# Appropriating English Language and the Use of Untranslated Words in Kamila Shamsie's *Salt and Saffron*



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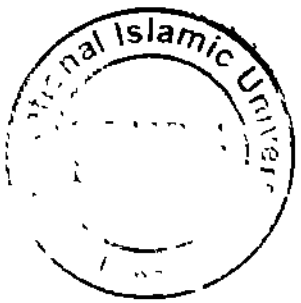
December, 2015



MS

823.914

MAA

1. pakistani fiction (English)

**(Accepted by the Viva Voce Committee)**

**Title of Thesis** **Apprpriating English Language and the use of un-translated words in Kamila Shamsiets salt and saffron**

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**Registration No.** 45-FLL/MS (Eng)/F06

Accepted by the Faculty/ Department of **English (FLL)** INTERNATIONAL ISLAMIC UNIVERSITY, ISLAMABAD, in partial fulfillment of the requirements for the MS Degree in **English** with specialization in Literature.

**Viva Voce Committee**

(Dean)

(Chairman/Director/Head)

(Supervisor/Co Supervisor)

(External Examiner)

(Internal Examiner)

(December 02, 2015

**Declaration**

I certify that all the material in this thesis borrowed from other sources has been identified and that no material is included for which a degree has previously been conferred upon anybody

MARYAM MAJEED

SIGNATURE

**Dedicated to**

The Centre of My World

(Ammı, Abbu, Adnan, Fatıma, Abubakr )

## Acknowledgement

All praises to Allah Almighty who blessed me with the courage, strength and the opportunity to bring this task to completion No doubt He responds to those who seek His guidance, both in desperation and contentment This project has been shaped by the crucial contributions of many wonderful people to whom I am greatly indebted First of all I would like to thank the person, who contributed the most and helped me in so many ways, my supervisor, my mentor, Dr Munazza Yaqub who has always guided and supported me This project would not have completed without her guidance I am extremely grateful to Dr Aroosa for her concern, emotional support and help in the time when the project seemed impossible to me I must thank Dr Saima for giving me her valuable time, advice and encouragement leading me to the right direction

The much needed emotional support always came from the most important people in my life, my parents whose love has always encouraged me in the most difficult of times I will avail the opportunity to thank my husband Adnan whose remarkable cooperation enabled me to concentrate on my work and my kids Fatima and Abubakr who never failed to cheer me up I must also thank my siblings Tanzeela, Aimen and Saad for their prayers and reassuring words and especially Khola for her ready help in finding the relevant books and material I also thank my mother in law for her prayers

I especially thank my friends Amal and Maria for consoling and supporting me I especially thank Shamim Nazir for her help, Kokab and other friends for their prayers

## Abstract

This thesis explores how colonizers used English language as a valuable tool to impose the idea of their superiority over the colonized but the colonized appropriated the language of the colonizers to proudly claim and cherish their dissimilarity on cultural grounds But the present study investigates that how Kamila Shamsie, a Pakistani author has appropriated English through the use of untranslated words in *Salt and Saffron* to deconstruct the idea that language is a mean of creating a difference among the people Her narrative replete with words from her local language challenges the idea of the language as a tool of creating divide at two levels, local and global level At the local level, Shamsie manipulates the local vocabulary to address the significant internal problems of sub-nationalistic nature dealing with inequality with reference to gender and class In her feminist and Marxist critique of the society through the native lexical items, she challenges patriarchy and class discrimination to present a pluralistic view of the society where gender and economic biases do not function to distance people At the global front these untranslated words not only help Shamsie in creating Pakistani identity but also prove her to be a cosmopolitan patriot who is equally concerned with local and global issues of human discrimination Her work presents a kaleidoscopic view of the world where local and global elements come together to form a glocal view of society and language where various groups co-exist without losing their individual properties but with a realization and acceptance of the differences

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# Introduction

The tidal wave of British colonialism in the nineteenth and early twentieth centuries gave English the status of the international language and caused the immense expansion of the body of literature in English But the English literature which was produced in various parts of the world was characterized by the 'appropriative' use of the English language Appropriation was used as a tool to mould English to meet the cultural needs of post-colonial writers from diverse ethnicities and linguistic backgrounds who employed it to write about their experiences Various creative writers across the world use different techniques to appropriate English language, but the use of untranslated local words in the English text is considered to be the most prominent technique of appropriating English This creates a gap of understanding for foreign readers and thereby constitutes a difference that both foregrounds the indigenous culture and highlights the inability of the English language to meet the needs of numerous cultures

Ashcroft, Griffiths and Tiffin (1989), in their theory of appropriation, suggest that untranslated words operate as a synecdoche of the culture to which they belong and serve to focus the attention of the reader on its difference from the colonizers' culture, thereby helping the author to craft a distinctive identity for the natives by giving recognition to their culture The resultant well-defined and discrete identity rooted in the indigenous culture evokes nationalistic feelings that help its members in fighting for their cultural autonomy and building self-governing nation states

The aim of appropriation thus appears to be the invocation of nationalism by asserting cultural distinctiveness, and it has helped different colonized people to achieve independent

nation states If this is so, however, questions arise about the role appropriation may play in the contemporary world where colonialism in its traditional form has ceased to exist The world has become a global village that propagates cultural homogenization, so what purpose may the projection of cultural difference serve? The current study, informed by Upreti's idea of nationalism and sub-nationalisms, tries to answer these questions and suggests that appropriation serves to arouse nationalism as a precondition for sustaining an independent state The study also argues that emphasizing cultural differences in a transnational language may connect people without costing them the loss of their individuality and national identity

The current research analyses a Pakistani fictional masterpiece *Salt and Saffron*, written in 'the international language' by the universally acclaimed contemporary cosmopolitan writer Kamila Shamsie It therefore investigates appropriation through the use of untranslated words in the context both of Pakistan and 'the global world' to which the English language is inextricably linked Pakistan is a country that was founded in the name of religion after a long struggle against colonial rule in pre-partition India At that time India was home for a great variety of people in terms of religion, culture and language The idea of nationalism for the Muslims of the sub-continent was based on Islam, with no regard to differences of language, culture or ethnicity, and this idea initially bore fruit in the form of the two parts of Pakistan that claimed to welcome people of diverse ethnicities equally Yet it rapidly became apparent that the idea of nationalism could not hold people together, and various sub-nationalistic trends emerged which catered for the needs of marginalized people from various ethno-social backgrounds As far as language is concerned, Urdu was chosen as the national language to serve as a force for binding together people of diverse backgrounds, yet it is ironic that it played a totally different role and divided the population, the majority of whom were offended by the imposition of Urdu to the exclusion of regional languages The result of this linguistic conflict was the division of the country in 1971 and the emergence of

many separatist movements based on other languages (Rahman 1996) Another conflict was centred on the controversy about the place of Urdu or English as the official language of Pakistan (Mahboob) Although the position of Urdu had always been subject to criticism, it retained its place as the national language This historical background reinforces the idea that nationalism is a necessary factor for the unity of the country, and the appropriation of English with Urdu words becomes more significant

The current research focuses on the use of language at local level, dealing with sub-nationalist strands in the Pakistani context that tend to marginalize people by the maintenance of patriarchy and class divides The analysis of indigenous words provides the basis for dealing with sub-nationalisms to develop an all-encompassing pluralist view of society in which marginalized gender and class identities are timely taken into consideration to create a unifying idea of nationalism

The study also investigates the role of appropriative language from a wider perspective At the global level, the use of local words is examined to investigate how the traditional dividing role assigned to the appropriated English may be reversed to give a 'glocal' perspective that welcomes a trans-nationalistic global vision of the world without ignoring the indigenous identity of people of diverse ethnicities

Shamsie is a progressive author from an elite liberal family on whose maternal side are great literary figures such as Attia Hossain, Begum Jahanarra Habibulla and Moniza Shamsie, and thus grew up in an environment favourable to the development of her literary abilities She has contributed six novels to the Pakistani literature in English, and enjoyed great fame right from the beginning of her literary career Her very first novel won the Prime Minister's Award for Literature in Pakistan in 1999, and that was followed by nominations for various international awards All of her novels concern Pakistani society and history, and explore the pressures of important socio-political happenings and their effect on the day-to-

day life of the common people Her fiction deals with the issues of partition the loss of East Pakistan and contemporary politics, and conveys her relation with Pakistan and its history Her writing is marked by an innovative style which manipulates the English language in a way which not only binds it to the grand body of literature written in English but also sets it apart from the native's use Hence the appropriation of English appears to be a significant feature of her work, and this finds its most momentous manifestation in *Salt and Saffron*, a novel set mainly in Pakistan in its historical context This text is therefore particularly appropriate for the investigation of the appropriated use of English in the context of Pakistan and the global world

## 1.1 Statement of the Problem

The history of colonialism and post-colonialism reflects that language is a powerful tool that was used to establish control and to fight against the control Language has been employed to marginalize people at local and global level The appropriated language is used to resist the colonial hold and appears to be a dividing force It is against the background of the manipulative nature of the language across the world that this study attempts to evaluate Shamsie's use of untranslated words in *Salt and Saffron* as an attempt to bridge the gulf between different groups of people

## 1.2 Research Questions

1 What considerations underpin Shamsie's choice of untranslated words and the nature of their equivalents in English?

2 How does Shamsie's use of Urdu words challenge the idea of language as a means of discrimination among people at the local level?

3 How do the untranslated words deconstruct the notion of the appropriated language as a means of discrimination at the global level?

## 1.3 Objectives of the Study

1 To appraise how language may deal the sub-nationalisms that pose a threat to national unity if they are not addressed in a timely manner

2 To evaluate the significance of the text in presenting a pluralist view of the world that embraces people of diverse cultural and linguistic affinities

## 1.4 Significance of the Study

The current study seeks to investigate how the same language can be assigned to play two different roles, namely representation and resistance As a powerful tool for subjugating as well as empowering individuals and society as a whole, language may be employed to play a positive role in the contemporary world, both by creating awareness and spreading information

This research aims to highlight the power of literature by portraying it as an influential medium that may address various socio-political issues of local and global nature In the same way as literature was used to fight colonial powers and facilitate the process of decolonization in the past, current literary artists may employ it to create awareness among the masses of exploitative socio-political structures at all levels

The research shows that Shamsie's use of local vocabulary not only gives importance to Urdu, countering a criticism that has long been leveled at it, but is also employed to effectively deal with different sub-nationalisms that are challenging the unity of the country

in the form of narrower identities Hence it foregrounds the way the text works to promote tolerance and pluralism at both local and global levels

The critical approach adopted explores how the appropriation of English, which has traditionally been used to emphasize the differences and gaps among the people, may convey a totally different message It demonstrates how, through her use of Urdu lexical items, Shamsie promotes harmony in society by assigning the unique role of a unifying force to the appropriation of language which is currently seen as a dividing power not only in the Pakistani context but also in context of the world in general In this world, that is already divided on socio-political cultural and especially religious grounds, there is a need to bring people together by emphasizing the similarities, and this study presents Shamsie's work as a useful attempt at reconciling people

## 1.5 Methodology

In the present qualitative research a close textual analysis of Shamsie's *Salt and Saffron* is carried out to identify the way in which this work presents itself for analysis by literary critics through depicting various thematic and linguistic associations with current trends in the post-colonial globalized world The theoretical framework of the analysis is based on Ashcroft, Griffiths and Tiffin's (1989) idea of appropriation of language, with an emphasis on the untranslated words, along with Bassnett's (2002) theory of cultural untranslatability in combination with Upreti's idea of sub-nationalisms as a threat to national unity in the form of class, gender and linguistic differences The work closely examines numerous words under the headings of patriarchy and class discrimination in an attempt to determine how these indigenous words highlight different socio-political realities of Pakistani society In order to trace the impact of untranslated indigenous vocabulary in a globalised world, the researcher

draws upon theoretical ideas provided by theorists such as Bhabha, Mannur, Fanon and Appiah

The current study analyzes the peculiar use of English in *Salt and Saffron* as characterized by its abundant use of untranslated local words The study focuses on the native words related to patriarchy, class discrimination, history and Pakistaniness, and these are evaluated in two chapters (3 and 4) of analysis Both these chapters rigorously examine the context to determine whether the use of local vocabulary items was indispensable or not In addition, they explore the availability or non-availability of English equivalents with reference to the *Oxford Urdu - English Dictionary* (OUED) Chapter 3 deals with the effect of appropriation at national level by addressing the two sub-nationalistic trends of contemporary Pakistani society, namely gender inequality and class distinction With regard to the first of these, Shamsie challenges the patriarchal system, and with regard to the second she targets class-discrimination Here the analysis presents how, through the use of untranslated words, Shamsie deconstructs the inequality prevalent in Pakistani society Chapter 4 investigates the significance of the hybrid use of language from a global perspective It examines issues such as representation, ambivalence, hybridity and rooted cosmopolitanism that are highlighted through the appropriative use of untranslated words The study concludes with a chapter presenting the findings, and proposes that appropriation can be manipulated to bridge the gap between people at national and international levels This is followed by recommendations identifying the new vistas available for research on appropriation

# Chapter One

## Literature Review

Post-colonialism appeared as a transformational force in the last century affecting the life of many people around the world, with the result that it became a fashionable term used in a wide range of discussions throughout the world on politics, linguistics and literature But despite being fashionable, the term is also debatable The post-colonial era is regarded as a transitional period of history which immensely changed the face of the world, yet there is no clear demarcation of its beginning and end Some argue that colonial era did not end in the last century, as it continues under terms such as globalization, neo-imperialism, and so on So the term is not appropriate Yet the Second World War weakened the colonial powers and their grip on the colonies was therefore loosened, initiating the process of decolonization Thus the second half of the twentieth century is generally termed the post-colonial era This era is marked by a reaction against colonial regimes in the political, social, literary and other arenas In most cases this reaction bore fruit in the form of independence for colonized countries In Africa and the West Indies it was literature which was at the forefront of this reaction, as it accelerated the political movement against imperial control The role of literature in decolonization is also worth noting in other parts of the colonized world, and this raises questions about why the literary front was so important, what type of literature was produced and what languages were used in such literature, the local languages like Urdu, Hindi, Gikuyu or English that is the language of the colonizers

Post-colonial literature is actually a reaction against the oppression of natives (in different parts of the world) at the hands of the colonial powers, and the vehicle of literature was commonly used because literature and language were the two of the most important tools used by the colonizer to establish their hegemony The colonizers propagated their language and the reading of literature because of its 'civilizing effect' As literature carries the culture and ideology of a nation, European literature represented white people in a way that instilled in the natives the idea of their inferiority Ashcroft, Griffiths and Tiffin claim that, 'language is a fundamental site of struggle for the post-colonial process itself begins in language' (*Post-Colonial Studies Reader* 283), and so most post-colonial literature is written in English or French – the languages of the main colonizing powers Most post-colonial writers used the language of their imperial masters, and there are multiple reasons for this Firstly, it is argued that it is employed to retaliate with the same tool with which these people were colonized and in the hope of ensuring success in the quest for vengeance As the colonized people had witnessed the effectiveness of the language of the colonizers in the attainment of power and intellectual enslavement of the natives, they therefore selected the same language

