

A Stylistic Analysis of Shamsie's *Salt and Saffron*

SAIMA KHADAM HUSSIN

Riphah University Faisalabad Campus

MALIK HAQNAWAZ DANISH¹

Assistant Professor of English

Govt. Postgraduate College, Gojra

Abstract:

The aim of this study is to make a stylistic analysis of a novel entitled Salt and Saffron by Kamila Shamsie, it is one of the most significant novels with its insightful thoughts and incredible artistic quality it has exclusive description form, thoughtful emblematic meaning and social influence. The study of the data is done by qualitative and quantitative measures. The checklist devised by Leech and Short is followed as a framework. The analysis is done at two linguistic levels Lexical and Grammatical. It examines into the stylistic devices used by the writer to express her thoughts efficiently to his readers. The aim is to attain a profound perceptive of the association between form and subject. The findings are discussed in detail by drawing tables. A thorough analysis of the selected chapters of the novel has brought to our acquaintance a number of frequent lexical and grammatical patterns that generate an influence for which they are used. We find a wide use of common nouns, attributive, evaluative or referential adjectives, dynamic verbs, declarative sentences, Independent clauses and adverb clauses in the novel. The study also validates the research purpose. Resultantly, the present study designs, some remarkable pedagogical recommendations for further research.

Key words: Pride, family, eloped, servant, etc.

¹ Corresponding author: dani_malik@hotmail.com

INTRODUCTION

The research subject *A Stylistic Analysis of Salt and Saffron* insinuates to the study of the novel through the aim of some Linguistic approaches, as stylistics is the application of linguistics to the study of Literature. The appearance of stylistics as a semi-independent discipline is an advanced trend. The employ of linguistics, method has allowed “stylistics to move yon earlier perspective descriptions of accurate vogue to a fuller analysis of language itself and also the functions to that language often is put” (Cantano, 1965, p. 1). In the present state of a literary text can be a way to a fuller perception and admiration of the writer’s artistic achievement. It explores how readers relate with language and are affected by texts when they study them. In this regard, a checklist designed by Leech and Short (2007) gives a significant direction to study the linguistic characteristics of the novel as is made clear in the subtitle of the research work a study through Leech and Short Model. The present study of ‘Salt and Saffron’ includes of the lexical and grammatical analysis of the text as the best place to begin a stylistic analysis is with syntax since this guides straight to the depth of a text by investigating its structure as quoted by Leech (2007). The study of the significant linguistic designs will relate to the issues of the crucial issues of the novel.

LITERATURE REVIEW

Stylistics is a word derived from style; it is a subject which analyzes different styles. It can relate to the research of accurate usage of words or language in the appropriate places. Various efforts have been made by various researchers to portray stylistics. Stylistics, is “a sub-discipline which started in the second half of the 20th century” (Freeman, 1971, p. 2). It can be observed as a logical expansion of moves within. Literary

analysis early in the twentieth century to concentrate on study texts, rather than writers.

Fish's article 'What is Stylistics and why are they Saying such Terrible Things about it?' in *Essays in Modern Stylistics* says:

Stylistics was come into existence of a reaction to the subjectivity and imprecision of literary studies. For the enthusiastic pleasures of the impressionistic critic, stylisticians aim to substitute exact and precise linguistic depictions, and to proceed from those portrayals to interpretations for which they assert a degree of objectivity. Stylistics, in short, is an effort to put criticism on a systematic basis. (Fish, 1981, p. 33)

There is a powerful connection between linguistics and stylistics. Both of the fields study language as their basic concern. The difference between the two is that the object of linguistics is to study general and theoretical aspects of language termed *langue* while the aim of stylistics is to study the specific cases of language use termed *parole*. Stylistics is the part of linguistics which is focused on-variation in the use of language, often, but not entirely, with special considerations to the most uncertain and complicated uses of language in literature.

Short, says:

Stylistics is involved with relating linguistic facts (linguistic description) to meaning (interpretation) is as clear a way as possible, showing that, although our knowing of linguistics style and meaning is understood, the linguistic account and its relationship with explanation should be stated in as detailed a way as possible. (Short, 1996, p. 5)

Stylistics is the research of the symbols in languages (such as rhetorical figures and syntactical patterns) that are considered to make expressive or literary style. Stylistics is therefore a subject or study that mingles both literary analysis on the one

hand and linguistics on the other as its morphological framework recommends: the *style* part relating it to literary analysis and the *istics* branch to linguistics.

