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STUDY OF IMPLICIT VERISIMILITUDES IN “SALT AND SAFFRON” BY KAMILA SHAMSIE

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ABSTRACT

Salt and Saffron by Kamila Shamsie presents the compendium confused accurate appraisal of tradition, change, and nationalism that has relevance to division, disjunctive differences, and globalisation. In Salt and Saffron, the commemorative narrative indicates postcolonial effects and connections; reconfiguration with identity transformation, pre-partition and pre-colonial transfers are shown. Aliya's life illustrates the migrant's identity, global citizenship, feministic viewpoints of worlding, and self-adjustment in an Americanized culture. The relationship between glocalization, globalisation, and national consciousness has demonstrated the underlying verisimilitude. The narrative's characters depict the current acceleration and conventional ideas in relation to postcolonial viewpoints. In Salt and Saffron, the reconciliation of appropriation and abrogation in contemporary postcolonial power relations is described. In addition, the contextualization of the narrative is examined in order to provide a new positioning for persistence and emerging family dichotomous perspectives and evaluations. This study is qualitative in nature only. Through Orientalism, Occidentalism, and diasporic experiences, this article analyses the underlying verisimilitudes. The adoption of a new identity, the rejection of parental beliefs, and the abhorrence of one's own cultural background and origins are explored in depth. Infrequently, the hegemonic cultural re-constructions obstruct the indigenized indigenous origins movement and displacement of postcolonial period multitudes. It has been examined that the new generation has a major link to global processes, cultural intelligences relevant to conventional inclinations, avenues for perplexity, and the submersion of the protagonist's reality in Alya's Salt and Saffron.

INTRODUCTION

In *Salt and Saffron*, Kamila Shamsie illustrates the extremely altruistic shifts and obstacles. She emphasises in order to illustrate the postcolonial literary genre and its impact on a person. She works on the socio-cultural narratives associated with the partition, distortion, and displacement of masses in the East subcontinent. *Salt and Saffron* is a fictional account of an Eastern family student's migration to the West, where the issue of her identity arises in her thoughts. Indeed, the shocks and jolts of imperial colonial past artefacts are the root causes of post-colonial identity crises and genealogy tree identification. In the modern day, the separation of Pakistan and India exacerbates resentments, hatred, and regional instability, particularly in the multicultural metropolis of Karachi.

Verisimilitude is described as "post-colonial nations' interaction with imperial language, history, metaphor, and geography with respect to occupancy and horizontality" (The Australian Oxford, 2000). Likewise, verisimilitude is defined as "anything that is true, natural, and genuine. In contrast, Webster defines it as "the appearance of realism in dramatic or nondramatic fiction." (The Merriam-Webster Dictionary. 2016). Historically-based verisimilitude is often used in theatrical terminology. In his *Poetics*, Aristotle stressed that writing should be naturalistic and realistic. Literature and realism go hand in hand. In the book *Fault Lines and Controversies in the Study of Seventeenth-Century English Literature* (Claude, Summers, Ted-Larry, Pebworth, 2002), Karl R. Popper is quoted as saying, "Verisimilitude expresses an objective reality and the truth of our existence. Verisimilitude combines truth and substance. In contrast, probability is truth without substance."

In her works, Kamila Shamsie has constructed numerous accounts of Eastern customs and cultural standards. She exposes the social norms and implicit verisimilitudes relevant to the social morass generated by ethnic elements and religious discrimination, as stated clearly in *Salt and Saffron*: "You'll realise that all families are prejudiced" (Shamsie, 2000. p.28). In her second work, *Salt and Saffron* (2000), she deliberately concealed the verisimilitude beneath a grand fable. Although *Salt and Saffron* (2000) is a book, the plot is reminiscent of a Greek tragedy; a heroine instead of a hero undertakes a trip, and her destiny is in the hands of society rather than the Olympian gods. Many tales have been told, and each tale has a veiled truth. Aliya, the heroine, confronts every narrative and reveals its hidden side as she does so.

Through colonial projections and impurities, this literary analysis recapitulates the colonial consequences and affects on indigenous cultures and cultural norms. Not only is it tied to the Europeans' invasions of the colonies, but also to the instruments of exploitation and manipulation of the locals in their separate "Third World" colonies. In addition, it emphasises the Indians' revenge and resistance in response to the invasion on their territory. The contemporary occurrences are the projections and transformations of colonialism and postcolonialism. Post-colonialism promotes the development of broader-society viewpoints via political and cultural transformations and maturation in the lives of the colonised before or after the decolonization of the Imperial colonies. Via, *Salt and Saffron* implicitly refers to such decolonized mentalities through

division and its repercussions on the indigenous. Boehmer, "Colonial and Postcolonial Literature," outlines the three main stages of postcolonialism, which the author demonstrates via Aliya's representation. (Boehmer, 1995). First, socio-psychological awareness of power abuse in the colonies; second, the struggles for political, ethnic, and cultural independence of colonised from colonisers; and third, awareness of the colonised diaspora and hybridity through adoration for their traditional norms and reclamation of their heritage explicitly as "Unshakeable paranoia" (Shamsie, 2000, p.6). Through pilgrimage and voyages, for example, Aliya, Sally Morgan, Chungaz, and others...as clearly mentioned in the story, "Love to the family" (Shamsie, 2000, p. 191).

In "Postcolonial Literatures; Introduction," Nayar analyses the consciousness of decolonized academic personalities about their displeasure with their acute identity crises and hybridity. (Nayar, 2008). In *Salt and Saffron*, Shamsie depicts a realistic identity and self-discovery awareness comparable to "World's injustices" (Shamsie, 2000, p.9). Aliya's feelings and motivations about her knowledge of her history and maternal lineage are intensified by her relocation to the West. Flowingly, Shamsie reveals the bright indications of presumption about one's family ancestry; as Aliya feels very pleased and gratified on such levels and led a healthy lifestyle till the birth of twins. They have lived with a dread of not-quite-twins, "we have 500 years of empirical data to support our fear of not-quite-twins" (Shamsie, 2000, p.1). In actuality, all the tales and historical data provide the story a mythological flavour. Shamsie has successfully conveyed her point by using myth.