Secondly, English was used because the language of the natives was totally destroyed by the colonizers Language is the binding force that carries culture and so the imperialist intellectuals imposed their own language forcefully in place of the native languages to facilitate the establishment of their control Jamaica Kincaid, a West Indian writer, talks in her autobiographical book *A Small Place* (2000) about the reason for writing in the English language ' For isn't it odd that the only language I have in which to speak of this crime is the language of the criminal who committed the crime?" (31) At another point in the same text she laments the fact that the real Antigua has been totally ruined, its language and culture - everything - lost at the hands of the colonizers No natural calamity could have caused this much damage, and physical death would have been preferable (23-24) This experience of

loss and pain is not only specific to West Indian people but to a certain extent it is common to all the colonized The same kind of grievance is there in Ngugi wa Thiongo's account of his childhood experience He observes that the bullet served to subjugate people physically, but it is language which caused their spiritual subjugation Then he quotes his own educational experience at a colonial school where students were rebuked for using their native language, Gikuyu If a student was caught using the native language, the result was either physical punishment in the form of being caned on the bare buttocks, or the miscreant was forced to wear an insulting sign around his neck proclaiming that he was stupid or a donkey (287-288) Thiong'o began his literary career using English as his medium of expression, but later renounced English and started writing in Gikuyu as means of establishing a separate national identity

Finally, using the language of the colonizers as a medium of expression was helpful in reaching a wider audience, as the power and popularity of the colonial language meant that it had become the language of world Some creative writers from the former colonies realized that resistance to their oppressors in their native language had a limited chance of reaching the colonizer or the world in general Hence they decided to use the language of the centre to talk about their suffering and distress As well as attempting to voice their unheard miseries they were also motivated by a desire to highlight their achievements and cultural heritage

European colonizers instilled into the minds of the natives ideas of the 'authenticity' of their experience and knowledge, and similarly projected the universality of their literature and language Barry suggests that ascribing such significance, timelessness and universality to a literature and language leaves no room for others' cultural, national and social diversity (192) Hence the prime concern of the postcolonial authors was to question these European notions of 'standard' and 'universality' in relation to their literature and language as something which had long made their life miserable by casting them and everything related to

them and their culture as inherently inferior This idea of authenticity and universality is quite apparent in canonical colonial texts such as Shakespeare's *Tempest* (1623), Defoe's *Robinson Crusoe* (1719), Austen's *Mansfield Park* (1814), Charlotte Bronte's *Jane Eyre* (1847) and Conrad's *Heart of Darkness* (1899) These texts are claimed to be written in a standard language, to show superior culture, epitomize high moral values and have a universal appeal Chinua Achebe has criticized the European myth of universality in his essay 'Colonialist Criticism" in response to European reviews of his fiction in particular and of African fiction in general He suggests that the colonialist critics are disinclined to acknowledge the soundness and authenticity of others' experiences Hence he declares, "I should like to see the word 'universal' banned altogether from discussions of African literature until such a time as people cease to use it as a synonym for the narrow, self-serving parochialism of Europe, until their horizon extends to include all the world" (60-61) So post-colonial writers answered back in their writing and challenged the 'authenticity' of these ideas They not only produced literary work themselves and critically evaluated the canonical works, but also re-wrote certain canonical texts All the above-mentioned masterpieces of English literature have been re-written or re-evaluated from the perspective of the colonized and marginalized groups The mad Bertha' of *Jane Eyre* is given voice by Jean Rhys in *Wide Sargasso Sea* (1966) that tells the story from her perspective, the monstrous Prospero of *The Tempest* (1623) is recast in *A Tempest* (1969) of Amie Cesaire and the imperial bondage of *Robinson Crusoe* is highlighted by J M Coetzee in *Foe* (1986) This technique of re-writing is known as 'subversion', while Helen Tiffin calls it 'canonical counter-discourse' (97) It is used to present the 'others' view', and stories are re-told with an important shift of focus

Post-colonial theorists and authors have marginal and peripheral cultures as their centre of attention and accordingly emphasize the originality and diversity of colonized cultures In the case of creative writing the subject matter is always taken from the indigenous

culture, and local imagery, traditions and modes of life shape and fashion the plot Chinua Achebe's *Things Fall Apart* (1958)is an apt example

The most important point to be made about such work is that the language used by the post-colonial writers is not exactly the same as the standard language of colonizers The creative writers from the colonized parts of the world moulded English to suit their needs and culture and to establish their indigenous conventions of writing In this regard the introduction of local proverbs, vocabulary and orature is the innovative contribution of African writers In the same way, post-colonial writers from other parts of the world introduced indigenous words, imagery and idioms The result is both a variety of literatures in English and a variety of Englishes Thiong'o has quoted Achebe in one of his essays which talks about the need for a new English for the African context Achebe states the weight of his experience can be carried by the colonial language, but for this it will have to be a new English which retains its connection with its land of origin, but which is sufficiently modified to accommodate the new African setting (286) An identical strand of thought resonates in the works of the Eastern scholars The Pakistani writer Alamgir Hashmi says in the Preface to the second edition of his anthology *Pakistani Literature The Contemporary English Writers* (1987)

> Most English writers in this country are bilingual, or trilingual, and bring to bear upon their writing the riches and the burdens of a polyglot culture It will be less than fair to expect their English conform to the British or American vernacular and literary models, as much as that it should be the Victorian textbook variety Hardly a writer in this country writes the delectable/de lectable/ dialectable non-English of James Joyce Yet, while some of its original culture and verbal habits may be foreign or outlandish, the language of these writers is English as naturalized here and now it is Pakistani (2)

Hashmi aptly observes that Pakistani writers are bound to reflect their nationalistic and cultural orientation in their use of English Ahmed Ali's *Twilight in Delhi* (1940) demonstrates a different kind of English that has incorporated Urdu proverbs in English translation Contemporary English writers of Pakistani origin also follow the trail set by the seasoned authors and use English innovatively

In India, which is geographically a neighbour of Pakistan and shares its colonial history, various Anglophone creative writers assert the belief that the colonial legacy in the form of the English language is now something for them to experiment with They use it to set out their thoughts and portray their culture Rao is one such author who addresses this issue

> The telling has not been easy One has to convey in a language that is not one's own the spirit that is one's own One has to convey the various shades and omissions of a certain thought–movement that looks maltreated in an alien language I use the word 'alien,' yet English is not really an alien language to us It is the language of our intellectual make-up like – Sanskrit or Persian was before – but not of our emotional make-up We are all instinctively bilingual, many of us writing in our own language and in English We cannot write like the English We should not We cannot write only as Indians We have grown to look at the large world as a part of us Our method of expression has to be a dialect which will some day prove to be as distinctive and colorful as the Irish or the American Time alone will justify it (Rao vii)

Such use of language has proved to be a very apt tool to answer back and thereby to question Eurocentric assumptions of the intrinsic superiority of the English language and English literature It is the very same phenomenon that Salman Rushdie is referring to in the

phrase 'the empire writes back', and which others term the 'counter discourse' It is a means of establishing a separate national character and a national literary tradition that, despite having an imperial appendage, is distinct in nature and closely related to indigenous needs

The basic strategies used by post-colonial writers are abrogation and appropriation, and the two are closely linked Abrogation is a form of rejection, which can be of two types There is first of all a rejection of the use of a language outright, as in the case of Thiong'o after the awakening of nationalism reached its peak, and for him this meant that he reverted not only to his native religion but also to the indigenous language Gikuyu The other type of abrogation is a partial form, in which Eurocentric assumptions of authenticity' and standard' regarding culture, literature and language are rejected Appropriation is adapting these standards but at the same time setting new rules With reference to language use, the practice of abrogation and appropriation proved immensely valuable to post-colonial writers They appropriated English to challenge the colonial idea of 'standard' with respect to their language They used it as the ethnographic instrument that according to Ashcroft, Griffiths and Tiffin is "a subversive strategy, for the adaptation of the 'standard language to the demands and requirements of the place and society into which it has been appropriated amounts to a far more subtle rejection of the political power of the standard language" (*The Post-Colonial Studies Reader* 284)

The practice of appropriation is well known among post-colonial writers around the world Though different writers have used various techniques to appropriate the 'standard language', some of these are very common such as relexification (Zebus 314), orature (Thiong'o 288), interlanguage, code-mixing, naturalization, glossing and the use of local idioms, untranslated words and allusions from local culture (Kachru 1986) The use of these techniques may actually create a gap of understanding for the reader if he is not familiar with

them It creates a sense of difference and distance between the source culture and the target language (Ashcroft 299)

Before renouncing the language, Thiong'o wrote many novels in English that have locally embedded themes and contained elaborated and decorated Gikuyu songs and words which he refused to translate Another case in point is Achebe, who frequently uses African orature, idioms and Igbo words in his writing *Things Fall Apart* is a representative work in which these techniques help him to display diverse aspects of African culture to his readers, creating a harmonious picture of African culture and society and presenting a comprehensive image of his nation (Talib 92-93) But appropriation was not an easy strategy, as the literature produced in such language was always rejected and renounced by Eurocentric critics Yet post-colonial writers persisted, to make the critics realize that such literature was their national literature in their variety of English Daroy analyzes four short stories by Filipino writers in the light of Ashcroft, Griffiths and Tiffin's theory of abrogation and appropriation and argues that English literature written in the Philippines is archetypically post-colonial not only with reference to its content but also in its use of appropriated English He further adds that the adapted English of these writers is a refusal to acknowledge metropolitan power, and that it reveals a reversal of authority (100)

Ashcroft, Griffiths and Tiffin, in *The Empire Writes Back* (1989) set out their model of the appropriation of language, detailing different techniques According to them the basic purpose of these techniques is to create a 'variant' of the standard' language thereby generating a metonymic gap (51) This gap is used to confront the reader with the difference despite the familiar language, and it thus leads to a conscious awareness Some of the important techniques discussed are interlanguage, syntactic fusion, code-switching, glossing and untranslated words

In the use of interlanguage the focus of the writer is "to generate an 'inter-culture' by the fusion of the linguistic structures of the two languages" (Ashcroft, Griffiths and Tiffin 66) It is intermediate in nature due to its link with the two languages and does not fully conform to the rules of either of the two

The next strategy is syntactic fusion, which is based on mixing the syntax of two different languages in a way which gives different words and parts of speech a new use It includes double negatives and making plural forms of uncountable and abstract nouns Code-switching is yet another way of adapting the language It is a natural phenomenon in linguistically diverse societies, where codes are switched without any problem for speakers This technique is employed by different cross-cultural authors in their written work (*The Empire Writes Back* 68-71)

The most common and pertinent technique of appropriation is the use of indigenous words, and it comprises the two strategies of appropriation Although the use of foreign words by a member of a bilingual or multi-lingual society in written or spoken text is a natural phenomenon, it is also termed 'borrowing' It is a result of the cultural contact The technique is employed by writers to voice the suffering of their people, to claim an identity, and so on Writers from all over the formerly colonized world frequently use local words in the target language to give their work a local flavour and to create a 'variant' of the language But the use of this technique and the way it is used differ from writer to writer Some writers use local words and also give their meaning in English, some use them because there is simply no equivalent of the word or concept in English, while yet others use them deliberately despite the availability of an English equivalent Some writers give a glossary at the end of the work, others give parenthetical definitions followed by the indigenous words There are also authors who do not believe in explaining the meaning and leave the task of interpretation to the reader Almost every prominent post-colonial writer has used this

technique of utilizing local words, including Achebe, Thiong'o and Wole Soyinka, among others The same is true of south Asian post-colonial writers such as Rushdie, Arundhati Roy, Ali, Bapsi Sidhwa and Shamsie But whatever strategy a writer adopts for the use of indigenous words, there is a metonymic gap Authors who give parenthetical meanings in the text are using the technique of glossing, but this is not common nowadays owing to the fact that it breaks the tempo of reading for the reader (*The Empire Writes Back* 61-66)

In the Indian context a lot of work has been done with reference to appropriation Raja Rao, R K Narayan (Maniruzzaman 2010) and Braj Kachru are some of the important names in this field Ravinder Garesh (2009) is of the opinion that appropriation of languages is something natural in the sub-continent, where different foreign languages such as Persian have long existed alongside native languages, which have freely absorbed their influences English also experienced acculturation and nativization as a result of its contact with the various languages of the land (91) As mentioned earlier, Rao has a deep understanding of cultural differences, and he not only talks about the need to adapt English but also puts this belief into practice in his novel *Kanthapura* (1967) by planting Hindi words such as *dhoti*, *khadi* and *zamindar* (5) in the English text

But the groundbreaking work is credited to Kachru, who in *The Alchemy of English The Spread, Functions, and Models of Non-native Englishes* (1986) introduced the notion of World Englishes' to give recognition to indigenous people s use of the English language He suggests that due to the colonial experience English found itself in new linguistic and cultural ecologies which lead to the development of different non-native varieties (12-13) He introduced the 'three circles' model of Englishes to characterize the use of the language in various parts of the world The first or 'inner' refers to the Englishes of the native speakers from Britain, America, Canada and other countries, while the outer circle' is made up of formerly colonized nations where English enjoys great value as a colonial legacy Countries

such as Pakistan, India and Nigeria fall in this category and have localized versions of English or 'Englishes' Finally, there is the 'expanding circle' which includes countries like China, Japan, Saudi Arabia and Russia that have never been under colonial rule and which have a limited use of English (2006, 1986)

Kachru (2006) in one of his essays deliberates on the various methods of indigenization of English in the 'outer circle' across the world He proposes that the first of these methods is what he terms 'contextually determined collection', where local context is incorporated into English as in 'Himalayan blunder' and 'bush child' The second form of acculturation is 'hybridization', where a local word is coupled with an English word to convey a native concept in English such as 'lathi charge' The third method he discusses is the use of native 'idioms' in English, exemplified in Achebe's *Things Fall Apart* Finally, Kachru uses the term 'comparative construction' to denote the way in which indigenous ways of comparison are incorporated in the English text ("Standards, Codification and Sociolinguistic Realism" 248-249) However, this model of appropriation is to be found only in the 'outer circle', and does not account for other ways of nativization of English used in different parts of the world

The prominent literary artist and linguist Tariq Rahman has worked on the appropriation of English in Pakistan His work *Pakistani English* (2014) explores various innovations introduced into English by the natives of this country to enable it to portray their social realities He notes some of the significant ways of indigenization of English that include borrowing, semantic change translation, hybrids and innovation The first of these refers to Urdu loan words which are used wherever the local users are faced with the nonexistence of an English term for a particular object or concept Semantic change' refers to the way in which the meaning of an English word may be radically changed, when used by natives, and the example Rahman quotes is the word 'colony', which in Pakistan denotes a

residential area Rahman s third form of appropriation is the literal translation of native structures into English, as in 'keeping fast' instead of 'fasting', which is a translation of the Urdu phrase *roza rakhna* The use of hybrids is another form of acculturation of English common in Pakistan, and involves the process of combining the native and the target language in expressions such as '*goonda* tax' denoting rogue tax The final form is the coining of completely new words like 'stepney', which is used for the spare tyre of a vehicle (62-71)