As “Stylistics is basically described as the (linguistic) study of style, is hardly undertaken for its own sake, simply as an application in describing what employ is made of language” (Leech & Short, 1981, p. 13). They are also of the view that we normally study style because we like to explain something, and in general, literary stylistics has, absolutely or clearly, the goal of explaining the relation between language and artistic role.

Widdowson describes stylistics as “the study of literary discourse from a linguistic direction” (Widdowson, 1975, p. 3). He takes the vision that what differentiates stylistics from literary analysis on the one hand and linguistics on the other is that it is a resource of connecting the two. He also recommends that stylistics employs the central ground linking linguistics and literary criticism and its role is to reconcile between the two.

In this position, it treats essentially overspread with those of the two subjects. Carter is of the same vision with Widdowson. He also thinks that “stylistics is effectively an overpass field between linguistics and literature and there are always logics about the shape of the bridge, its function, the nature of the things and about the side it should be constructed from” (Carter, 1988, p. 161).

RESEARCH METHODOLOGY

This study is employed literary stylistic analysis as the real approach. The novel, *Salt & Saffron* (2000) by Kamila Shamsie is served as the basic source for this research. Literary stylistic analysis is chosen because it gives a chance to integrate linguistic depiction with significant interpretation. The qualitative and quantitative research design is used for the present study. The basic structure for analysis will be selected

from Leech and Short, *Style in Fiction* (2007). A checklist by Leech and Short will be employed as a model to get data in a logical style. Now by applying the model, lexical and grammatical aspects are analyzed. In the course of reading the novel, the researcher came across many stylistic methods employed by Kamila Shamsie such as lexical categories, grammatical categories, figures of speech, and cohesion and context. But out of these devices, the researcher determined to choose which took place more frequently for lexical categories and grammatical categories detailed analysis.

DATA ANALYSIS

ELEMENTS IN STYLISTIC ANALYSIS

Chapter No. 3 of the novel

General impression

Pride! In English it is a Deadly Sin.....But in Urdu it is Fakhr and Nazish (Shamsie, 2000, p. 20).

This pride bears the meaning of *Fakhar*² or *Nazish*³. This is a feeling of happiness when someone does something good. The grandmother or Dadi⁴ who is the light carrier of the old qualities and conventions needs her granddaughter to be the pride of family. The feelings, emotions and states of the grandmother are in harmony with a peaceful life. Dadi's love shows the active role of the older generation in the Pakistani society.

²Be especially proud of a particular quality or skill.

³ Proud.

⁴ Grandmother.

We, went, to school in a place, without the sun; believed this means; we had no need of our shadows (Shamsie, 2000, p. 24).

Taimur was reviewing the school days when Akbar, Sulaiman and he went to class without sun and it appeared that they had not need of their shadows. They had lost their identities. The sun shows the identity and shadows represent culture values.

I am not an Englishman, nor you are; Nor can, we be ever, regardless of our foxtrots, our straight bats, our Jolly Goods & I Says. No more the Anglicized Percy, I. I'm now Taimur Hind (Shamsie, 2000, p. 24).

He beware to his brothers that they and he are not Englishmen. Nor can they ever be. He felt regret to say that everything of the childhood like straight bats, jolly goods of his and his brothers was useless.

At the end of the letter he announced that he was not more Anglicized Percy, he was Taimur Hind. The tone of Taimur reveals the awareness of self- identity.

Lexical Features

Noun

Common nouns occur with frequency. A common noun 'pride' seems significant and dominates all other nouns. This noun is used as a feeling of happiness when someone does something good. Here Dadi wants to be proud of Aliya. The proper nouns are used to expose the meaning of self- identity. For instance, in the letter Taimur recalled the childhood memories when he was called by Anglicized Percy but after getting the sense of self- identity, he renounced this nickname and announced his real name Taimur Hind.