LITERATURE REVIEW

Postcolonial authors depict colonial effects and projections that deface indigenous norms and cultural values in any territory under the British Empire, both explicitly and implicitly. The practises of marginalisation and double marginalisation, exploitation, invasion of the natives' lands, use of religions, development of commerce, and industrialization are the most visible means by which invaders subjugate the indigenous population. Such technologies were used for social and interactive reasons. In their indigenous lands, the whole colonial population was subjected to brutality and injustice. Similarly, Kamila Shamsie describes the colonial backgrounds in the subcontinent and the present political opinions and perspectives of the subalterns, as well as their fantasies about their history, identity lineage, and legacy in the contemporary global community.

British imperialism solidified the methods and routes that led to the decline of traditional inclinations in the East. In the subcontinent, migration, displacement, and defacement are widespread realities. The tales of migrant and immigrant life are emerging in both the East and the West. The term "salt and saffron" alludes to the hint of such a family tale. The tale is enthralling due to the exploration of ancestors' ancestry and reconnection with kin. The transmission of these biographies from one generation to the next is a subcontinental tradition. As Kamila mentioned, illustrious families with illustrious historical origins have been an intrinsic part of its culture. These families have histories that span tens of thousands or millions of years. Ancestors are believed to be obligated to impart this history to their descendants. East Asian English-

language novelist Kamila Shamsie has been spotlighting this tradition in her writings. These myths are enormous in terms of their effects on women, yet they are inauthentic the majority of the time. However, since they are part of history, they are difficult to contest. All of these tales were delivered verbally, sometimes as bedtime stories and other times as folklore.

Shamsie is anticipating these unchallenged tales that are influencing the lives of the younger generation. According to her, these stories may transform the current situation entirely. As the saying goes, history is always subjective. It is always reliant on the thinking of the storyteller and never reveals the genuine image of any prior event. In Shamsie's works of fiction, skewed histories are questioned. Being rooted in colonization, especially via her literature, Frantz Fanon affirms three phases of indigenous people: assimilation, self-discovery, and revolt. Fanon (1964); Haakon (1967). Aliya's return to Karachi signifies the second phase of Frantz. Such a quest for one's own identity is described in *Salt and Saffron*. "In modern usage, homesickness. This longing first expressed itself in his desire for honey-sweet melons from central Asia. (Shamsie, 2000, p. 139) As the daughter of a prominent novelist and journalist, Muniza Shamsie, author of *Salt and Saffron* (2000), focuses on tales with hidden corners. According to history and incorrect historical records, people's growth is restrained. According to the *Daily Dawn*, "Shamsie's personal knowledge and command of history lend an interesting classical-era intrigue to the mix." *Daily Dawn* (February 23, 2014)

Blunt and Rose discuss women's writing in the postcolonial period in "Writing Women and Space: Colonial and Postcolonial Geographies."

(Blunt & Rose, 1994). Women have more experiences and perceptions of double marginalization. Kamila reflects in her words the societal inequities, ethnic bloodshed, and public dissatisfaction in the East when she says, "Was silence a protest against the inherent discrimination in language?" (Shamsie, 2000, p. 2014). Even in Karachi, language is currently the source of controversy. The spoken language of the people has resulted in numerous sectarian riots.

All of her compositions have historical details. History is intriguing because it shapes future civilizations. History isn't the only truth, however. According to Shamsie, history should be rejected since it gives a false foundation for support. To be whole, rise beyond disguises and muck. *Salt & Saffron's* complexity are captured in the editorial review. Experience is reduced to a five-minute dramatisation that is rehearsed and repeated on trans-Atlantic flights and London tube rides. Through the artifice of Princeton writing, however, a record of two actual love stories shines; above the complexities of Karachi's social boundaries, young hearts flow free; and through the grandeur of sensually superb food, class and geographical differences are overcome. We learn to love the narrator and heroine equally by the conclusion of this work, which is both casually passionate and brutally self-revealing, doubtful (maybe) of her candour but absolutely convinced that we want her well in her world of difficult connections. Love subcontinental

Colonialism is the economic exploitation of weak or underdeveloped peoples by a larger power. (2004), *The Australian Oxford Dictionary*. The subcontinent had fallen into the hands and laps of colonial nations. Each sociological research study and historical event in the post-colonial period has incorporated factual facts about life and its problems. Crossing knowledge and physical borders inhibits people's freedom. Kamila Shamsie's second novel is *Salt and Saffron*. The novel has intertwined tales. The story's setting and race are unimportant. Convergence of identities, migration, identity crises, and reattachment to ancestral roots. Clearly, colonial consequences on Indians and their descendants are contentious. Family disruption begins on the ground. Subcontinental cultural losses illustrate colonialism. Indigenous peoples' migration or displacement creates a basic challenge.

Shamsie is a postcolonial novelist who creates split family tales. Single dominating storyline relates to the tale of not-quite-twins while gently depicting separation and racial prejudice. These tales and sub-stories depict postcolonial devastations on the subcontinent. Shamsie has converted the past into a myth that influences the present generation. The *Dard-e-Dil* twins are cursed for their intolerance. This study analyses the renowned story's subplots. Aliya must divulge her family's secrets. She'll break Mariam Apa's quiet. This project will showcase Aliya's personality traits. As a daughter, woman, and lover, she'll be compared to Abida and Mariam Apa. This reveals why Shamsie created Aliya, her goals, and her accomplishments. *Salt and Saffron* focuses on Shamsie's motives for suppressing the truth, leaving the reader bewildered as to why Shamsie constructed the tales that are now mythical. This thesis examines the origins and consequences of history on innocent people by showing how history may entangle individuals who are not a part of it and how society makes the individual a victim of an unseen past or history. Proper analysis compares circumstances using relevant literature. Postcolonial France is examined. Fenon's three assimilation levels would be added to the original text. It will finish with examining society's function in an individual's life to clarify Shamsie's notion. The society vs. individual debate will also be discussed. This research examines the incapacity to reject East Asian history, culture, and heritage.