Robert J Baumgartner has also deliberated on the way English is used in the Pakistani situation He notes word borrowings, word-formations, grammatical and semantic shifts, changes in syntax and collocations as important strategies utilized by non-native users of English ("The Indigenization of English in Pakistan" 246-252)

David Crystal in *English as a Global Language* (2003) recognizes the emergence of various Englishes across the world as a result of the drive for identity" in the late twentieth century post-colonial context He is of the opinion that some of the causes of adaptation in various post-colonial sovereign states are natural, and stem from bio-geographical differences and the uniqueness of food, religion, literature, mythology, and so on An important driving force has been a desire "to leave behind the linguistic character imposed by its colonial past' but at the same time he acknowledges the constructive role of local Englishes in "reducing the conflict between intelligibility and identity" (145) He identifies various ways in which English is being appropriated across the globe, including grammatical changes in English in new locales, native vocabulary adjustment, code-switching and other features In his discussion, the topic of vocabulary is particularly interesting as he not only mentions borrowing but also discusses lexical creations such as the coinage of new items, hybrid compounds and distinctive suffixations (147-168)

This research draws on Ashcroft, Griffiths and Tiffin's theory of appropriation as it focuses on the adapted use of English in literature The other theorists mentioned in the discussion above mostly approach appropriation from the perspective of linguistics In the case of Ashcroft et al, the focus is on the appropriation of English in post-colonial literature, and they also detail the possible impact of indigenized English on the readers of the literature The literary text under study here is written by an author from a country with a colonial past, which means that the Ashcroft et al model is more relevant for this research Of the various techniques of appropriation discussed in the literature, the present study takes untranslated words as its focal point as this is relevant in all cross-cultural interaction, including literary writing

The insertion of untranslated words is one of the most convenient and prominent forms of appropriation used in the contemporary literary world Untranslated words are presented in the text in different ways Some authors give the target language equivalent in the context, but others do not believe in techniques such as interlanguage, glossing, or syntactic fusion, and simply leave the words untranslated and unexplained The reader who is not familiar with the source language has to depend entirely upon the context, or has to turn to that culture to understand the meaning Such use of untranslated words tends "to propose a metaphoric entry of the culture into the English' text" (*The Empire Writes Back* 52) It highlights the distinctiveness of the source culture and the target language It tends to foreground the alterity and difference between the two cultures and thereby raises nationalism and gives identity to the author by tracing his relation to his native culture Ashcroft et al argue that words are cultural signifiers that "force the reader into an active engagement with the horizons of the culture in which these terms have meaning" (*The Empire Writes Back* 65) The use of untranslated words leads readers to make interpretations and it makes the process of reading active The metonymic gap and the silence that is found there foreground the

presence of a different reality This reality is strongly connected to the writer's culture and experience, and it is this reality that places the writer in the context from which his identity springs The borrowed words are synecdoches of the undermined culture that display the local cultural experience of the author

The discussion of untranslated words raises the question of whether particular vocabulary items can be translated or not, and the search for an answer points towards the well-established field of translation studies Post-colonialism and translation studies have similarities in that both are concerned with cross-cultural contact, and this link was strengthened in the 1990s by various scholars in both disciplines (Raval 1) Scholars have taken a variety of approaches to translation, and there is debate about the possibility of translation and the loss and gain of meaning in the process Susan Bassnett and Andre' Lefevere in the Preface to their book *Translation, History and Culture* (1990) regard translations as re-writing of the original, and this rewriting is a powerful tool in the hands of the translator, who may manipulate it for the purpose of introducing new concepts and new ideology They quote Mary Snell-Hornby's opinion that some translators cling to the principles of equivalence and *tertium comparationis*, or common ground, but these principles have many faults Bassnett suggests that one of the problems of *tertium comparationis* is that even if it supposed that "it guarantees' that every word used in translation is equivalent' to every word used in the original, there is no way it can 'guarantee' that the translation will have an effect on the readers belonging to the target culture which is in any way comparable to the effect the original may have had on the readers belonging to the source culture" (Lefevere and Bassnett 3) Sometimes there is a complete absence of a particular concept or thing in the other culture that makes it difficult to translate a term signifying that concept in a meaningful way This discussion raises two important points The first has to do with the possibility of translation into the target language, and the second with the effects of

translation if it is possible, and both points are concerned with the use of local words In some cases no equivalent is available, and so the writer or translator has no choice but to retain the untranslated words in the target language In other situations the available equivalent fails to convey all the aspects of the source text word and this tempts the translator to rely on the source language lexicon These ideas find support in the famous words of Edward Sapir, quoted by Bassnett "no two languages are ever sufficiently similar to be considered as representing the same social reality The worlds in which different societies live are distinct worlds not merely the same world with different labels attached" (*Translation Studies* 22)

Therefore, translating a word or a text needs a careful and cautious attitude as well as knowledge of the language of the source and target cultures Language is the tool through which the system of representation is created which enables colonial subjects to dismantle the cultural hegemony of imperialists and to assert their own cultural autonomy

Bassnett talks about the limitations of translation under the heading of untranslatability and her discussion of the problem of equivalence in cross-cultural translation brings in the issues of "loss and gain" (*Translation Studies* 38-39) This hints at the possibility of undesirable semantic change Loss of meaning as a result of translation may cause incomplete comprehension of a particular concept as the intent of the author is not properly conveyed In the case of gain, the reader might be lead to the wrong interpretation of a specific idea An apt example in this regard is provided by the various vocabulary items related to 'storm' In English there are words like cyclone, hurricane, tempest, whirlwind, cloudburst, wind storm, snow storm, tornado, typhoon, and so on Each of these is slightly different in meaning, but the available Urdu translations are quite limited The umbrella term *toophaan* covers them all although in some cases words like *samundari* denoting 'sea' and *barfani* can be added for clarity Any translation of these words into Urdu therefore involves a loss of meaning Catford also investigates the issue of untranslatability from the linguistic

and cultural point of view, and suggests two ways of overcoming the problem The first is to take the untranslated word directly from the source language and leave it to the context to convey the meaning, the second suggestion is to rely on the closest possible equivalent in the target language (100) Hence the use of source language lexical items in the target language can prove to be an easy solution for cross-cultural translators and authors This notion of cultural untranslatability is relevant to the discussion of all non-native writers of English literature who appropriate English by the use of native lexical items Pakistani writers also frequently incorporate words from the local language in English texts

Regardless of the reason for the use of untranslated words by any writer, the theory of appropriation suggests that their use constitutes a projection of the native culture, and that in turn constructs an identity This foregrounded identity becomes the driving force for nationalistic ideas The concept of nation gives stable roots and unites people for the common good In the case of the sub-continent, it was the bitter colonial experience which gave rise to the formation of nationalistic ideas, which variously had their bases in similarity of culture, religion and ethnicity One of the most important nationalistic struggles was carried out by Muslims The independence struggle of the Muslims of the sub-continent against British rule gave birth to a form of nationalism that had religion as its uniting force The majority of Muslims on the sub-continent realized the need for freedom not only from the colonial masters, but also from the Hindus who were to gain control after the departure of the colonial masters Their struggle bore fruit in the form of an independent homeland, i e Pakistan, under the banner of the All India Muslim League Thus nationalism had a far-reaching effect on the lives of the people of south Asia, and they owe their freedom to nationalism

Nationalism is defined differently by different scholars B C Upreti an expert on south Asian studies, defines nationalism in his essay "Nationalism in South-Asia Trends and Interpretations " as a force that tends to create homogenous societies on the bases of language,

culture or ethnicity that leads to the formation of independent nation-states He declares that the notion of nationalism in the third world was derived from the west in the wake of local movements that struggled to break free from colonial rule and facilitated the liberation of the colonies But the idea of nationalism in the west and third-world countries is different In the western world nationalism is "a process through which an ethno-cultural identity moves towards self-determination" as the upsurge of nationalism caused the disintegration of many western empires with various ' heterogeneous cultural groups' forming different sovereign states on the grounds of ethno-cultural cohesion (536) From this point of view, nationalism seems to be a dividing force in the European world But nationalism in the eastern part of the world has a different role to play The idea of nationalism here seems to be in line with the Marxist view of nationalism, which views it as a systematic endeavor to fight against the oppressive power of feudalism or imperialism (537) Almost all the colonized countries witnessed independence movements of various kinds through which people claimed their rights, and these movements were invigorated by the idea of nationalism The homogeneity of culture, religion, language and ethnicity provided the basic uniting force for the nationalism of the colonized people of the Eastern countries Hence nationalism in this part of the world proved to a 'uniting force' rather than a 'divisive force'

But Upreti argues that the case of south Asia is a further departure from the idea of nationalism in the East as almost all the countries in south Asia have multi-ethnic, multi-religious, multi-lingual and multi-racial populations, posing problems of disparities of both a vertical and horizontal nature Though nationalism united the natives in their struggle against the oppression of colonizers and bore fruit in the form of independent nation-states, this unity could not hold them together on a permanent basis In the last few decades things have taken new turns, and south Asia has witnessed new dimensions of nationalism that are termed 'sub-nationalism and secessionism" (535-537) The people developed identities in smaller units

than those for which they had struggled These sub-nationalistic tendencies have their origin in the pre-independence discriminatory policies of the colonial rulers that raised questions of ethno-religious differences, but such issues (little nationalism) could not surface in the united struggle of the natives against the colonizers (great nationalism) Almost all the south Asian countries face the challenge of minor identities in their fight for recognition

In the context of Pakistan, religion served as the basis of nationalism that aided the realization of the dream of a separate state for the Muslims of the sub-continent, but this unity could not hold people together indefinitely, and little nationalism posed great problems The sub-nationalistic tendencies in the form of linguistic and ethnic movements caused the loss of the eastern part of the country that is now an independent Bangladesh, and are still a serious threat to Pakistan Other types of sub-nationalisms include feminism, class discrimination, sectarianism and so on These sub-nationalist enlargements have left their mark on Pakistani literature Various authors have touched on issues such as 1971, the Sindhi-Mahajir conflict and gender inequality, but their work has not been analysed from the point of view of sub-nationalistic identities Shamsie has also presented these tendencies in her novels In *Salt and Saffron*, the use of untranslated words enables the author to address these trends, some of which are contested and others promulgated by the text The sub-nationalistic leanings that are challenged are separatist movements focusing on language, the patriarchal system and social discrimination on the bases of class, caste, religion and ethnicity She has supported gender equality through the projection of feminism and pluralistic views of language and society Her use of appropriative English deconstructs the notion of linguistic separatism and discourages the discrimination of individuals and groups on the basis of their language and cultural association

Language has always been a sensitive issue for Pakistan The national language of the country is Urdu but in the early days of independence the selection Urdu as the national

language caused various problems for the government in the form of Bengali-Urdu and Sindhi-Urdu conflicts As the main language of East Pakistan, Bengali claimed recognition as the national language Sindhi also wanted its place accepted, and those who supported this claim pointed to a rich cultural tradition, a history going back many centuries, and the fact 22% of the population used it as their language (Manaf and Ahmad 7) In the same way other regional languages staked a claim to be recognized as a national language The underlying cause of these competing claims was the fact that Urdu was the language of the Muslims of India, and had been propagated and supported by the British colonizers in place of Persian After independence Urdu was seen by the Pakistani authorities as a uniting force that could bind together a nation of diverse ethnicities and linguistic orientations The point they seem to have overlooked was that Urdu was the native language of only 7% of the people, the majority of whom were *Muhajirs*, or migrants from India, and so making it the official language would require the majority of the people to learn a new language in order to get jobs and have better opportunities of progress Hence the resultant resentment against Urdu was natural, leading to riots in the 1950s, and finally in 1971 East Pakistan appeared on the map of the world with a distinctive Bengali identity (Cilano 187) Separatist movements continue to be active in Pakistan to this day that have their origin in linguistic differences, such as the Sindhi movement the Balochi movement and the Seraiki province movement (Rahman 1996) These regional linguistic conflicts have assigned a new role to English as a "neutral language" that is not affiliated to any local ethnic group (Mahboob 4)

Besides these movements, there is another linguistic struggle going on in Pakistan which involves Urdu and English (Rahman 1996 228) As the national language, the former is supposed to enjoy the status of the official language, but the colonial legacy in the form of English also has claim to the position of the official language of Pakistan, and has always been used as such in the majority of cases During the Zia regime of 1977-88 Urdu gained the

status of the official language of Pakistan under the banner of islamization and Urduization, with a demand for an Urdu-only policy for education and other fields of life driven by a desire to promote a national identity (Mahboob 5)

Language is thus a complex issue for Pakistanis They have their regional languages that they acquire as mother-tongue, then they have to learn Urdu because it is the national language and is an integral part of the syllabus up to Higher Secondary School level, and on top of that they have to learn English in order to gain better status and job prospects, or for what Bisong terms 'pragmatic reasons' (5) They are also supposed to know at least the basics of Arabic, as that is the language of religion for most of the population Accordingly there are different education systems which use different languages as the medium of instruction This linguistic variety tends to divide people English is the language of the elite class, while the use of Urdu and regional languages are likely to confer an inferior status

Many researchers have focused their attention on Pakistani literature to highlight how Pakistani authors present the socio-political issues of the country to create awareness in the people There has been a great deal of research investigating the linguistic conflicts of Pakistan by scholars like Rahman (2010), Ahmer Mahboob (2009) and Shahid Siddiqui (2011) Such studies are mostly grounded in the area of linguistics and politics Various steps have also been taken at official level to try to overcome the language divide But writers like Shamsie are seeking to heal the social and linguistic wounds through their literary work There is a need to focus on the different strategies that are employed by different writers to discourage and deconstruct this linguistic rift

Shamsie belongs to the younger generation of Pakistani Anglophone authors who are widely read across the world She has published six novels, all of which are mainly set in Pakistan and deal with different issues in Pakistani culture and society *Salt and Saffron* is her second novel, and it caused an immense increase in her fame It is important to note that

the year of publication of *Salt and Saffron* was 2000, which was a time when Pakistani literature in English did not have a significant readership, as it was eclipsed by the booming literature from India which was then the centre of attention for western literary critics It is only in the last decade that Pakistani writers of English literature have been able to gain global attention after winning various awards for their work In this regard names like Mohsin Hamid and Mohammad Hanif are worth mentioning alongside Shamsie

