstances and has adjusted to proceed onward with the time. *Salt and Saffron* adequately develops another national and social personality of Pakistani society with its various hues and clashing values. It strikingly snickers at its shortcomings and praises its fitness with satisfaction. The novel, general, is an energetic and idealistic endeavor to gain from past and to proceed onward with time towards a fresh start.

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