Colonial injustices paved the way for the persecution and suffering of indigenous people in the subcontinent on an unparalleled scale. Next, the narratives of Shamsie and each person today with a decolonized identity are characterised by displacements and distortions. Shamsie states that migration causes complex identity issues. In Pakistan, the impositions of colonial projections on the psyche of the inhabitants are described as having left a legacy of cultural loss and heritage denial. Karachi is one of Pakistan's most cosmopolitan cities. There are countless complex situations resulting from identity crises during the colonial period. Due to the expansion of globalisation, the world is becoming more complex and suffocating, which has led to an increase in self-identity concerns and "Who am I?" inquiries. The transmission of tales from one generation to the next is a tradition of the East, particularly the Subcontinent. Families with illustrious historical pedigrees have been a vital component of its culture. These families have histories that span tens of thousands or millions of years. Ancestors are believed to be obligated to impart

this history to their descendants. East Asian English-language novelist Kamila Shamsie has been spotlighting this tradition in her writings. The vast majority of these tales are inauthentic, notwithstanding their scale. However, since they are part of history, they are difficult to contest. All of these tales were delivered verbally, either as bedtime stories or as folklore.

Kamila Shamsie is noted for her post-colonial essays about partition and ethnicity. Ethnicity and related violence are Karachi's most urgent issues. Salt and saffron imply ethnically hidden verisimilitudes. Ethnicity is "a group's national or cultural heritage" (2000) Oxford Australia Kamila's tale highlights her origins and challenges. "Postcolonial Literatures" explains that such novels illustrate colonial influences on cultural norms and family structures (Nayar, 2008). New legislation changed local values and practises.

Younger generation proudly digs roots, while elder generation ignores colonial-era memories and tragedies.

Maryam Apa's secretiveness represents the story's conservatism. Alya, who is passionate about her heritage, portrays the first. Salt & Saffron's heroine hides her identity and seeks her origins for ethnic reasons. Blunt and Rose study women writers in colonial and postcolonial settings. (Blunt&Rose, n.d.) Alya stated that Kamila's writing shows postcolonial women battling ethnic concerns or identity crisis journeys. In the past and present, women in the East have no essential standing. Her perseverance in uncovering her ancestor's background shows the identification challenge plaguing subcontinental women. Next, Shamsie's novel presents the protagonist, precocious sibling thoughts and perspectives, and modern parental heritage. Younger generations consider identity identification as important in a globalising world. Aliya's coming of age is about love, family, food, history, and mishaps that may or may not be accidents (Blogcritics.org). She's a sufferer fighting for her identity and a better life. Rausing discusses identity restoration in "Reconstructing the "Normal": Identity and Consumption of Western Goods in Estonia" (Rausing, 2002). Shamsie's book addresses the divide. The book transports readers to the Indo-Pak divide. Kamila mentions partition on pages 22 and 35, among other places. Aliya takes readers through the Mughal empires, the anguish of partition, and up to the present day in the history of a royal family that still seems regal (Blog Critics.org). Using a time machine to secure one's future. This book seems to be nonfiction. Shamsie explores the fictitious history of a large family in Salt and Saffron's "Anecdotes of Girls from Excellent Families." This book is plotless and incoherent (Shamsie, 2000, p. 127). Salt and Saffron includes the main story of the not-quite-twins, who are destined to bring dishonour to their family, subplots, culinary images, and the royal family's heritage.

The story's protagonist's return to his nation shows sadness about identity issues. The way Shamsie returns to her rich family in Karachi after studying in the U.S., which enabled her to take a psychological step back and analyse her culture from a fresh perspective. Safran's "Diaspora in Contemporary Societies" verifies Aliya's perspective (Safran, 1991). Aliya feels the weight of her family's history in this strict culture. In Salt and Saffron, the author analyses her relatives' stories while honouring and challenging oral storytelling. Rutherford asserts in

"A Place Called Home in Identity: Community, Difference" that home, cultural affinity, and attachment shape identity (Rutherford, 1990). This piece uses storytelling, a staple of Eastern culture. Edward Said explores the East's prejudices, customs, and conformities in "Orientalism" (Said, 1979). Salt and saffron represent these Eastern traits. It also shows how repetitious story-telling may become myth in the absence of a genuine literary background (Shamsie, 2000, p. 128; In reality, the narrators of these tales do not understand what they are saying). In *Salt and Saffron*, Shamsie's focus on family secrets and secrecy enhances the family tree. No new family member has been added. (2000) These stories include secret information unbeknownst to the storytellers. It shows the author's skill in defining mysteries. This piece tackles the challenges of combining one culture's progressive views with another's familial tradition and modern identity. Aliya's reunion with her family in London, Pakistani culture, and Subcontinental traditions are neatly described in one line. Aliya, the narrative's narrator, searches for her family's secret background. These are signs of a Western settler's home loyalty and identity. Sowell favourably discusses identity in "Race and Culture: A World View" (Sowell, 1994). Shamsie's writing emphasises cultural sensitivity and family history, giving the work its appeal. Shamsie uses several narrative strands to tell the fictitious history of a large family tied to the Indo-Pak divide. Clifford describes Aliya's homecoming and queries about her family's past in "Diasporas: Cultural Anthropology." (1994) *Salt and Saffron's* subplot obscures the story's underlying heart: self-discovery and emancipation from identity issues in the age of globalisation and glocalization. Though it's a short novel with multiple narratives, including the main tale of the not-quite-twins who bring disgrace to the family, "the plot appears weak and soulless, as if it existed just as an academic exercise on genealogy." An interpretation of Fanon's texts via estrangement is Zahar's title. (1974) Aliya's return shows Western detachment. Kamila calls the protagonist's xenophobia "homesick" (Shamsie, 2000,p.139) Laboeu Vicky criticises sexuality-based literature and film that alters children's mental processes. She says the piece includes culinary images, family history papers, and rich social links. She calls *Salt and Saffron* "evocative, interesting, and baffling; a tribute to the complexity of family tradition and family scandal" (Vicky, n.d.). *Salt and Saffron* is about family issues and Urdu dictionaries. Kamila exhibits an early love for traditional dishes and her native language. It draws readers into Dard-e-world. Dil's.

Aliya's return to her aristocratic family prompts the narrator to annotate the estranged character's path in a manner consistent with West's propensity to erect obstacles. Such ideas are developed by Gordon as "a disagreement in the Fanonian spirit that the European practise of the human sciences has obstructed the inclusive humanism Fanon advocated for." (Gordon, 1995). Either directly or indirectly, Kamila highlights Western society's political, social, and economic inequities against the East's settlers.