The situation at home was also not encouraging, as English had always been the language of the elite class and sampling the delights of reading literature in English was a luxury that only few could afford Muneeza Shamsie (2005) notes that English literature was looked at as "disparaged as pointless, elitist and a colonial hangover"(xi) This suggests that writing in English for Shamsie was actually an attempt to attract western readers and the elite class in Pakistan As Paul comments in the essay 'The Master's Language and its Indian Uses', 'The moment an author chooses English as a medium for literary creation and thereby fixes the target of readership, the consumerist nature of writing is determined" (363) The next point to be kept in mind is the place of publication *Salt and Saffron* was first published in England and not in Shamsie's native country Pakistan This again suggests that Shamsie's intended audience was the English-reading public across the globe, or mainly readers from the western world But the English she uses is different from 'standard English' because of its bond with the Pakistani environment and culture Every culture is unique and has its own shades and colours that are derived from the environment it comes from, the religion its people follow, and from prevalent economic conditions and socio-political history

The creative activities of artists do not function in a vacuum, for as sensitive souls they are influenced by the environment to a greater extent than other people and this is manifested in their work Culture is one of the most encompassing forces that can define the

context an author or painter works in As mentioned in the previous chapter, post-colonial authors try to incorporate different aspects of their culture in different ways, such as by setting the story in a significant historical period, by focusing on the contemporary life of their people and by appropriating the language of their former colonial masters In case of Shamsie, all of these are to be found in *Salt and Saffron* Shamsie takes the story of an imaginary family, Dard-e-Dil, and follows it from the time of the colonization of India, through to post-independence Pakistan and to the present day The language that Shamsie chooses is also not the standard English", but rather appropriated English in which she has generously used untranslated Urdu words Such English poses a problem for readers who are not familiar with Pakistani culture and tradition But the way she manipulates unfamiliar local vocabulary items makes it comprehendible for readers across the globe In this regard it is important to note that her use of untranslated words is unique in the sense that she does not use them out of pure necessity, i e simply for culturally specific terms that do not have any equivalent in English, but often chooses Urdu vocabulary deliberately despite the availability of an equivalent The other thing that makes Shamsie's appropriation of English through untranslated words different from many other post-colonial writers is the use of an exact or closer equivalent of an Urdu word in the context Such use of untranslated words tends to foreground the native culture of the author and thus establishes an identity for the writer and her culture This identity sets the native culture apart from others and confers recognition on it and affiliation with a nation National identity is the vital force that is used by most colonized countries to contest imperial rule Many African countries like Kenya and Algeria won their independence as a result of an organized struggle based on the idea of a distinctive national identity But the case of Shamsie is unique as she addresses the issues of inequality and discrimination found in Pakistan and the world in general

The present study will therefore investigate Shamsie's use of untranslated words as an appropriative strategy of language to address socio-cultural disparities in the light of Ashcroft, Griffiths and Tiffin's (1989) model of appropriation, Bassnett's (2002) notion of cultural translation and Upreti's idea of sub-nationalism to deconstruct linguistic and social divides. The study will focus on untranslated words that are related to patriarchy and class distinction, and these words will be critically analyzed according to their contextual and literal meaning. The research will rely on the *Oxford Urdu - English Dictionary* for the literal meanings of these indigenous words to authenticate the analysis in determining their role in conveying different layers of meaning.

# Chapter Two

## Untranslated Words and the Local Scenario

As a writer of Pakistani origin, Shamsie has a strong bond with the history of the sub-continent and with the native culture and socio-political conditions of her society. Her concern and keen awareness is visible in all her works through the selection of her themes, the events she depicts and her manipulation of language. The main focus of this study is Shamsie's appropriative use of English by the insertion of indigenous words in *Salt and Saffron* as a means of deconstructing the discriminatory behavior found in Pakistani society that tends to identify and alienate people on the basis of their cultural, linguistic, religious, gender and class orientation. These are the "differences that are in themselves wholly neutral but are changed into 'the starting-point for binary oppositions that privilege one of the poles of the opposition at the expense of the other'" (Bertens 217). Upreti's speculation about nationalism suggests that such discriminatory behaviour leads to a prejudicial division of society that develops smaller identities among those who are on the periphery. If ignored for long enough, these smaller identities develop into sub-nationalisms that inspire the marginalized population to fight for their rights, and in extreme cases they may pose a threat to the social fabric and the unity of the nation, as happened in the case of the language-based movement of East Pakistan. The current section of the research focuses on sub-nationalistic tendencies found in Pakistan pertaining to gender and class discrimination through the evaluation of untranslated words in the text. Gender-based inequality is explored by investigating the prevalent patriarchal structures which shape attitudes towards females and the way they are treated. Then the economic bigotry responsible for the stratification of

society mirrored in the narrative is explored by examining Dard-e-Dil s treatment of those who do not share their distinguished ancestral pedigree or who are on the lower rungs of the social ladder The marginalization of women and social inferiors becomes more curious in the case of the well-heeled Dard-e-Dils, the majority of whom are highly educated, foreign qualified, liberal and progressive in their views, as the exploitation of individuals and groups in such an enlightened atmosphere poses questions about the collective value system of society A critical analysis of *Salt and Saffron* indicates that Shamsie has addressed these issues fully aware that linguistic choices in the form of language and vocabulary are reflective of an individual's thinking, likes, prejudices, and so on Just as people reveal their thinking through the way they speak, the untranslated words in *Salt and Saffron* reveal the patriarchal structures and class discrimination of the author's native land for readers to see clearly

## 3.1 Patriarchy

The term patriarchy designates male domination and hold over the resources of a society The concept of patriarchy was developed in the 1960s and 1970s in the second wave of the feminist struggle which brought the exploitative forms of male behavior together under one heading (Wilson 1493) *Salt and Saffron* deals with a Pakistani society that is generally known as patriarchal, in which a man is the head of the family with the power to take independent decisions and define the way his womenfolk should act, behave and react In a patriarchal set-up, women are socially and economically dependent on their close male relatives – their fathers, brothers and husbands - who offer them sustenance and protection in return for their obedience This male-dominant system assigns a lower position to women and relegates them to the domestic duties of production and reproduction that are undervalued and unacknowledged (Israr 835)

Yet Shamsie's depiction of the patriarchal set-up is unique because it is built around an aristocratic family, the Dard-e-Dils Prosperity and education are the two important social dynamics which affect values and communal structures by bringing about positive change in thinking patterns In the case of the noble family presented by the author these factors have influenced them in their outlook on life They are broad-minded, liberal people who give considerable breathing space to their females But despite that, the structure of the family is still patriarchal in that it allows greater freedom to men Patriarchy is at work at all levels and in all fields of life in Pakistan The broad-minded elite class with higher education also sets limitations for its women It is this kind of patriarchal atmosphere that Aliya has to deal with, for her so-called liberal family exhibits similar double standards Aliya is bound by the family name and tradition, which require her to act in a certain manner, and especially when it comes to tying a matrimonial bond

As suggested earlier the system of patriarchy differs from place to place depending on factors such as geography, religion, education, economic conditions and culture Thus the system of male domination in Pakistan is also different from the western style of patriarchy In the West the primary unit of the patriarchal society is the family, which has a controlling male, his wife and their children, whereas in the context of Pakistan those who have the final say are normally the parents of the male head, who live with the family What Kandiyoti says of Africa is also true of Pakistan, i e that a woman's life after marriage is supposed to be centred on her husband and his relatives (277) In *Salt and Saffron* a variety of local words related to family members are used with reference to the narrator Aliya These are repeated frequently and include *Ami*, *Abu Dadi*, *Dada*, *Chacha*, *Phupho* and *Phupha* The family structure of male-dominated Pakistani society clearly emerges from the fact that these native words refer mostly to paternal relatives *Ami* and *Abu* are the Urdu words for mother and father, while *Dada* and *Dadi* can be translated as grand-father' and 'grand-mother'

respectively It is important to note that the English equivalents are inadequate as they do not clarify whether the referents are paternal or maternal grandparents In the same way, *Phupho* is the title used for the father's sister Shamsie does not use the English translation 'aunt' as it does not throw light on the exact nature of the relationship of the said character to the narrator The English for both *Chacha* and *Phupha* is 'uncle', but native speakers know that these two Urdu terms refer to relatives on the father's side, whereas 'uncle' means both paternal and maternal relatives The choice of such local words for relatives creates a clear picture of a male-controlled society in which males and their families are central

As well as depicting family structure, Shamsie's use of indigenous vocabulary presents the particular way of life which is prescribed for women Patriarchy in Pakistani history also involves the differential way in which space is allotted to males and females, and this includes both physical and psychological space Women are required to adhere strictly to the rules set by the space fixed for them The use of Urdu words like *zenana, purdah, saleeqa, qaida* and *jahez* allow the author to challenge this idea of the allotted space

The first word in this list is *zenana,* which has its origin in the Islamic tradition of segregating genders It refers to the women's part of the dwelling the seraglio which only close male relatives are allowed to enter The OUED gives two meanings for *zenana* the first is female , 'feminine', 'womanish', while the other is seraglio' None of the available English equivalents could have replaced the local word, because *zenana* denotes a proper system of living So by introducing the untranslated word *zenana,* the writer evokes in the mind of the reader a different life pattern as a whole This not only creates a distance and silence that gives a sense of the difference between the two cultures, reflecting the inability of the English language to cover everything, but also throws light on the male-controlled system of earlier times that looked down upon women and confined them to a particular role

The use of this word allows the author to unfold to readers a unique concept of a patriarchal system that looks at women as inferior beings whose world is limited In the past there was a strict segregation of males and females The house was divided into two parts the *zenana* was dedicated to women and the '*mardana*' was for men Male guests, other men who were not part of the family and distant relatives were restricted to the part of the house that was reserved for men The elite classes of the old days maintained the division of the house described by Shamsie The greater part of the house was under the supervision of the females, who could manage and organize things with the help of female or eunuch servants As women were confined within the walls of their house, or in *purdah*, with little chance of going out, their thinking patterns were also restricted A telling example of this in the text is the passage where Aliya describes *zenana* as the place "where women schemed, plotted forged alliances, jostled for favour, laughed, befriended each other, complained about men, teased the eunuchs, and conducted the grand affairs with each other" (34-35) This description of what women did in pre-partition society illustrates the kind of role they were assigned Their thinking was limited, which meant that they could not contribute anything constructive or worthwhile to the community The reaction of Dadi to such a description of *zenana* is one of disapproval, but she does not question its accuracy Here Shamsie seems to be deconstructing this negative female role Despite her liberal outlook and education Dadi is unable to change the situation, or even to condemn it openly An open dismissal of any family tradition would be unacceptable But the third generation of the family had more liberty and was less bound by the family traditions They could question and pronounce things good or bad

*Purdah* is an Urdu word that has an English equivalent in the word 'veil' (OUED) But it cannot replace the local word in the context of the novel, as *purdah* has two meanings in Urdu, both 'veil' and the physical segregation of females The novel uses the second

meaning, for which no corresponding term is available in English It is thus similar to the word *zenana* representing a patriarchal set of beliefs that demands that women should live a life away from the gaze of any man who is not a close relative with little chance of exercising their own free will or exhibiting their latent talents By using this local word, Shamsie introduces the concept of *purdah* as a whole, and juxtaposes Abida and her grandmother "Her grandmother had lived and died in '*purdah*' unseen by men who were not of family, her life a life unconcerned with the world outside the palace, her principle interest the matter of marriage' (219) Abida was educated at college and helped the refugees in 1947, and her grandmother wants her "to learn to be independent" so that she does not grow into one of 'those women who relied on their husbands for everything" (219) She wants Abida to change and grow out of such an outlook and habits Thus through the appropriative use of English, Shamsie is rejecting these restrictions imposed on women as a way of empowering them

The next indigenous word that presents another aspect of patriarchal system is *jahez* which is associated with marriage system of the sub-continent It is defined by the dictionary as "bridal dowry ' (OUED), and generally refers to the dowry given to the bride by her parents that includes all the necessities of life and other gifts which are supposed to make life easy for her in her new home But the way word is employed in the text subsumes other qualities which are unspoken and abstract, that a bride is supposed to bring with her to ensure that she fulfils her role in the new relationship, such as honour, respectability, manners and a good family name The groom's family has many expectations of the bride The novel centres on an elite class, and so *jahez* in the form of physical objects does not seem to be an issue, the concern is much more what is bound up in the implicit meaning of the term referring to respectability and esteem Mariam's elopement with the family cook is a huge stigma for the Dard-e-Dils, and the family often discusses the disgrace she has caused them

The text reads, "Family reputation is the most precious jewel in a young bride's *jahez* " (129) This example shows that it is the women who have to safeguard the family name and make all the sacrifices Another point that the example highlights is that *jahez* could not be replaced by its English equivalent as it refers to a different world view, one which requires that women should be observed and monitored to ensure that they adhere to the established patterns of behaviour

The circumspect description of the rich royal family Dard-e-Dil presents a model of patriarchy that dictates every aspect of the life of its members The way they are given particular features like prominent clavicles makes them stand out in the same way as they are required to distinguish themselves from the masses through their subtlety of behavior, dignity in conversation and graceful manners

The distinction between males and females in Pakistani society is signalled by the author in her use of untranslated words *Qaida* and *saleeqa* are two Urdu words that signify 'decorum' or decency' (OUED) In Pakistani culture one is supposed to behave decorously in accordance with unspoken etiquette, and anybody who does this is appreciated and said to know or have the *qaida* and *saleeqa* In the patriarchal society of India and Pakistan, *qaidas* are developed and internalized for both males and females through socialization patterns Certain things that are permissible for men are not allowed for women Women are supposed to show greater civility in their behaviour than men The rationale for this aspect of *qaida* for women is that it is seen as a vital factor in ensuring them that they will find the right sort of husband and earn respect for their family *Qaida* and *saleeqa* can therefore be seen as umbrella terms for mannerism which has a great influence on the lives of females, and determine the manners that ladies are to be taught and which they must learn Aliya has learnt her manners well, and so she can ignore the insult from an elderly lady She says ' Manners above all *Qaida Saleeqa* ' (36) In such an environment, being female means to be

scrutinized and tested by society, and being a member of such an aristocratic family will attract even more attention, for females are the guardians of not only the honour of the men but also the honour of the whole family

Shamsie challenges the institution of patriarchy in the same way as Sara Suleri (1991) by shifting gender roles The norms of the community assign various roles to people, and accordingly certain areas of thought as well as spatial boundaries are associated with particular genders 'Kitchen' has always been considered to be a female space, while the drawing room is associated with males But following in the foot-steps of Suleri, Shamsie makes the kitchen a place dominated by men Both writers introduce male cooks and culinary details are mainly associated with them Shamsie's elaborated list of local words related to Pakistani cuisine (*biryani, aloo puri, nihari,* etc)all appear in the context of Masood's excellent cooking The cook who succeeds him is also presented kneading dough for *chappatis*, which is an activity typically considered part of the female realm, but the author challenges this idea of space by placing men in the kitchen Then the idea of the drawing room as a domain in which the men discuss politics and play cards is also challenged Mehar Dadi invades this male preserve to play bridge with the men, refusing to restrict herself to the interests prescribed for women such as planning marriages She is also shown living in Greece with a foreign male friend, Apollo, breaking one of the taboos of her male-dominated society