Flowingly, Mariam Apa is an outcast and a loner who desires maternal love and care. She is desperate for parental attention and familial affection. In such a large family, she is alone. Aliya and Masood are the only family members with whom she has a relationship. She is always quiet, and her language is a paralanguage. Relevantly, this is the same description as "My Place" by Sally

Morgan. Despite their affection for and efforts on behalf of their family, Sally's mother and grandmother disapprove of the parental liaisons. (Morgan, 1987). Sally and Kamila's contextualization is readily apparent. In both books, the heroes decide to investigate their family histories and backgrounds.

METHODOLOGY

The research was qualitative in nature only. In "Implicit Verwasimilitude in Salt and Saffron: A Post-colonial Study of Kamila Shamsie's Salt and Saffron," the researcher focused primarily on one specific facet of the story. This strategy was more appropriate since in this way the researcher limited the scope, resulting in a greater degree of manipulation that was both convenient for the researcher and fruitful for the reader. Textual analysis was the primary application of post-colonialism. The researcher employs the basic conceptual terminology of postcolonialism to analyse the novel's primary text. In addition, the researcher uses both primary and secondary materials from post-colonialist viewpoints to conduct the qualitative textual analysis.

The study data was gathered from a variety of sources. The researcher collects the necessary data from numerous sources and applies the data in relation to the study subject and his own understanding. The researcher gathers information through both primary and secondary sources.

The major source of data was the narrative "Salt and Saffron." The novel's text was examined and evaluated by the researcher with reference to literary critics and other literary analysts. The following references were provided regarding the primary data collection sources:

Secondary data were obtained from other sources. The Internet was the most important secondary data source. The researcher has sought and gathered data from several websites on the Internet and applied the data using his own understanding of the subject. Other sources of secondary data include the library, from which the researcher has cited works by a variety of writers. Additionally, some of the data was obtained through journals and papers. The following citations pertain to the secondary data collection's sources.

The theoretical underpinning of the study was "postcolonialism" and its fundamental academic perspectives and data analysis methods. Due to the text, post-colonial viewpoints and interpretations provide critical analysis and narrative characterization for the exploitation of the primary data source. How did globalisation and glocalization emerge immediately after imperial colonies were decolonized? how much Americanization leads to expansionism in the current day. How Orientals' xenophilic temperament and migration to the East lure them to the East

RESULTS

Narrative Kaleidoscope Of Mysteries

Kaleidoscopes display several hues or narratives. In Salt and Saffron, Shamsie describes the regal Dard-e-dil dynasty (2000). Prior to the Mughals, "we had

five hundred years of history" (Shamsie 1). This clan is filled with mysteries. According to Shehensha, Dard-e-dil was a component of the Mughal Empire (Shamsie 45). Due to the fact that their status and authority depended on it, the Mughals "granted them vast tracts of land and money." It functioned into the 1700s (Shamsie 45). Not-quite-twins plagued the royal houses of ancient Greece. The family was proud of their ranks and in good health until the birth of twins. 500 years ago, people dreaded near-twins (Shamsie, 2000, p. 1). Aliya asserts that Dard-e-Dil has feared almost-twins for 350 years (Shamsie, 2000, p.12). The tales and history in the work are fantastic. Shamsie utilises myths with skill. According to the views of the 20th century, mythology is "outdated science" (Myth: a Very Short Introduction). Aliya recalls "Lizard tales" (Shamsie, 2000, p.17). During a state supper, a lizard allegedly ruined the saree worn by Samia's grandmother. Grandma Dadi sprang from her palanquin when she observed a lizard burrowing under her foot cushion, exposing her face to non-eunuchs and non-relatives. Dard-e-history is fictitious. Not-quite-twin characters drive the plot. Supposedly, this family always has twins. These fraternal twins are exceptional. Date, time, and day make them twins, despite the fact that their parents are different.

Samia and Aliya visit London (her cousin). At tea, Baji's family tree is shown. Four-foot-long paper with three corners twisted off and rolled on the ground. It has many shades of purple, green, yellow, red, and blue. (2000) The patrilineal descendants of the first Nawab were given purple names (Shamsie, 2000, p.42). Aliya's Dadi and Dada are "blue" (Shamsie, 2000, p.42). This graphic depicts the size and importance of families. Black stars represent "almost twins" (Shamsie, 2000, p.43). The history of Salt and Saffron is intriguing. Aliya was drawn to Inamuddin and Masooma by Baji. Sad twins. Nawab Hamiduzzaman claims that Inamuddin and Masooma died of natural causes despite having been poisoned (ibid, p. 44). Someone should have reminded Hamiduzzaman about Oedipus, since this narrative is similar to Greek dramas and myths. Macbeth? Ham couldn't sleep after murdering. He was unable to sleep or pray due to the poison. Nawab was rescued by a guy with dusty feet and prophetic eyes. This prophet foretold a religious shrine rather than a burial in 2000. (Shamsie, 2000, p. 44). The study examines Greek myths and tragedies, beginning with Leda and Zeus and continuing through Oedipus and Macbeth. The style of Shamsie is "Greek Mythology." She relates tales of doomed families. No one will accept responsibility for these false tales, yet they feel it is an unquestionable religious devotion. Dard-e-dils were pleased with their positions. "Taj Mahal ought to have been named Dil Mahal, but you would laugh. Masooma and Inamuddin deprived us future generations (Shamsie, 2000, p. 44). Taj's narrative does not include half-siblings. Since 1872, every Dard-e-dil has been presented by the Taj. Taj is the only single and twin witness in the family. After 1890, no one knows where she went. "Everyone continued to blame Taj, despite her 48 years as a midwife during which there were no miscarriages and just three stillborns" (Shamsie, 2000, p.13). Taimur, Akbar, and Sulaiman followed. Three awful couples. They were held responsible for the Indo-divide. Pak's This couple divided Dard-e-house dil's and divided the Subcontinent into two countries. "Diasporic Intermediaries Between Home and Place" (1995).

Postcolonial estrangement is caused by historiography and the separation of families. The conceited girl disregarded her relatives. She could speak, but she was snooty and prejudiced, and she refused to communicate with this family. Aliya describes Masood as the ultimate family cook. His dish was a household favourite. Mariam's family said she was a "black sheep" who took ladyhood too seriously due to her reticence (Shamsie, 2000, p.131). She never halted "anyone's talkativeness" (Shamsie, 2000, p. 132) The escape of Mariam disclosed it. Despite her reserved demeanour, Mariam Apa has an intriguing personality. During her stay with us, my cousin Mariam talked mainly to request food (Shamsie, 2000. p.48). Mariam is bright. For her. No one in her family offered her comfort. She went unnoticed. Because she was secretive, dejected, and disillusioned, her family rejected her. Her father is the cursed twin Tamiur. Despite the folly of others, she was lovely. "A damaged heart has a greater surface area," Dadi said (Shamsie, 2000, p.192) Mariam concurs. After departing, Tamiur wed a lady of low birth, hence Mariam was judged to be of low birth. Why? Dadi's hate of Mariam Apa. Aliya enjoyed Mariam Apa's treatment of Dadi. Mariam Apa instructed Masood to prepare Dadi the lightest soup possible, but he remained harsh. She believed the tilt represented Dadi's mistreatment of Mariam Apa (Shamsie, 2000, p.5). Her relatives despise her. She has no standing in her family. James dubbed the thinking of the hero "Beyond a Boundary." (1963) Society impacts the attitudes, beliefs, and insights of individuals. Girls of Ali Shah, Anti Tano, and Starched Aunt symbolise a nosy and repressive society. They continually criticise society. When Masood's father died, Auntie Tano conducted an investigation; in postcolonial times, everyone has a story. Aliya's family was astonished by Aunt Tano's question, "Are you insane?" Padmini Mongia is the author of "Current Postcolonial Theory" (Mangia, 1996). Auntie's response was humorous. She is simply imaginative. In "The Intimate Enemy," Ashis Nandy depicts familial resentment from inside (Nandy, 1983). Who is she to diminish someone's emotions? "Mariam Apa brought a newspaper," Aba read. She grasped Ami's hand, indicated her engagement ring, and nodded (Shamsie 82).

Tano's astonishment when one of her ludicrous schemes was taken seriously; Aba's bewildered wrath; this is not how things work. Colonial Desire: Hybridity in Theory, Culture, and Race was written by Robert (Robert 1995). Aliya's father and Mariam Apa departed the next day due to Mariam's illness. Aliya's mother said to Mariam, "You'll see him right away. Finish. No wedding soon (Shamsie, 2000. p.83). Aliya's father did not announce Mariam's marriage. Unsolved. On the subcontinent, deprivation and outraging are colonial shocks, as women are rejected, denied, and abandoned. She was delivered to Dard-e-since dil's, but they would not take her since she is Taimur's daughter. Her situation rendered her lethargic. She had a strong, enormous drive to achieve. Mariam Apa's sequined sari was ruined by sauce during a family gathering; Dr. Tahir made fun of Mariam's simplicity and stillness, labelling her an introvert. She donned the sari once again to a dinner where she would meet Dr. Tahir (Shamsie, 2000, p.132). Mariam desired success. Unsure. Her dedication enables her to do what others would not (Shamsie, 2000, p.133). The suppression of emotion-conditioned motivators results in powerlessness. Mariam ran away. Only Masood was concerned. Masood was aware of her pauses. "Mimesis and Alternate" by Michael Taussig (Mictael, 1993). The

characters' silence reveals their past and familial relationships. Masood consoled Mariam after the loss of her parents and her homesickness. Her family and she were strangers. Her elopement with a cook shocked and humiliated her family. Aliya and Mariam, who are not twins, embarrass their family. Mariam's elopement demonstrates it. Aliya despises this misfortune since she is a part of destiny. On the family tree of Baji, Aliya and Mariam Apa each had two black stars.

It has many threads. Salt and Saffron contains dialogue, myth, and narrative. Images and metaphors with variety. Double-sided. Society is dominated by symbols. Aunt Tano is critical of society. Urdu's "tano" means "taunt." The term is culinary culture. In a class-conscious culture, foods and meals symbolise status. Shamsie combines Salt with Saffron.

Routes And Roots

During the period of imperial colonisation in the subcontinent, the devastation of native lands left not only physical remains and ruins, but also an impression on the minds of others. During the division, the dispersion of the common people displaced several indigenous personalities. On this continent, the impositions of colonial projects varied the views of separatists. As a result of the division, the majority of families are compelled to abandon their homes. In most of her works, but particularly in Salt and Saffron, Kamila Shamsie incorporates gravitational narrations, ethnic tensions, and identity difficulties. The expansion of tradition and transmission motivates contemporary humans to learn about their ancestors and ancestry. Homecoming is the most prevalent theme in contemporary literature and culture. As Brah says regarding the imagination and home sentiments in diasporic figures, "The notion of home country gets separated from the reality of going home," and "Home is a mythological location of want in the diasporic imagination," home is a place of desire in the diasporic imagination. (Brah, 1997). The experience of a nation that has been estranged produces the thought-provoking emotions of homesickness and cultural norms and values. Alya's search to discover her identity and family relationships is motivated by her wish to return home.

Similarly, George argues in "The Politics of Home" that the linkages between home and politics from the viewpoints of diasporic experiences and imaginations produce internal tensions and flammability (George, 1996). Alya's reliance on forebears exemplifies modernism and the growth of her own heritage. The transition from new locales and concepts to those that are more recent. The stream of mind and desire for reclaiming her social rank and conventions.

Diaspora

Since decolonization fifty years ago, globalisation and localization in the third world involve migrant and displaced figures in identity identification and current challenges in the West and East. "Diaspora" is derived from the Ancient Greek word "diaspeirein." In post-colonial studies, this term refers to literatures written by colonial writers who relocated overseas or "the spread of any group

from their own nation" (The Australian Oxford, 2000). Increasing diaspora include ethnic prejudice, religious prejudice, and communal unrest. These tragedies or pre-planned chaos compel migrating or established populations to recognise their ancestry, native areas, and heritage (Shamsie, 2000, p.92). Literary genres provide sentiments of nostalgia as resistance and interpretations for colonial multiplicity. According to Gibson in "An introduction to Fanon's ideas with emphasis on the role that dialectic played in his formulation of a liberation philosophy," such publications and an expansion in the white diaspora demonstrate the whites' numerous sides. Postcolonial studies enlighten contemporary colonists about their predecessors' land theft, property appropriation, and religious strife in disadvantaged countries. The literary works of Frantz Fanon, Homi K. Bhabha, Sally Morgan, Kamila Shamsie, Chinua Achebe, Hanif Kureishi, E.M. Forster, Chimamanda Ngozi, and George Orwell, among others, have hidden meanings. The purposeful or compulsory migrations of natives from their original countries; literatures illustrate the issues of keeping identities, altering identities, preserving local languages, and protecting cultural norms while migrating into a nation with its own cultural trends (Cohen, 1997). *Salt and Saffron* state, "Company is as calming as family. In the global society, migratory figures forget their homelands and family connections due to the hatred of natives against foreigners. Kamila's *Kartography* is influenced by Alia's self-realization and her aunt's rejection of her identity. She emphasises stories of ethnic bloodshed and division "due to your family's history. Karachi has become a multiethnic swamp; hence, Alia's aunt is concealing her family history. Brah addresses re-affiliation with family in "Cartographies of Diaspora: Contesting Identities" (Brah, 1997). Not just in the West, but also in the East, uncountable millions face competing identities.