Patriarchy stipulates that the rules of life are different for males and females Women are denied a right to choose whether it is the selection of a field of studies or the choice of a life partner they have to listen to the men Although religion allows women to select a partner for themselves, the pressures of the patriarchal system do not in practice let them enjoy this freedom A man is often allowed to choose his life-partner and he may go against the system in the way he exercises this right If a woman does the same, she brings great

disgrace not only on herself but also on her family, and this does not go unpunished If a girl is found to be involved in an extra-marital affair, this often guarantees her death at the hands of her own family Yet if a man is found guilty of the same crime he can easily get away with it, just as the Nawab escaped any kind of retribution despite raping Taj's mother

The next Urdu word in this context is *nikahnama*, which appears in the novel to highlight the double standards of Pakistani patriarchal society The context makes the meaning of this native term clear by mentioning the phrase 'the wedding license' before the appearance of the word *nikahnama* (154) The English substitute fulfills the task of conveying the appropriate meaning, but the author nevertheless consciously adds the Urdu word *nikahnama* to give a local flavour to the narrative The term *nikahnama* in the milieu of south-Asian Muslims is quite significant, as it is an authentic and reliable document that is approved both by religion and society It is officially supposed to give a couple the lawful authority to start a new and respectable life together, but the irony of the situation is that it fails to deliver this power if they get married against the wishes of their families When this happens, the woman's family especially are shunned and ostracized This is what happens in the case of Mariam in *Salt and Saffron* who is seen to have brought shame and humiliation on the whole family despite having her relationship with Masood legally sanctioned in the form of *nikahnama*

The hypocrisy and double standards of the male-controlled society are further highlighted by the author in the way she presents the character of Taj and her mother Nawab gets away with his seduction of Taj's mother without attracting criticism, not only because he is a man, but also because he has an ancestral bond to an aristocratic family The blue blood in his veins saves him from any degradation, but what he does causes Taj's mother to lose her life and earns Taj a lifelong misery The suffering of Taj's mother is due to the fact not only that she is a woman, but also that she hails from a poor family The case of Taj is ironic

because she has the same blue blood as Nawab in her veins, but the absence of the official marriage license makes her unacceptable to the family and condemns her to a wretched life at the same time, however, the fact that Mariam does have the *nikahnama* cannot help her win the respect of the family

The author highlights the social pressures and burdens of expectation a female has to shoulder in a patriarchal set up The long list of normative qualities that a female has to practice and show in her likes dislikes and mannerism on daily basis, denies her the room for the development her own creativity and shaping her personality

But he novel traces a gradual change in the attitude of women Women before the time of Abida (*Dadi*) had a life confined to *zenana*, and were aware only of their passive role that reduced them to the rank of mindless, inferior beings They did not realize that they were being used in the name of religion and family The case of Abida and her generation is an improvement, as women had more freedom and awareness, but this did not allow them to go against family norms Despite being aware of the wrongs done to them, women of this generation could not openly comment on the situation The third generation, represented by Aliya, reflects the problems women faced in their conflicting feelings about the rules relating to ancestral conventions and the exercise of free will The case of Mariam is different she leaves everything behind without any apparent sign of conflict or repentance, but as she lives away from the family in the early years of her life, its traditions and restrictions cannot hold her tightly in their grip She is ready to take the step towards self-actualization and emancipation

The story of the novel under study is based on three characters, Abida, Mariam and Aliya, who are all females capable of taking independent decisions and challenging the norms of their society Other novels by Shamsie such as *Kartography* (2002), *Broken Verses* (2005) and *Burnt Shadows* (2009)all have dynamic female protagonists who advocate gender

equality Raheen in *Kartography* is the principal character who could be critical of her own father and his prejudices Aasmaani and her mother Samina are strong-willed women who stand up for their rights in *Broken Verses* Hiroko and other female characters in *Burnt Shadows* have resilient spirit which enables them to fight against all odds Feminist ideas can thus be seen in almost all of Shamsie's works through the portrayal of strong female characters who are mostly progressive and enlightened. contributing positively towards an important sub-nationalism that fights for the rights of females

## 3.2 Class Discrimination

Language not only carries culture but also gives insights into the different realities of individual people It is the window through which a reader can gain access to a person's mind beliefs, education and social background Shamsie reflects her Marxist concerns in her use of language as a tool for addressing issues of class discrimination Pakistan is a 'class-conscious society in which people are divided on the basis of their social status and economic prosperity Shamsie uses language to highlight the existing social status-quo and the fact that it categorises people according to their economic situation The result of this categorization is the discriminatory behavior of the affluent toward the have-nots who are othered on the basis of material deprivation Although on a thematic level class distinction appears to be the dominant element of *Salt and Saffron*, Shamsie's treatment of language and especially her use of indigenous words also contribute to the focus on the class divide

In the novel under study, the story presents the inequality of the society in its portrayal of the relationships between Aliya and Khalil and between Mariam and Masood, both of which attract disapproval from their relatives due to the material divide between the social status of the individuals involved This class conflict is also presented vividly by the appropriation of English with its inclusion of Urdu words related to culinary matters apparel

and various titles The focus of the Urdu words considered in this part of the research relate to the grandiose life-style enjoyed by the Dard-e-Dils The variety and luxury this family can afford in every aspect of life blinds them to the miseries and problems of the lower classes, and the sole purpose of their being is to keep their distance from their social inferiors

An essay by the famous Marxist critic Macherey (1966) discusses the fact that a text may say things it apparently does not say According to him there are certain gaps in the text that are interpretable, that carry the unstated ideology of the author and uncover hidden truths about the author or the text (Bertens 92) The untranslated vocabulary items to be discussed in this section reflect Shamsie's preoccupation with the richness and wealth of the Dard-e-Dils, and gives less detail about the way the poor live Thus in the light of Macherey's ideas the infrequency with which Urdu words are used to describe the lifestyle of the lower class is also meaningful

### 3.2.1 Class Discrimination and Gastronomy

Shamsie introduces food as a motif to reflect economic divides between people of the same nation religion ethnicity, and so on According to Terry Eagleton, food is an infinitely interpretable entity which is laden with emotion and that careful analysis can reveal to convey multiple layers of meaning (204) By illuminating the Epicurean interests of the author as well as the characters the text foregrounds a Marxist view of class struggle

Food is not only a necessity of life but also an integral part of a culture, and cannot be dismissed as an inevitable aspect of life that accidently finds its way in a literary work In recent years research has proved that food is used as a metaphor to shed light on particular aspects of human nature Shamsie masterfully embeds different food items in her novel without breaking the tempo of the story She introduces a character named Masood who initially is shown to be an outstanding cook and who charms the Dard-e-Dils with his skills,

and then captures the attention of the reader by playing integral role in the narrative He elopes with Mariam, the mysterious cousin of the narrator Aliya His role in the story allows Shamsie to draw the reader's attention to both cooked and uncooked food Cooked food is something culturally specific, for every culture and society have particular tastes and particular ways of cooking and eating food, depending on geographic location, economic conditions and other factors The use of native vocabulary items related to Asian cuisine is therefore understandable and quite normal The author seems to be have no alternative to appropriating English through using Urdu names for local dishes in the text of *Salt and Saffron*, as no English equivalent is available

There are three different forms of round wheat bread that are commonly eaten in Pakistan All of these – *naans*, (186) *parathas* (76) and *chappatis* (94) – are mentioned in *Salt and Saffron* These forms of bread are closely embedded in Pakistani culinary habits and it is difficult for a foreign reader to tell one apart from the other The variety is reflective of the choices available, indirectly pointing to differences in social status The natives know that *chappati* is eaten on a daily basis in Pakistan, whereas *naan* and *paratha* are eaten at certain times and with different delicacies, for example *naan* goes with *nihari*, as Shamsie suggests (76) These two are special forms of Pakistani bread, and as they need additional ingredients they therefore cost more and are not devoured as a part of everyday meals among the lower and middle classes Aliya's family is in a position to choose which of these types they want to eat to satisfy their taste The mention of *parathas* reminds readers of the prosperity and grandeur of the Dard-e-Dils in bygone times, when they had "legions of cooks", each one of whom was a master of a particular type of food one an expert for the rice dishes, one a skilled professional for the *parathas*, and yet another who did wonderful kebabs (76)

The next list of items deals with different sweets of Pakistani and Indian origin At one place in the text four sweets are mentioned, namely *jalaibees*, *gulab jamoons* *ladoos* and

*burfi* The writer contextualizes these terms clearly by using the word sweetmeats' before presenting them (75) The case of *jalaibees* is slightly different, because the author gives a lot of explanatory detail to inform her readers about the shape and taste of this item "curly shaped *jalaibees*, hot and gooey, that trickled thick sweet syrup down your chin when you bit into them" (75) These mouth-watering details reinforce the idea that these are expensive delicacies that only the rich can afford They are not part of a day-to-day diet, but confectionaries that typify a life of luxury

*Imli* is tamarind (OUED) and *imli* sauce refers to tamarind based paste that is used to enhance the taste of snacks In the context the way its container is described is a signifier of economic prosperity the sauce boat is "not dissimilar in size and shape to Aladdin s lamp" (21) Besides this the mention of *imli* follows a long list of expensive western foods like tuna salad, salami and mayonnaise that reflect the social status of the characters

Some other features of Pakistani cuisine highlighted by the writer are through the use of the rice-based dishes like *pulao* (56) and "*biryani*" (131), which are generally served with the yogurt-based condiment "*raita*" (240) *Pulao* is defined as ' a dish of spiced rice with meat or vegetable" (OUED), while *biryani* is translated as "a spicy dish of meat and rice' In case of *pulao*, the context does not shed much light on the kind of dish it is in either of the instances it is mentioned (56, 214) The treatment of *biryayni*, which appears three times in the novel, is different In first two instances (131, 240), the context offers little to enlighten an uninformed reader about what the dish is, but the last occurrence does contain a clue readers are told ' that the grains of rice in the *birvani* were swollen but separate, that the saffron had been sprinkled with the hand that knew the thin line between stinting and showing-off, that the chicken was so succulent that you had to cry out loud" (241) Mentioning saffron as an ingredient of *biryani* is significant as it is a very expensive spice that only the wealthy can afford

Then there is mention of different dishes made of meat, like *nihari* (14 75-76), *achaar ghosht* (56), *timatar qut* (240-241) and *kaftas* (214) There are some other chicken-based dishes like *chicken vindaloo* and *vindaloo sauce* (153) *murgh mussalum* (222), and *handi* of chicken *kerahi* (58) All of these are sub-continental in their origin but they have been beautifully incorporated into the story as dishes cooked by Masood, whose skills satisfy the appetite of the wealthy members of the Dard-e-Dil family by providing a richness and diversity very few could afford

Some potato-based dishes have also been included in the story, including *aloo Panjabi aloo puri* (21), *aloo ka bharta* (56) and *bhujia'* (214), and various types of kebab also find their way into the text The author mentions *shami kebabs* (75, 222), *bun kebabs* (31) and *bihari kebabs* (240-241) All these items are reflective of the indigenous culture and lives of the Pakistani people, yet it is the diversity of the food mentioned above which sets Aliya apart from the common people, for whom food is a necessity rather than a luxury

Snacks such as *samosas* (75) and *golguppa* (14) also feature in the novel The first mention of *samosas* is accompanied by some details about its shape and taste 'triangles of fried *samosas* the smaller ones filled with minced meat the larger ones filled with potatoes and green chillies" (75) This gives readers a clear picture of what a *samosa* is The next time this word is used in its singular form, there are no explanatory details In the third instance, we are told that the narrator 'smiled benignly at (her) aunt and hid behind a *samosa*' (150) *Golguppas* is an item which the author includes in her list of things that are icons of Pakistan, along with cricket mangoes and the monsoon *Golguppa* is "a small round inflated puri' (OUED) that is eaten with a sour soup but this is not apparent from the context in which in which it is mentioned in the text The majority of the Pakistani population cannot afford such snacks between meals, and so the list above is an indication of the prosperity of the Dard-e-Dils family

In that the details discussed above reflect the prosperity of the Dard-e-Dils, food acts as an indirect way of presenting class differences Shamsie titillates the sensory imagination of her readers by describing Asian cuisine in rich detail All the dishes presented in the text are representative of the elite class, for the lower classes could not imagine having such rich food as part of their daily diet This detail is actually a way to 'other the lower classes and make the elite class stand apart Food in the text has been used as a metaphor that highlights class discrimination

But Shamsie deals directly with class discrimination at the thematic level in the treatment of the poor at the hands of wealthy people Aliya s family can afford all this variety on their table and Masood's food is indispensable for their palates The whole of the Dard-e-Dil family envies them for having such an excellent cook Yet their treatment of him is a reflection of their hypocrisy, for whenever Masood appears in the story, he is busy in the kitchen preparing food for the family His behavior has been irreproachable over a period of more than fifteen years of service, but when he marries Mariam this completely nullifies his faithful service and his loyalty to the family Mariam is the only one who has treated him differently, showing him respect and allowing him to talk to her no other member of the family has done this If Mariam had had the temerity to choose a life partner herself, this would not have been a great problem had it not been the family cook whom she chose The economic and social gulf between this royal family and the servant is too great to be ignored by them

The treatment of Masood by Aliya, who is very liberal and unconventional by the standards of the family, is also no different They eat dinner together only when the family is not present At one point in the text, when Masood refuses Aliya's offer to drive him to the market, she wanted to say, "Masood's virtually family", but stops herself because it is not true instead, they are "servant and mistress" (187) Later in the text, Aliya realizes how

snobbish her behavior is, manifested in her lack of concern for Masood's desire to learn to read and write, and then she also finds the thought of a husband and wife relationship between Mariam and Masood appalling Even for Aliya, he is an 'other'

Shamsie seems to be highlighting the harsh treatment of the serving class by the elite and this can be illustrated by the way she describes the *Ramzan* and *Iftar* festivities in the text *Ramzan* is the month of fasting, while *iftar* refers to the breaking of the fast at sunset Aliya talks about abstaining from food for almost fourteen hours in the summer as a hard thing to do, but in the same discussion she brings in the topic of cooks who not only have to fast but are also required to spend hours and hours in the hot kitchen in their "culinary devotion" to satisfy the family (74) If their efforts cannot gratify the masters, the ladies grumble about their cooks being "horribly bad-tempered" Despite her awareness of this hypocrisy Aliya says she 'felt guilty asking them to stand over a stove and cook under these circumstances' for the fear of offending her relatives (75)

At another point in the text Shamsie presents the selfishness of the elite class through Aliya's reaction to the death of Masood's father What she says is, "for how long? I didn't stop for a moment to think about Masood's loss, I wondered how long I'd have to do without his cooking" (78) Aliya is honest in analyzing the duplicity of her own behaviour She also disapproves when Mariam gives Masood a good-bye hug which is a hug-across class and gender' (79) that perplexes her, for despite his fatherly affection for Aliya, Masood is a member of lower class