Living-In-Betweens

Modern globalisation and migration motivate individuals to investigate their origins. Multiple pilgrimages may resolve identity issues. Living in limbo cripples international migrants. Historically, colonial people endured loss and destitution. The binary oppositions, fractured scrapes, and inner dissatisfaction of the global community generate physical and emotional suffering. Communication and commerce make life in the first world more difficult. They are dislocated and deformed. Homi K. Bhabha explains the binary opposition generated in the West that is significant to the colonised as "past—present, inside—outside coming into conflict." 199 Bhabha Modern men and women lack a sense of heritage and cultural awareness. Identity, geographical, and cultural tensions became crucial after 1970. The colonisation of imperialist colonies displeased several native communities. Sally Morgan's paragon narrative. Her pilgrimages and harpship voyages to trace her ancestors are enlightening instances, as she describes in *My Place*: "We'd all been transported back in time." Our family was wonderful. We felt both happy and sad (Morgan, p.372-73). Like Alia's comeback. The mother and grandmother of Alia conceal Alia's heritage. The second source of psychological depression is heredity and Western identity. Rushdi describes the preceding works as "fragmented and discontinuous scraps of their Indian and Pakistani ancestry" (Rushdi, 1991, Kureishi, 1997). Using fragments, Kamila Shamsie illustrates Alia's identity crisis and self-heritage. Clandestine familial ties exist among prominent

individuals. My Place and Salt and Saffron both feature dysfunctional families and cultural projections. The book is about liminal existence. It also expedites their inheritance and bloodline in Pakistani culture, similar to what Aliya does with Salt and Saffron. The next chapters will highlight Aliya's personality and non-twins, focused on triplets.

Protagonist's Unconscious Repetition Of Genealogical Backgrounds

Aliya is a modern young woman with a balanced heart and mind. She considers challenging tasks beforehand. Aliya, a Pakistani, resides in England with her family, much as Shamsie. On the travel between the United States and England, she meets the Pakistani youth Khaleel. Shamsie beautifully captures the psyche of the protagonist. The majority of Salt and Saffron is Aliya's thought process. Stream of consciousness is defined by psychology as "ideas acquired without objective description or formal discourse" (The Australian Oxford, 2000). The majority of modernist fictions and essays use this method. This term was coined by Joyce's Ulysses. This method is used by Virginia Woolf's contemporary fictions. Dorothy Richardson was the first author to utilise it. As her heroine examines her identity, Shamsie offers a comprehensive peek into her protagonist's thoughts. Similar to other postcolonial fictions, Salt and Saffron depicts a character's coming of age. It is a complex work of fiction. This work of fiction employs psychological analysis. Aliya's thoughts and feelings are disclosed via psychoanalysis. Culture, according to Jacques Lacan, shapes a person's psychological constitution (Lacan, 1991). Aliya's western background influences her personality. She is more vigilant, intelligent, and not guided by her emotions than other girls her age. Eastern women do not fantasise about every circumstance, as she does not. On the voyage to England, she falls in love with a man she meets. He is intimidated by her. Like her family, she is adept at storytelling, and her study of literature has broadened her perspective more than anybody else. Her "storytelling" is known in colleges (Shamsie, 2000, p.18). Kaufman's "Modern Hatreds" is renowned for its "realism" (Kaufman, 2001). She thinks and imagines with an educated mind; although she is skilled at storytelling, she says, "I never told anybody that my tales were only repetition and my skills those of a parrot" (Shamsie 18). Shamsie describes each stage as influenced by events. "I approached him, felt silly, and retreated" was her first experience with the youngster (ibid, p.4). They had a strange physical and mental attraction. Aliya shared family stories with him, and they had a wonderful vacation. "Hey, Aliya. "How true" (Shamsie, 2000, p.4) Aliya thanked him for his compassion and explained that she lacked the energy required for reciprocal civility as they parted ways. They then hugged, which is unusual for an Eastern girl, but I did not object.... I left and later returned. Simply, I began to feel his arms around me" (Shamsie, 2000, p.4). Her culture forbids intimacy. Aliya is unable to touch him. What would my grandmother think if she knew I embraced a stranger at the airport? (ibid, p.6). Aliya was so close to him that she could feel his emotions and heartbeats: "He knew all my family history, with the exception of the most significant one, and I didn't even know his name. I approached him, then felt foolish and turned away (Shamsie, 2000, p. 4). Feroza, the Parsi heroine of Bapsi Sidhwa's 1995 novel An American Brat, fell in love with a Jew and was forced to choose between her family and her love. Salt and Saffron's journey begins. Aliya visited her