Another group of food items is presented in the novel, including *chauklait, bubbly-gum, cheen-gum paan* and *niswaar*, and these are associated with the lower class The first three items are local versions of the English words 'chocolate' 'bubble-gum' and chewing-gum' This Urdu-inspired pronunciation of English words is found amongst the uneducated lower classes Same goes for the two other words "bubbly-gum" and "Cheen-gum" (212) that

are two the words referring to the same object Bubbly-gum stands for bubble-gum while cheen-gum is the distorted form of chewing-gum These words are what the hawker at the seaside calls to attract the attention of potential buyers (212) The use of these crude local versions despite the availability of correct English words serves two important functions firstly, it helps to create a typical Pakistani beach scene, and secondly it points to the fact that the economic gulf between the Dard-e-Dils and the lower class is even apparent in the way each group uses the language Aliya is not proficient in Urdu, while the lower class has the same problem with English

*Paan* is an uncooked but processed eatable that literally means betel leaf' (OUED), but the connotative meaning suggests a combination of things like catechu, areca-nut tobacco and lime that are rolled up in a betel leaf It is addictive, makes one's teeth red, and is consumed all over Pakistan, but especially in Karachi The ugly "reddened teeth' which come from chewing *paan* are associated with the lower classes, and this is what makes Aliya embarrassed to bring her foreign friend to Pakistan (86)

The next of these words in the text is *niswaar* which is associated with a minor character from the serving class who is referred to as the '*niswaar*-spitting Ayah' (207) *Niswaar* is a milder sort of drug containing tobacco, and is also associated with lower-class people Spitting *niswaar* is a disgusting habit, but image that is presented by the author is fitting for the character of ayah, who is not an efficient servant This revolting habit stands in stark contrast to the fine manners of Aliya's family, and it is what causes them to 'other' ayah and the lower classes in general

Hence food is presented as a signifier of affluence and prosperity A great detail of the text is devoted to the culinary references and details There is not any direct reference to food that is associated to the lower classes The few eatables associated to lower class people also

highlight the negative image reflecting the lowliness of their educational and social background

### 3.2.2 Class Discrimination through Apparel

Class distinction is also signaled through the appropriation of English by the use of native vocabulary related to apparel. Dress is an important social reality that betrays various aspects of a particular society It indicates the economic prosperity religious beliefs, social class and geographic background of an individual Shamsie has cleverly employed attire-related local words to convey the traditions and class distinctions found in Pakistani society The discussion in this section also centres on the variety of clothing worn by the wealthy class, and there are very few examples of untranslated words depicting the lower classes

The first word is *gharara*, which is given in the dictionary as 'very flared trousers worn by women" (OUED) It is a unique and traditional pair of garment that is worn with a shirt and *dopatta* There is no equivalent for this word in English and the first mention of the word is in the description of Taj, the family midwife, and Shamsie explains the garment as "embroidered cotton trousers" (12) The second and third mentions refer to the way Abida dressed as a child, and to her mother-in-law in her youth The family photograph of Dadi with her cousins shows them all dressed in *ghararas* with precious *tikas* (198) Finally, great-grandmother is described as wearing a "beautifully brocaded *gharara*" (201) The *gharara* of the midwife and the Begum are reflective of their social status, one being embroidered but made of cotton and the other made of expensive and elaborately decorated fabric

'*Churidar* pajamas" (231) is a compound noun used for a particular type of trousers The word *churidar* is given as "puckers and pleated" (OUED), and the word is coupled with various other items to give a particular meaning When the word is used with 'pajamas', it actually refers to a long pair of trousers that has many folds around the shins and ankles It is

translated as a long coat like garment for men" (OUED) and again the lack of an exact equivalent makes the writer keep the original word in the English text

*Sari* (17) is yet another word related to dress that has no equivalent in the target language, and is defined by the dictionary as "a dress comprising of one piece of cloth worn by women around the body and passing over the shoulders or the head" (OUED) The next Urdu word is *puloo*, which is also related to *sari* and is explained as part of the *sari* wrapped around the upper part of body (OUED) Shamsie uses the phrase "puloo of her sari" (111), and here it is noteworthy that only the word *puloo* is italicized while 'sari' is not The word 'sari' is now a common word and is found in some English dictionaries while the word *puloo* has not established itself in English The text uses the word sari in the description of the incident where Mariam's sari is soiled at a party The doctor's remarks about the hard work Mariam has to do to remove and then replace the sequins when her expensive garment is washed is also an indication of class orientation

What the use of these native words does is to create a picture of the stately life the Dard-e-Dils have always enjoyed The variety and lavishness that is presented through dress is typical of a noble family, and something the poor cannot even dream of The descriptions of finely decorated saris, embroidered and brocaded *gharara*s along with *tika*s set the Dar-e-Dils far apart from the common people The "exquisitely cut" *sherwani* (223), *choridar* pajamas, designer *shalwar kameez* and the starched *kurta*s all symbolise the economic prosperity that Aliya's family have always enjoyed At one point Aliya herself is amazed to realize that the picture of Dadi in grand clothes was not taken on some auspicious occasion like Eid or at a wedding, but that they always dressed like that Though one may argue that dress is an integral part of culture and it is quite obvious that the way of dressing in one culture is different from another, such references to clothing could have been avoided by the writer as they do not seem to contribute in any significant way developing the story But the

author masterfully uses them to highlight the grandeur of life-style the elite is accustomed to and the paucity of references related to dressing of the less privileged classes is directly in proportion to luxuries they enjoy

Shamsie also uses dress as a signifier of class which distinguishes the rich from the poor At one point in the text she directly presents dress for this purpose On the beach Aliya notices the variety of the people present and comments, "Between my jeans and the black *burkha* of the woman climbing gingerly down the rocks to the sand beneath, between Sameer's pin-striped shirt with French cuffs and the bright pink *kameez* of the man selling the kites, there was a whole range of styles and colours and materials" (213) Here the untranslated words *burkha* and pink *kameez* stand for the 'others', 'the not us', who are alien to the world of Aliya

### 3.2.3 Class Discrimination through Titles and Professions

Titles in Urdu take the form of various prefixes and suffixes that are attached to people's names either to give additional information or to indicate the status of the person concerned In certain cases it is appropriate for these titles to be used in place of the name of the person There are titles indicating respect, love, qualification and profession *Salt and Saffron* is the tale of a grand family that is set against the background of the Mughal empire to create an alternative history and give an air of authenticity to the fictional story of the Dard-e-Dils The story thus requires the use of different titles and labels of respectability for the important members of the clan

'Nawab' is an oft repeated title in the text It is used for different ancestral relatives of the main characters According to dictionary it means "lord or baron' (OUED) In the same context the word 'Begum' is used to refer to the wife of the Nawab, and literally means queen or lady' It is also used in the sense of wife and mistress of the house In a historical

context, 'begum' was used as the title of the Mughal ladies (220) Other than that it is also made a part of the name on the sub-continent, and used as a title by the serving class for the mistress of the house. In the novel this title is used in almost all the senses above except in reference to the Mughal ladies In keeping with the way parallels are drawn between the central family and the Mughal dynasty, the author has also used it for the Dard-e-Dil ladies

*Bibi, Bibi ji Hazoor, Sahib, Sahiba, Begum Sahiba, Nawab Sahib, Sahibzada* and *Babu Ji* are some other titles that are used by the lower classes to address members of the elite Shamsie has preferred these words to any English substitutes to show the extreme etiquettes expected of lower classes when they communicate with the social superiors It also helps her to create a metonymic gap for the reader and thereby foreground Pakistani culture and its intricacies, which are beyond the English language to convey Besides functioning as a means of emphasizing the difference, these words also stress the class divide that demands that the aristocrats and the serving classes treat each other in a particular manner without crossing bounds imposed by their social backgrounds

Another lexical group which makes its appearance in the text relates to the serving classes and pertains to lower professions In this regard *mali* (65, 94, 155) is the word that is used for "gardener, horticulturalist", *chowkidaar* (155) is preferred to the English equivalent 'watchman, guard", and *dhobi* (26) for a "launderer, washer-man" (OUED) All these people are presented as working for the Dard-e-Dils, and the sole purpose of their presence seems to be to highlight the comfort they afford the family, as they are not described as saying anything in the text

Shamsie's choice of local vocabulary captures the richness and prosperity of the Dard-e-Dils The analysis of native words with reference to class divide shows the extravagance and richness of the lifestyle that Aliya's family enjoy but apart from *niswaar paan chaaklait* pink *qameez* and a few others, there are very few words that reflect the life

of the underprivileged There are two apparent reasons for the foregrounding of the rich lifestyle First of all, in the light of Macherey s idea of the text s saying what it is not saying, the attention given to the privileged lifestyle parallels the importance given to rich classes and the neglect and mistreatment of the lower classes generally in society The other reason may be Shamsie s own association with the elite class She comes from an aristocratic family, and this gives her a vantage point from which to observe the way they live and then to use this in her work Yes whatever the reason for making the affluent the focus of the world through untranslated words, the result is the depiction of the marginalization and othering of the lower classes in her fiction

The apparatus of othering played an important role in the process of the colonization and marginalization of certain people or groups This tool of the colonizers did not disappear with the departure of the colonial masters, but stayed and helped the native elite to create a new system of dominance over the lower classes, resulting in the formation of another sub-nationalistic identity This is not approached from the colonizer - colonized perspective, but the novel provides ample examples of othering within society that may grow and cause social upheaval In *Salt and Saffron* class distinctions and generalizations are used to devalue different social groups Class distinction is an unpleasant fact of almost every society, and the dichotomy of haves and have-nots is to be found in Pakistani society as well It is beautifully captured by the author by in her direct and indirect representation of class distinctions Direct representations are found in the way Shamsie describes the various professions of the lower classes in juxtaposition with the elite background of the narrator The process of othering is not only limited to clues about the class which various characters belong to but is also indicated by geographical location, which is in keeping with other techniques, that is generalization and stereotyping A generalized assumption in the text is that people living outside the unseen boundary of rich locales are worthless and uncivilized Aliya, being a

victim of the family lore of not-quite twins who bring downfall to the family, also falls for a person from a lower background The character Khalil is considered to be an unacceptable match for a daughter of the Dard-e-Dils despite his foreign birth and education merely because of his parents' association with Liaqatabab (190) that is a socially lower geographical space According to the Dard-e-Dil standards, this is an indication of the socio-economic inferiority of their status that is taken quite seriously by them

The prejudices of the haves towards the have-nots or the lower classes form the main theme of the novel, in which the not-quite twins Aliya and Mariam both threaten the prestige of the family by choosing a partner from a lower background Shamsie uses a variety of Urdu words related to occupations, and carefully delineates the relationship between the upper and lower classes There are set limits and norms which must be observed in dealing with people of various classes This paints a picture of the way othering works in the post-colonial era Certain people are kept on the periphery of society, and are denied various rights and privileges on the basis of imagined differences Sander L Gilman in his work *Difference and Pathology* observes that "because there is no real line between self and the Other, an imaginary line must be drawn and so that the illusion of an absolute difference between the self and the Other is never troubled, and this line is as dynamic in its ability to alter itself as is the self" (18) In the text the serving classes are othered by the central elite class because of the imaginary line which is a characteristic of Pakistani society

It should be pointed out that the othering presented through the use of untranslated words is not a reflection of the writer's own class prejudice, but something which discourages the marginalization of those who are socially inferior Throughout the novel this class discrimination and othering is challenged, initially in Aliya's interest in Mariam's elopement with Masood, and in the end Shamsie totally rejects class prejudice by presenting the happiness which Mariam finds and the prospect of the marriage of Aliya and Khalil Hence

her way of presenting otherness seems closer to the concept of alterity which according to Ashcroft Griffiths and Tiffin gives room to the chance of "potential dialogue between racial and cultural others" (12) She proposes a pluralistic view of society as an answer to the troubles of the nation, in which all classes and groups have equal opportunities for progress and growth The pluralist view and the atmosphere of harmony is not only accentuated in the text under study but her other novels also throw light on Shamsie's concern for national unity Karim in *Kartography*, that more specifically deals with the divide and smaller identities, criticizes Raheen for living in tiny circle of class and ethnicity and shows his concern for his people (Kanwal 121)

The common view of the use of untranslated words is that they represent a culture to define a separate identity for the nation Shamsie has achieved this purpose, and has created an alternative reality through the use of culinary details The use of untranslated words is also reflective of Pakistani culture By selecting Pakistani society for her novel, the author has tried to depict her indigenous culture But the innovation of Shamsie's appropriation is her focus on the smaller identities that form the sub-nationalisms Through her use of untranslated words, the author gives voice to the oppressed people of Pakistani society like females and the poor Her work empowers them by opening possibilities for them and giving them the chance to progress and gain independence in her narrative Shamsie's mouthpiece Aliya embraces a pluralistic view of society where social inferiors are embraced with love and women are empowered In doing this she suggests a positive way of dealing with the sub-nationalisms, which can make smaller identities satisfied and united with the great-nationalism"

## Chapter Three

## Untranslated Words: The Post-Colonial and Global View

The appropriation of English through untranslated words is an expedient way of loading any story with layers of meaning and connecting it with some particular discourse Shamsie has ingeniously used this technique to connect her text to post-colonial discourse and a pluralistic view of the world This way of moulding the language is not only specific to the individual text dealt with here, rather it is found in all of Shamsie's work, and wins her a place among imminent post-colonial writers whose works are globally read and acknowledged Post-colonialism asserts that one of the important ways of capturing the minds of the people and subjugating them was representation The European writings of the colonial period 'almost invented the orient" (Said 1) and they 'represented' the Eastern people and their culture in a way that facilitated their political agenda In the post-colonial literary world, different writers such as Shamsie have responded with a counter-representation that comprehensively outlines the indigenous society to project the true picture of the once subjugated people

Shamsie is an author who has strong ties with her native land, its past and present Almost all of her novels deal with some aspect of Pakistani life, and the way she approaches the theme and presents the story touches on some of the critical debates of post-colonial theory

A review of Shamsie's all six works of fiction reveals that she has appropriated the English language by incorporating Urdu words into her texts, but the treatment of Urdu vocabulary items is different in those texts In her first two novels she highlighted the

untranslated words by italicizing most of them, but in the next four novels she did not do anything to make them stand out from the general body of the text The case of *Salt and Saffron* is unique in another way, as the list of local words is quite extensive and all-encompassing touching on almost all important spheres of life

In *Salt and Saffron* Shamsie has demonstrated her great authorial skills at both the thematic and the linguistic level, ranking this novel amongst the best examples of Pakistani literature in English and earning it a place in the body of post-colonial literature across the globe A noticeable part of the story is set in pre-partition colonial India amidst the tensions between the colonizers and the colonized On the level of language, the appropriated English helps to link it to various aspects of post-colonialism Shamsie has represented her culture and this representation of culture is significant from a post-colonial perspective The representation of the East by the colonizers in a negative light is a well-recognized aspect of Euro-centric writing, which contributed to the establishment of a superior image of the occident The way such writers described the orient in their literary and scholarly writings attached inferiority to it Hence the representation of an indigenous culture by a member of that culture breaks the silence, for when this happens there is no longer a vacuum for others to fill and represent indigenous people according to their own whims and wishes continuing what was done by colonial writers with their ulterior motives A contemporary literary theorist, Minh-ha, arguing in a similar vein, advises the subaltern across the world to speak for themselves and elaborates her point in the following words You who understand the dehumanization of forced removal-relocation-reeducation-redefinition, the humiliation of having to falsify your own reality, your voice—you know And often cannot say it You try and keep on trying to unsay it for if you don't, they will not fail to fill in the blanks on your behalf, and you will be said' (264) The representation of the native culture challenges the Western discourses and the collective models that misrepresented and compartmentalized all

the non-Europeans Hence Shamsie's representation in *Salt and Saffron* places the native culture in the limelight and gives it a distinct identity through the indigenous words that deal with family life, social hierarchy, food, clothing, and so on

The use of Urdu words is reflective of the fact that they are synecdoches of Pakistani culture and language in terms of Ashcroft, Griffiths and Tiffin's theory of appropriation These selected words point to a different culture that has its existence beyond the grasp of the English language and culture As the parts that represent the whole, the words refer to the native culture and the meaningful gap that exists between the target language and the source language societies The Urdu items function as linguistic synecdoche as well that make the reader feel the presence of another language that is quite distinct The variety of words available in a language is indicative of the maturity of that language In *Things Fall Apart*, Achebe counters the adverse view about African people by including local words and proverbs showing their mannerisms and norms The "violent babble of uncouth sounds" of the 'black shadows of disease and starvation" (24-27) of Conrad are changed in Achebe's story into a highly organized system of language, where people use proverbs as the palm oil to eat the words for the effective communication (4) In a similar way, Shamsie's elaborated use of Urdu words is to represent various shades of her culture and language in its true sense

The other facet of representation that has been entrenched in Shamsie's text is related to history The colonizers utilized the field of historiography to serve their aim of gaining control by demeaning the past of their colonial subjects They sponsored historians to write histories of the natives in which positive aspects were erased and dark niches highlighted In recent decades a growing awareness of the distortions which characterize such work has led post-colonial scholars to question and rewrite the history of former colonies This rewriting has proved to be an effective means of contesting the Euro-centric perspective Frantz Fanon is of the opinion that "colonialism is not satisfied merely with holding a people in its grip and

emptying the native's brain of all form and content By a kind of perverted logic it turns to the past of the oppressed people, and distorts, disfigures, and destroys it (154) Therefore presenting an alternative is a necessity The reworking of history by creative artists is an attempt to present an authentic picture of their national identity and an assertion of the suppressed self Nayar affirms this view "A central mode of retrieving the past in postcolonial literature is through reconstructions of cultural and national histories and identities" (56) In *Salt and Saffron*, the use of untranslated words enables Shamsie to rewrite history and present her own view The indigenous words allow her to try her hand at different aspects of culture and history She uses different historical events and place names to focus attention on either the blackened or blanked out pages of history These references are scattered throughout the text and include the names of the places, events and the people The use of words like*Quaid-e-Azam*, the *Jaliamwalla* Massacre, *Babarnama*,the Battles of *Surkh-Khat* and *Panipat*, *BahadurShah Zafar*, the *Khilafat* Movement, etc actually contribute to the feeling of authenticity which imbues the text

The untranslated phrase *Quaid-e-Azam* in Urdu means the 'great leader' It is the title that Pakistanis have bestowed upon the founder of the country for his role in helping the Muslims of the sub-continent achieve a separate homeland Shamsie has used this title immediately followed by its translation into English (218)

Another significant phrase used in the text is the *Khilafat* Movement, which contains an untranslated Urdu word referring to the Islamic system of governance in which a caliph is the ruler The *Khilafat* Movement specifically denotes the Muslims' campaign after the First World War against the disintegration of Ottoman Empire The narrative is designed in such a way as to enlighten its readers about the period in which this movement took place and educate them about the struggle involved (177, 220)

The author has named the triplets in the novel after the three main rulers of Muslim history, Akbar, Sulaiman and Taimur These Dard-e-Dil brothers being members of the elite class could afford an English nanny who gave them English nicknames Sulaiman was Alfred, Akbar was Gordie and Taimur was called Percy The case of Taimur is particularly interesting, as the character renounces his association with the 'anglicized Percy' and reasserts his ties with Taimur Hind, in his letter announcing his departure from his life of grandeur he reminds his brothers that the year of their birth was followed by the year of the *Jaliamwalla* Massacre (24) This is actually a reminder not only for Taimur s brothers but also for the readers of the callous attack carried out by the British army on the orders of General Dyer that caused the death of hundreds of people Taimur's rejection of theEnglish name is particularly important as it reflects direct resistance to the colonial power through the renewal of the lost connection with history

The other significance of the allusion to the Muslim ruler Taimur lies in the clever manipulation of the name by the author She has used the untranslated word *imli* to introduce the historical figure to her audience The Urdu word *imli* refers to an uncooked food item that is called tamarind in English (OUED) The narrator says that it was at college that she needed to know the English for *imli* I ran for my Urdu - English dictionary and discovered that *imli* was tamarind It was several days later that I thought, Sounds a little like *Taimur Hind*' (22) The writer has ingeniously related Taimur Hind to tamarind on the grounds of phonetic similarity to capture the attention of her audience Drawing this analogy between the two enables Shamsie to condition her readers so that any mention of one will carry associations of the other

The novel contains allusions to Mughals and Rajputs and their reaction to colonialism and the British Raj, as well as to the establishment of East India Company Shamsie takes pains to blend the fabricated history of Dard-e-Dil into the actual past by giving dates and

specific events to parallel her narrative thus weaving a web which presents a parallel history of the colonial and post-colonial periods of the subcontinent with a special focus on the Muslims The events are presented through the eyes of Dard-e-Dils, and in this way the author is able to create her own version of history that runs in the background throughout the novel and thereby creates a motif that directs readers' attention to the local view of the history This is supported by the passage detailing the establishment of the Mughal dynasty on the Indian sub-continent in 1529 by Babar of Samarkand There is a mention of *Babarnama* and the Battles of *Surkh-Khait* and *Paniput*, along with minor details like Babar's love of melons from central Asia (139-141) This mixture of fact and fancy allows Shamsie to present her history in a way that is more appealing to the heart of her readers

This is not only true of the novel under study but also true of other works of the author Her latest novel *A God in Every Stone* is also set in the historical past of the land The search of a British archeologist in Peshawar is carefully blended in the historical movement of Bacha Khan Shamsie has referred again and again to the resistant movement of Pashtuns against British rule as "Khudai Khidmatgar" (214) The other name of the same movement was 'Red Shirts' but Shamsie did not rely on it and retained the local version *Kartography* is also written in the background of historical events of separation of the two wings of Pakistan where Bengali, Pakistani, *Sindhi, Panjabi, muhajir* (40-43) clashes are mingled in the story Here also Shamsie retains the local word *muhajir* is chosen for the continual use to talk about the issues of immigrants

As discussed in the second chapter, the notion of identity is the subject of a crucial post-colonial debate The colonial experience compelled the colonized subjects to evaluate their situation, which resulted in an awakening of the sense of rootedness, and they used identity as a tool to assert their dynamic presence Post-colonial writers started incorporating different cultural entities that give a clue to their origin Their writings represent these

subjects through their native cultures and carve an identity for them that gives them roots to validate their existence in a significant context

A natural outcome of the discussion of identity is the idea of nationalism Nationalism is an important ideological construct in the hands of formerly colonized nations that aided them in the process of decolonization As an umbrella term, nationalism encompasses debates of post-colonialism about issues such as identity, history, and representation Shamsie asserts a national identity for Pakistanis through her discrete use of language She is countering the western projection of Pakistan as a primitive country where people live in an impoverished state But an entirely different picture is presented in a multitude of different ways the richness of food-related local vocabulary such as *halva puri, aloo puri, biryani Bihari kabab*, the long Urdu list of servants including *mali chowkidar ayah bua* and so on, the elaborated indigenous system of greeting, with terms like *salaam adaab, jeeti raho*, etc, the elegance of traditional eastern garments such as *gharara achkan sari, kurtas*, as well as the various celebrations described Furthermore, the great stories of the Mughals, *Dard-e-Dils* and Rajputs mentioned in *Salt and Saffron* throw light on the rich past of the Muslims of the subcontinent In this way the author places Pakistani society in a dynamic context of history and highlights the individual characteristics of its national identity

In addition, Shamsie has employed day-today objects and the necessities of life as metaphors to construct a national identity for her people The extensive details pertaining to apparel and cuisine are relevant in this regard Garments are something archetypally related to the culture and geography of a particular people, and so the use of various vocabulary items associated with attire is the projection of self and identity The uniqueness of Pakistani culture is delicately presented through the clever use of Pakistani apparel, and this shows its

rootedness in a particular geographical and social location and thus proclaims a distinct identity

In the same way, food also serves to foreground the native way of life and thus projects a unique image of Shamsie's people Culinary traditions differ from community to community, depending on the climate, religion and the economic conditions of the people The variety and richness of food which symbolizes a distinctive aspect of Pakistani identity is skillfully captured by Shamsie Anita Mannur uses the term 'food pornography', initially introduced by Frank Chin to refer to literature that seeks to carve an ethnic identity through the description of regional food (15) The list of dishes from the eastern cuisine mentioned in the narrative is quite long, but the description of the *golgappas nihari* and *naans* is particularly suggestive in terms of food pornography Aliya mentions the list of things that define a typically Pakistani atmosphere, and these food items are carefully placed among other things like the monsoon, mangoes and cricket (14) These gastronomic vocabulary items are food pornographic, and tend to reflect the regional association of the author

This issue of identity is given even more prominent voice in the works of diasporic writers who live away from home but wistfully yearn to be back there As a diasporic writer herself, Shamsie seems prone to nostalgic feelings about Pakistani food, and this nostalgia helps her to live in two worlds simultaneously Mannur has suggested that food is a metaphor for home, nostalgia, authenticity and nationalism in the works of diasporic writers In order to elaborate her point she quotes an Indian American cultural critic, Ketu Kartak who suggests that culinary narratives, suffused with nostalgia, often manage immigrants' memories and imagined returns to the homeland'" (27) These imagined returns thus act as a refreshing force in a foreign atmosphere *Salt and Saffron* can also be categorized as a piece of culinary fiction because of the profusion of allusions to eastern cuisine by an author writing about her home and people while breathing the air of a foreign land Such references give a sense of

connectedness between the author and her native culture, enabling her to embrace home even in an alien ambiance foregrounding the cultural affiliation of the writer that has its origin in Pakistan The Pakistani reality she presents reminds Shamsie of her home and satisfies her psychological need to be connected to her roots This bonding with home through food is also visible in other works of the author In *Kartography* as well there is use of native words itemizing the various types of foods, *halva puri* (60,64), *daal* (22) and *chaat* (316)

Shamsie's strategy of using hybrid English becomes more interesting in the context of Pakistan, where English and Urdu co-exist as the two prominent languages and this causes a mingling of the two This hybridity is usually regarded as a natural outcome of the cultural contact and the fact that Pakistan, having won its independence after being a colony for about two centuries, is favorable ground for hybridity Being born and brought up in a post-colonial society and hailing from the elite class that ensured she received an English education predisposed Shamsie to reflect this hybridity in her presentation of stories She uses an Urdu word *desi* to characterize the way this hybridity seeped into our nature *Desi* means 'local' (OUED), but Shamsie uses it for a person who has his roots in the native land and culture The word is used in the novel for people who are living abroad but are somehow connected to their native place When the narrator is struck by the fact that the decor of Samia's London apartment is inspired by Pakistani culture, she says, ' Samia, it appeared, had become one of those *desis* who drank Pepsi in Pakistan and *lassi* in London' (7) The example quoted suggests that when the local people are away from their country they are constantly reminded of their homeland, and therefore try to create a homely atmosphere by arranging various articles related to their indigenous culture around them to create a home-like warmth in the foreign land But the words *lassi* and Pepsi make this statement more telling, as *lassi* is a "drink made of milk and yogurt, milk and sugar or salt" (OUED) This is a typical eastern beverage which is favoured on hot summer days and is generally associated with rural

culture, while Pepsi is the drink associated with modernity and urbanity It evokes the peculiar behaviour of those people who want to stand out by doing something different These *desis* feel nostalgic when they are living abroad, but the moment they reach home they demand to be treated like royalty while at the same time cherishing their association with the foreign land So the alliterative phrases 'Pepsi in Pakistan" and '*lassi* in London' highlight an interesting behavioural contrast that throws light on the peculiar practices of the people

Another appearance of the word *desi* is found in Aliya's conversation with Meher when she asks her about the Pakistanis in Greece Meher replies, "There are *desis* in every corner of the globe' (220) Here *desi* is used indiscriminately for all those who have their roots in Pakistan It is even used for Khalil and an unnamed friend of Meher, although they have never been to Pakistan, as merely the association of their parents with Pakistan qualifies them for the title Hence a *desi* in the novel is the perfect example of the hybridity which is the product of two cultures

In *Salt and Saffron* the employment of language-mixing by the use of native words in the English text is an acute example of hybridity Shamsie blends the two languages with such proficiency that the resultant mosaic leaves the reader mesmerized by its beauty and diversity The flow and momentum of the story is not obstructed by the appearance of foreign words Indeed, this makes the narrative more fascinating

This hybrid use of the language in the text under study is reflective of 'ambivalence', a term from psychoanalysis which designates the feeling of both attraction and repulsion towards the same object, but which has also been applied to literary studies by the famous Indian critic Bhabha (1988) He considers this phenomenon to be one of the most common features of post-colonial literature across the world The liberated subjects of colonialism desperately try to break free of the colonial legacy, but they always look up to the colonizer in various ways (5) Shamsie's attitude towards the English language is also an ambivalent

one, for although it is the language of her creative expression she does not trust it to convey her desired meaning in its entirety Therefore she carefully supplements her language with Urdu words and expressions