childhood friend Samia, her cousin. "Upstairs, Samia encircled me and pulled me inside the apartment" (Shamsie, 2000, p.6). Both women engage in a long conversation, "Look at you, America-return!" (ibid.), and prepare meals together. Throughout the whole episode, Khaleel resides in Aliya's mind. Aliya believes that Samia's sharp features, broad collarbone, and straight black hair are reminiscent of the beautiful Rajput princess. Shamsie, 2000, page Aliya cannot appreciate her family's fabricated and inauthentic stories ("Five minutes with a relative, and I was a glum cow" by Shamsie, 2000, p. Samia and Aliya concurrently compare and contrast numerous family stories. Aliya is more vigilant than other girls; after hearing a story, she examines all perspectives, "the fiction of my family's all-inclusive, no exceptions, 100 percent-of-the-time chattiness" (Shamsie, 2000, p.8). The not-quite-twins story is a "self-fulfilling prophecy" for Aliya (Shamsie, 2000, p. 134). Aliya learned of Mariam Apa's elopement before to her return to England. After reading the letter in front of her roommate, Aliya felt embarrassed. After meeting Khaleel, she considered the other side of Mariam and Masood. Samia takes Aliya to visit Rehana Apa in London. Baji dislikes Aliya. Aliya is perplexed by a new acquaintance's peculiar behaviour: "Baji didn't respond to my aadaab with the normal "jeeti raho" (Shamsie, 2000, p.36). Primordialism, Constructivism, and Instrumentalism are discussed by Weir (Weir, 2012). She held Aliya's grandparents with contempt. The Indo-Pak split is Dard-e-mistreatment. Aliya, dil's daughter, wanted to write an English ghazal for class. Partition, fruition, revision, condition, division" (Shamsie, 2000, p. 37). Baji invented a story about partition: "My brother was killed in a riot that followed partition." Your grandparents and other Dard-e-Dils who joined Pakistan resided in Karachi, therefore my brother passed away in their place (Shamsie, 2000, p. 38). Khan writes an article entitled "Sectarianism and Political-Religious Terrorism in Pakistan" (Khan, 1993). The role of religious scholars in Pakistan's partition fueled ethnic unrest and extremism from the start. At that meeting, Baji presented Samia and Aliya with a family tree chart, which showed to Aliya that she is regarded Mariam Apa's twin because she eloped with Masood, confirming the story. So Baji and Rehana Apa hated Aliya. Elders believe that this coupling will bring dishonour to the family. In "The Work of a Common Woman," Judy examines the perspective of the average woman (Judy, 1978). Aliya thought that Baji's peculiar behaviour was due to his resentment towards Dadi for the separation (Shamsie, 2000, p. 39). Aliya finds an old photograph of Dadi's family in which Dadi is smiling beside three boys (the Nawab's triplets), and she is curious as to why. "I was primarily interested in the three boys and girl who were the subject of the shot," she adds (Shamsie, 2000, p. 41). Aliya must solve three enigmas. She is convinced that all previous accounts are false, fabricated, and based on needs and desires, and that no one is prepared to bear the burden of authentic history. Baji informs Aliya that Babuji was the keeper of the Dard-e-Dil family tree, just as his father and grandfather had been. (Because this narrative involved Babuji's family, none of my cousins in Pakistan were willing to admit to being the original storyteller) (Shamsie, 2000, p. 42). She cited Mariam Apa and Masood: "Spaces devoid of voice, spaces devoid of texture" I felt so strange and alone there. I may perhaps be passionate about domestic injustices" (Shamsie, 2000, p. 49). Aliya considered Mariam and Masood since she is in love with a man from the middle class. Masood may be reminded of his cooking abilities. Aliya would hear him say, "It's time when the

barriers between spices and flesh dissolve." Masood's remark was straightforward yet had profound importance. He discussed integrating two organisations, notwithstanding their independence and distinct characteristics. Aliya is not yet prepared to call Khaleel her lover (Shamsie, 2000, p. 61). What is so horrifying about Liaquatabad that Aliya fled at the mere mention? (Shamsie, 2000, p. 60). Aliya is contemplating the filthy areas of Karachi; she grew raised in palaces and cannot fathom seeing them for a stranger. Really. What was once sea, marsh, and desert is now concrete and another desert (Shamsie, 2000, p. 60). This interaction has shown to Aliya that she is attracted to the guy, but he does not meet her standards: "I ordered coffee, whereas he requested tea" (Shamsie, 2000, p. 61). Maybe he's doing it to make Aliya conscious. Aliya prioritises his history above his education and life outside from the slums. According to Aliya, Karachi is overcrowded, filthy, and humid. Khaleel poured tea onto a saucer, then blew on it before consuming it. My family had complete knowledge about Khaleel's parents at the time. Hardworking, excellent guys. Not academics... They arrived in America, the land of opportunity, with nothing but the clothes on their backs and worked ridiculous hours for exorbitant compensation... to provide for their child (Shamsie, 2000, p. 63). Khaleel is a diligent and intelligent youngster who "decided to live as an exchange student in England or France while attending school" (Shamsie, 2000, p. 64). Now he wanted to demonstrate to his family that Butts may flourish in England and the United States. Khaleel saw Aliya's reply and said "goodbye" at that time. Aliya thought of her connection instantly. Meeting Khaleel for the third time at a café may indicate that "Liaquatabad was a ruse" and that "he was testing me" (Shamsie, 2000, p. 135). Aliya thought of Mariam and Masood. She is attempting to rationalise and explain their class-based connection. Marcus Green reconsiders the essay "The Subaltern and Censorship" (Green, & Marcus, 2011). She is remembering Mariam and Masood. When Masood departed for Hajj, "I started. Class and gender co-exist. And he was not very old" (Shamsie, 2000, p. 79). Before this hug, "their fingertips had even touched when they passed a tomato," recalls Aliya (Shamsie, 2000, p. 79). Aliya recalls the periods when just Mariam Apa and Masood were at home, especially when they were cooking: "I can see them both in the early morning light as they peel scalded tomato skins, unzip pea-pod casings, and pour golden oil into a sizzling pan" (Shamsie, 2000, p. 134). Prior to asking Khaleel to dinner, she confers with her Dadi. The protagonist's connection with her grandmother is peculiar. Abida is Aliya's pal, not her Dadi. While Aliya was abroad, Abida sent her letters about family history. She educated Aliya so that she could honestly evaluate and appraise her surroundings. She has helped Aliya see events and tales from both perspectives. Similar to Abida, Aliya is cranky, proud, inflexible, and compassionate. "I refuse to absorb the centuries-old elitism of my family," she declares. Why can't my heart equal the complexity of my mind? Why did "Liaquatabad" damage my solar plexus? (Shamsie, 2000, p. 32-33). Shamsie connects Aliya's overthinking to Hamlet's. She is attempting to persuade her family that she is in love. She evaluates all viewpoints about the subject. She is unable to choose "to be or not to be." Like Hamlet, she is uncertain as to whether she is in love. How would her family respond if she's in love? If they permit the connection, she must live in the slums of Karachi; otherwise, Khaleel is testing her patience. Perhaps her education is to blame. Literature has enlarged her perspective to the point of