The acknowledgements at the beginning of *Salt and Saffron* offer important evidence in this regard One of the people whose support has been acknowledged in the task of completing *Salt and Saffron* is Ammer Hussein, and Shamsie thanks him for correcting her Urdu This is reflective of the fact that Urdu is not a very strong area for the author, and she therefore needed guidance in writing it correctly In view of this fact, the abundant use of Urdu vocabulary becomes yet more significant as it suggests that the author has laboured hard to include these words in her English text She did not have a full command of her native language but felt she had to add them These words stand for the ambiguity of her relationship with English, and this makes her text a representative piece of post-colonial literature The fact that she required help in writing correct Urdu indicates that her bond with her native language is also marked by ambivalence The commitment to the Urdu language that is manifested in her use of Urdu words is undermined by her lack of expertise in its correct usage It makes her simultaneously a citizen of two different zones, and she wants to retain her conscious connection with both of them This idiosyncratic trait of Shamsie is also reflected in the portrayal of the main character Aliya, whose inexpert use of Urdu adds an autobiographical note to the novel While talking to her cook Wasim she wanted to use the word *umeed* but uses *amrood* instead on the basis of phonetic resemblance She says "But my Urdu, never up to par, swapped *umeed* with *amrood* and I ended up saying, I have guava that I ll receive nothing less from you" (94) This example of malapropism not only adds humour but also presents an important aspect of a society in which the native language is ignored in the favour of the international language

Then in the following two paragraphs another instance of her lack of proficiency in Urdu is artistically presented through the introduction of the two Urdu lexical items for the sun, *sooraj* and *aftab*, often used by her cook Masood Aliya says, "My only moment of glory in an Urdu class was when I put up my hand and said, yes, I knew a word for sun other than *sooraj* It was *aftab* I almost flubbed the moment by appending a Sahib but decided, instead, I could be on a first name basis with someone who Masood referred to with formality" (95) The beauty of this incident lies in the handling of the word *aftab*, which refers not only to the sun but is also a proper male name commonly found in the society

There is yet another appropriative attempt employing the incorrect use of Urdu words that is associated with Samia, who specially cooks eastern food for Aliya on her arrival in England She leaves a note for the sleeping Aliya instructing her to add green chili and fresh coriander leaves as is traditional The note reads, "add whole green chilies and *pudina* - or is it *dhuniya*? That green thing, you know what I mean" (58) She is also a member of a wealthy family with a keen interest in eating who is living abroad for her education, but her Urdu is weak like Aliya's This technique is employed by Shamsie to throw light on the negligent treatment of the national language by the natives, and especially the elite class, and it draws the attention of her readers to her national language

Shamsie is connected to both languages and tries to create harmony between the two and this can be linked to the discussion of rooted cosmopolitanism which is another issue related to contemporary post-colonial literary discourse The experience of colonization and then decolonization accelerated the movement of people around the world that resulted in the ethnically diverse societies in Europe and America Initially the idea of cosmopolitanism was popularized to create a harmonious world that focused on the shared attributes of humanity and propagated universalism But this idea took a new turn that upheld the idea of individualism within universalism, i e the idea that one can be true to one's root culture and

at the same time be a part of globalized world The other name used by Appiah (1997) for rooted cosmopolitanism is cosmopolitan patriotism He says, "the cosmopolitan patriot can entertain the possibility of a world in which everyone is a rooted cosmopolitan, attached to a home of one's own, with its own cultural particularities, but taking pleasure from the presence of other, different places that are home to other, different people" (618)

The peculiarities of language use in *Salt and Saffron* point towards the rooted cosmopolitan nature of the text that wants to converse with the world while retaining the indigenous flavour of Pakistani culture Generally, all post-colonial writers who choose to write in English form a linguistic connection to the entire English-speaking world, but their stories are often inspired by local culture This point is also made by Shirazi "The writers of literatures in English are torn out between the absolute loyalty to the global culture and the transgression of the postcolonial nation centric ideals of native culture and values" (26) But there is one more group of authors who exemplify a simultaneous relation to a globalized world and to a native culture through their use of language The choice of the international language for a text makes it accessible to readers across the globe, but in their experimental use of language writers like Shamsie give a further new direction to their writing Hence their writings in general and the language in particular are reflective of rooted cosmopolitanism *Salt and Saffron* also demonstrates that the author qualifies for the title of cosmopolitan patriot because she has retained the peculiarities of her culture not only through her thematic concerns but also through the direct transference of indigenous words in her English text

The peculiar use of appropriative English represents a pluralistic view of society where different languages and multiple cultures may co-exist in a tolerant atmosphere The colonial experience, the mass migration of people to new countries, advanced communication and the globalized world of today have created societies where people from diverse cultures and with dissimilar beliefs and separate languages have to live together Countries like

England, America and Canada host such societies When people from heterogeneous cultures encounter one another and co-exist over a period of time, the result is one of two different kinds of society - either melting-pot or the kaleidoscopic The former is one in which various cultures are assimilated under the dominant culture of the metropolis and the result is the emergence of a new culture that combines various aspects of different original cultures The features of these different cultures properly blend into one another in such a way that they break the links with their parent cultures Hence a melting-pot community entails cultural homogeneity that paves the way for the concept of globalization But the latter is the type in which different cultures co-exist and form connections with the metropolis culture without losing their identity The individual traits of the cultures are retained, without breaking the link with the original culture This does not imply a lack of cultural assimilation rather it means there is assimilation to a limited extent Such a society is known by its heterogeneity, and is one where tolerance for differences promotes progressive tendencies It can also be termed a pluralistic society, characterized by full respect and opportunity for multiple cultures and all individuals

These ideas of melting-pot and kaleidoscope can also be applied to language The melting-pot in the case of language means the formation of a new language at the cost of language death David Crystal blames cultural assimilation for the death of language He argues that when a culture is influenced by a stronger culture it tends to lose its defining characteristics, resulting in cultural assimilation and a change in lifestyle among the members of dominated culture, finally leading to the death of their language (77) The kaleidoscopic society on the other hand allows two or more languages to form connections by giving and receiving from one another This usually starts with the exchange of vocabulary and sometimes an exchange of language structures on each side, enriching both parties but

without impoverishing either Chhaya in the same context has compared languages to a patient of haemophilia whose survival depends on constant transfusion (195)

The way appropriative language is used in *Salt and Saffron* suggests a kaleidoscopic view of language This is firstly because of the colonial experience and then the position of English as an international language which co-existed with Urdu as an official language in Pakistan There is a natural tendency of assimilation in such a situation as each language took words from the other In incorporating this phenomenon into her narrative, Shamsie has enriched her English through the use of native lexical items without making it incomprehensible for readers who are not well versed in Urdu She has not only given her readers the chance to experience the beauty of a story set in a foreign culture but has also enabled them to enjoy a text which is enriched by the taste of a different language Through her use of untranslated words, Shamsie makes her readers across the world acknowledge the presence of the Urdu language in a way that is not easily possible through other means

The pluralistic view looks beyond ethno-religious and linguistic boundaries and encourages individuals to be conscious of their differences and adopt an attitude of acceptance towards the other varieties present in close proximity Such an environment is beneficial in a world characterized by diversity, where racial, linguistic and cultural divides can lead to the exploitation of the weak at the hands of the powerful In order to create such a society with its tolerant attitudes, one has to believe in humanity as the paramount virtue instead of focusing on national, racial and linguistic boundaries that tend to divide people In the current age of fast communication and transportation, with its widely accessible information technology, the transnationalist ideal offers a ready solution to the problems of the world

Shamsie's *Salt and Saffron* tries to bridge the gap between people of different socio-cultural orientations by presenting a pluralistic view of her native society, and on a linguistic

level her appropriative use of English propagates the transnationalist ideal Shamsie has a keen awareness of the challenges faced by the world at the local and global levels, which is why she wants to transcend narrow frontiers and reach out to an audience across the world through the use of the English language as a medium of creative expression But the insertion of Urdu vocabulary means that her connection with her native culture remains intact Her view of nationalism does not hold her within the confines of her native land Her projection of nationalism is connected to her understanding of the world and the importance of understanding and accepting its diversity Despite her problems in using Urdu correctly, her affiliation to her native language and her country is manifested in her use of untranslated words, but at the same time the fact that she uses English as her main medium of expression also connects her to the world beyond

Thus the global and local arenas brought together creating the glocal world in which both aspects are unhesitatingly accepted, giving equal opportunities to each This interchange of local and global helps to achieve the common ground needed to create a world that is all-embracing As a rooted cosmopolitan writer, Shamsie therefore proposes 'glocalization' with its pluralistic approach towards people and language

## Conclusion

The aim of the current research is to examine the use of language by Shamsie in *Salt and Saffron* with reference to post-colonial theories which claim that different ways of manipulating the language of the former colonizers can challenge European ideas of the superiority of the West In addition the study also presents the role of the untranslated words in addressing the local issues The study investigates the use of untranslated lexical items as an appropriative strategy in a work of fiction by a Pakistani author to determine their significance in the Pakistani context and in contemporary dialectical strands in post-colonial theory and in a global world

The current study firstly investigates the role of language and literature in the creation of the hegemonic relationship between the colonial powers and the less privileged colonized world, taking into account the way in which the intellectuals and scholars of the colonized world realized the dynamic role played by language in placing them at the peripheral end of the spectrum and therefore retaliated by using the enemy's own language The result was that authors across the colonized world started writing in English A new dimension was introduced into this literary movement by the appropriative use of the English language This resulted in multiple varieties of English that met the needs of people from numerous nations The critical debate about appropriation in English was initially centered on the African world, but it became a concern of all the post-colonial societies Thus it was established that the formerly colonized Pakistani nation also has ample examples of literary writers who not only write about postcolonial themes but also exhibit a novel and innovative use of the English language in their authorial responses to socio-political issues

The research draws its theoretical framework from the model of appropriation presented by Ashcroft, Griffiths and Tiffin (1989) in the light of Bassnett's (2002) concept of cultural untranslatability, and combining this with Upreti's theory of sub-nationalisms In this regard the study focuses on the analysis of the text in two sections The first part of the analysis discusses the indigenous words of the text with reference to the first two research questions, investigating the reason for the use of untranslated words along with issues of the kind of impact these words create at local level Thus the third chapter, under the headings of patriarchy and class discrimination, evaluates and challenges the 'forced' and 'created' distinction among the people in Pakistani society through the analysis of the local words It critically analyzes these local words and their context to explore the availability or unavailability of English equivalents and to ascertain the extent to which these words were indispensable for the context The analysis also scrutinizes the context to determine the extent to which it enlightens the reader about the meaning of the Urdu words In most cases an exact English translation is not available, and these are culture-specific words related to dress, food and relations Yet although there are a few examples in the text where an exact replacement is at hand, the writer nevertheless decided to use Urdu terms It is noted that vocabulary items of local origin carry a completely different world view Hence they appear as an opportunity for the writer to introduce concepts pertaining to indigenous entities and local issues, which was readily taken by her to highlight the exploitative treatment of females and lower classes in the society which in their extreme forms may become sub-nationalisms The author has empowered her female characters so that they are capable of deciding their own fate in the face of prevalent forms of social bondage Two of the leading female characters choose their life-partners, ignoring the lowliness of the socio-economic status of Masood and Khalil, and through this the message of an equal and harmonious society is propagated

The second part of the analysis, presented in the fourth chapter, deals with the multiple post-colonial deliberations across the world surrounding the idiosyncratic use of language by the Shamsie The fundamental focus of this part of the analysis is concerned with the final research question which deals with the role of untranslated words in deconstructing the idea of appropriative English as a means of discrimination at international level It investigates the possible impact of untranslated words and the significance of appropriation in post-colonial literary theory and its relevance to the present world The frequent use of Urdu words reflects multiple concerns and aspects of post-colonial theory and other contemporary critical debates such as that surrounding rooted cosmopolitanism As a writer of Pakistani origin, Shamsie could not turn a blind eye towards the colonial past and the contemporary situation of the country At present, Pakistan has strong ties with the global world owing to the neo-colonial system, the tide of globalization, information technology and the geo-political situation As a Pakistani author, Shamsie exhibits a keen awareness of earlier and current socio-political matters in her writing In the text under study besides directly addressing the issues of partition, history and colonization through the medium of fiction, Shamsie uses appropriated English to explore such post-colonial concerns as ambivalence, identity and nationalism The untranslated words function not only to question the adequacy of English as a universal language and highlight the native culture of the author, as post-colonial theory suggests, but also to convey a message of tolerance and present a pluralistic view of society

A detailed analysis reveals that Shamsie has purposefully used Urdu words throughout the novel The availability of an exact English equivalent of these words in many cases proves that the choice of untranslated words is not simply a matter of necessity, but rather a conscious decision to include words ranging from every walk of life This appropriative stance on the part of the author reflects her subtle awareness of post-colonial

debates and the dynamic role of language in constructing ideology It can thus be argued that, in its use of untranslated words, the text puts forward a nationalistic agenda which embraces local culture, not to highlight its difference from global culture but as a way of bringing the two together The local words act as an invitation to the foreign readers to come and engage in dialogue with Pakistani culture

Ours is a well-connected world, and no people or country can claim to live aloof and unaffected by happenings elsewhere, so there is a need to focus on similarities instead of highlighting the gap between different people Yes this does not mean that one has to let go of one's individual and defining aspects These features actually reinforce an identity that is important for survival This study therefore argues that an awareness of one's difference as well as similarities should be seen as rooted cosmopolitanism and presents Shamsie as a cosmopolitan patriot who wants to embrace global trends while retaining her distinctive Pakistani identity It is thus no surprise that Shamsie has recently taken British nationality, for her dual nationality now connects her to two diverse cultural traditions In this she projects transnationalism, and her use of untranslated word enriches English with new vocabulary

In the 21st century, with its access to information technology nothing can be demarcated as completely local or entirely global The two aspects are connected, and ignoring either may lead to a dangerous imbalance Today's world is often referred to as glocal or local and global at the same time, and it is this idea which lies at the heart of Shamsie's appropriative English She thus puts forward a kaleidoscopic view of language as well as society

In addition to presenting a kaleidoscopic view of language, the use of untranslated words in Shamsie's novel enriches the English language by the addition of local vocabulary It is due to cultural interaction and appropriation through the untranslated words by the writers like Shamsie that new words are being added to English dictionaries Besides all this,

in her insertion of Urdu words in English Shamsie makes a case for giving due consideration to the native language that is neglected and resented even in its own homeland Acutely aware of her own lack of proficiency in Urdu and of the linguistic divide in Pakistan, she seeks to draw attention to this language nationally and internationally so that it can achieve its rightful status

Another conclusion that can be drawn from this research is that sub-nationalisms are to be treated with caution to avoid serious consequences like the loss of Eastern Pakistan as a result of ignoring the separatist movement under the banner of the Bengali language Less prominent identities and nationalist trends should be viewed as important and equality should be promoted in the society to make this world a better place

The present research attempts to apply the theoretical framework of appropriation to Pakistani novel Further research should be undertaken using this framework on the fictional works of diasporic writer Qaisra Sharaz *The Holy Woman* has promising scope for the feminist study through the appropriative use of language The famous Afghan author, Khalid Hosseini's narratives, especially *The Kite Runner* can be explored using the theorization of appropriation as this work replete with indigenous vocabulary The research in these areas may lead to remarkable interpretations of south Asian literature from the post-colonial and glocal perspectives

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