indecision. She is more creative and considerate than her classmates. She likens her experiences to those of fictional characters. She imagines herself as Prufrock, who is contemplating her love story and affairs while sitting at a café, undecided if she should marry that man or just measure time with coffee spoons. Consequently, Mariam Apa and Aliya differ significantly if seen as twins. Aliya has lived abroad, away from Eastern locales and traditions, and attended a prestigious institution, while Mariam is an outcast who is meek, fragile, and reclusive. Aliya travelled around the world, whilst Mariam remained at Dard-e-Dil. She has met several individuals. She has tasted life's flavours. She has not experienced misery or depression. Aliya lives a princess's life. She is not precisely Mariam Apa's twin, but no one in the family discusses her. She is her father's apple and his princess. She has regal elegance. She is aware that Abida often mentions "Naaz" and "fakhar." She, like Abida, brags about her family's status despite the false claims. She felt awful about Mariam Apa's elopement and criticised her as a result. It is possible that her pride and arrogance hinder her from marrying Khaleel. Aliya is extroverted whereas Mariam is introverted. Her deeds speak louder than her words. She has learnt "the textures of stillness" from everyone, as Mariam Apa put it (Shamsie, 2000, p. 41). Mariam Apa was quiet and timid, yet her decision to elope demonstrates her courage and bravery. No one heard her silence, so she made a large movement. No one in her family will accept her, and she cannot offer Masood as a sacrifice. In contrast to Aliya, who is uncertain, she has learnt through her love to disregard class distinctions while her love is around.

CONCLUSION

Salt and Saffron is a meta-narrative that focuses on power relations, unsaid words, confusions, love tales, tragedies, family traditions, and ideals, as well as society's opposition to the individual in a vast domain, diasporic identities, and explorations. As the cultural and social problems of life have expanded exponentially over the last fifty years, the novel has engulfed the other literary forms to a staggering degree. It is mostly owing to the narrative's vast scope, which encompasses the many challenges, complexity, worries, conflicts, and problems of living in the contemporary world of both polarities. The work contains several storylines that conceal numerous facts and different realities. It is both a life story and a self-contained entity that encompasses a vast quantity of social and cultural truths relevant to orientalism and occidentalism. Due to the formation of post-colonial identity crises and genealogical origins during the pinnacle of globalisation (glocalization), the subcontinental English novel created during post-colonial Pakistan focuses primarily on problems of culture, politics, religion, and race. The status of the characters is superseded by the transitional times. Through self-discovery, the efforts are intended to rebuild and restore the current identity. All of Shamsie's works represent a concerted attempt to sway the minds and perceptions of subcontinental readers toward these regional political and cultural issues: ethnic hostility and conflict between India and Pakistan. Kamila Shamsie is one of the postcolonial movement's pioneering authors. Even after leaving the subcontinent and settling in London, she plays an active role in depicting the reasons for ethnicity, devastation, division, living-in-betweens, pathways, and origins, and the blending of western and eastern stereotypes. Afterwards, she emerges both as a popular writer of English post-colonial fiction and a mature novelist in English with six

extraordinary novels: *Salt and Saffron*, *Kartography*, *Broken Poems*, *Burnt Shadows*, *In the City by the Sea*, and *A God in Every Stone*. Life's insignificant silences may conceal a variety of hidden realities. In *Salt and Saffron*, two sorts of silence are examined; one is Mariam Apa's, which was a response to a civilization. On the other side, there is Abid and the triplets' quiet, due to which their whole way of life has changed. Mariam Apa lived in an alternate century. The infringement of social norms might be fatal. Individual repression, particularly in a chauvinistic culture, has long been a hotly contested topic. *Salt and saffron* also address these concerns. In the book, Shamsie has produced a multitude of stories, yet all of them have the same underlying message of suppression. Shamsie's increasing and realistic worries have dominated the other metamorphosing characteristics of her creative genius in this work, according to the central thesis of this research, a comprehensive sociopolitical realistic analysis of *Salt and Saffron*. The fundamental argument of social realism and cultural conservatism is based on three different areas: First, a comprehensive examination of social realism in the book in relation to colonisation in western states is done. It is investigated how the protagonist is compelled to engage in ancestral self-discovery by the atmospheres of London and the United States. Despite the successive courses of conservative denial and the silence of the city's related members, there is an ethnic quagmire. Karachi is alive and bustling with activity, presenting itself as a living entity mostly via cultural and religious observances. It is also observed that the eccentricities, actualities, cultural attachments, orthodox antediluvian character, and *joie de vivre* of its people are unique; hence, their common impacts are known as salt and saffron. All of this is shown vividly via live photographs taken in the residences of Aliya's relatives and the limited perspectives of hybridity's ambivalence. The second finding of the research is that post-colonial Karachi from 1950–1990 was socially and culturally dominated by ethnic riots and the migration of intellectuals owing to violent conditions. It has been established that the story reflects Karachi's multiethnic community in their perseverance in knowing the family routes and that their culture is deeply ingrained in their nature. People in Karachi are rife with feelings of nostalgia and grief for their great past, owing to the subcontinental split and colonial projects. It has also been discovered that the religious preoccupations of the people of Karachi's multitudes materialise in two ways: through their inclinations toward the mystical, mysterious narratives, backgrounds, and superstitions related to their separation from family members as a result of national antagonism in the region. Thirdly, the analysis demonstrates that *Salt and Saffron* offers a highly audacious and plausible description of Aliya's recurrent inquiries concerning her family's beginnings amid the partition of India and Pakistan in the middle of the twentieth century. Shamsie's intricate tale demonstrates how fake and unauthenticated documents may mislead successors. Following 1948, it is also reported that the established migration from India to Pakistan caused societal unrest. 1980 has become a symbol of West's repugnance and affection for the city's population as a whole. The cultural effects of modernity, such as worlding, diaspora, and semiotics living in between, are the very signs of realism in the tale. Conformists and reactionaries are the two types of springs found in the settled population, according to the findings of this research. Nonetheless, the first strand has dominated the second. *Salt and Saffron* is a realistic representation of the established and split aristocratic family of Karachi, the

multiethnic society of Karachi, and the people's response to the British Empire and diasporic experiences throughout the twentieth century. The innovation presents opportunities for future study on several fronts. One of them is the novel's emphasis on political concerns. The story is replete with descriptions of Karachi's reaction against British imperialism in South Asia.

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