Adjective

Attributes adjectives are every now and again utilized as a part of this section. A few qualities are ascribed to certain dynamic things to demonstrate their worth which is vital for their

distinguish frequently used in this chapter. A few qualities are credited with certain dynamic things to demonstrate their worth which is vital for their identifies, e.g. Fakhr, Nazish, jolly, more, etc. In this chapter, the writer has used the adjectives and appropriated according to the emotional set up of the story.

Verb

The stative verbs denote attitudes e.g. believed, means, etc. These verbs depict a state of mind Dadi and Taimur. Dadi wants Aliya to study history, she will feel proud of Aliya at this act, on the other hand, Taimur emphasizes on the self- identity. The dynamic verbs reveal the physical processes; the use of dynamic verb is hardly in this chapter, e.g. went and says, etc.

Grammatical Features

Sentence type and sentence complexity

The writer has used one exclamatory expression to achieve our attention. Declarative sentences are less in numbered here and all stands for proclaiming truths and imparting insights with for declaring facts and sharing opinions with the reader. When Dadifeels proud of Aliya and Taimur expresses his feelings.

The sentence structure is straightforward. In any case, a fascinating certainty is that when a Taimur's announcement is given in the letter, a large portion of time, fundamental provision goes before the subordinate statement; this is to show the importance of Taimur's words against for English traditions.

Table 1 Lexical Data

Lexical Data	No. of data		Data rate
Noun	Common	08	76%
	Proper	05	
	Total	13	
Adjectives	Total	06	X
	Dynamic	01	25%

Adverb	Stative	03	X
	Total	04	
	Total	0	

Table 2. Grammatical Data

Grammatical Data	No. of data		Data rate
Sentences	Declarative	02	20%
	Negative	03	
	Total	05	
Clauses	Independent	04	12%
	Dependent	04	
	Total	08	
Participle clauses	Total	0	X

Chapter No.11 of the novel

General impression

Dadi said, ‘ who was your mother? ’ Then Mariam Apaa’s expression changed to something like pity&putted her hand on Dadi’s arm. Dadi shrugged her off (Shamsie, 2000, p. 103).

Dadi 1st time met Taimur’s daughter Mariam. She asked her scornfully who was her mother. Mariam lent a hand over Dadi’s shoulders. But Dadi snubbed her due to her doubtful origin. Dadi was conscious of her mother. She thought her mother might belong to the lower class. Her pride revealed through her way of asking to Mariam.

Mariam felt helpless, her face expression changed which showed that she was not able to defend herself. Her condition was very pathetic. This revealed, it is the impact of the general public that one is not pitiable at the season of birth, but rather one gets to be one through, the treatment of the general public can't be overlooked. Mariam has been molded by the society and resides in herself in a mute condition. Mariam never spoke since talking would mean noting questions which mean uncovering reality. So she stayed calm.

She stood up straight and said with icy regality, 'That whore!'(Shamsie, 2000, p. 104).

As grandmother heard the news of Mariam's elopement with the family cook of Masood. She stood up straight like a queen and called Mariam a prostitute. Her way of calling was cold, but monarchal. It showed Dadi's contempt for Mariam. As Dadi was conscious about the origin of Mariam, therefore, she said her that.

And..now I saw that she was, unmistakably hungry for news of her family. My God, I thought, its only pride that's kept her from writing; a letter, making a phone call, doing something, anything other, to get in touch within the family on 'the other side'. Pride, and the fear of being rebuffed (Shamsie, 2000, p. 108).

After the elopement of Mariam, Aliya slapped her grandmother when she abused Mariam. In the reaction, her grandmother went back to Paris. She did not contact her family due to anger. After forgiving Aliya, 'Dadi' came back to Pakistan. She wanted to know all-about what, happened in her absence? To see here her family, Aliya assumed, it was her ego, which stop her to write a letter, or make a call and to keep in touch with her the family. It shows snobbish attitude of the older generation of Pakistani society.

Advancement without bloodshed. 'Dadi polished her solitaire ring with the puloo of her sari. 'Unheard of at one time'(Shamsie, 2000, p. 111).

Dadi has a mature sense about politics. She knows revolution comes in a society with bloodshed and she further said Aliya, it was unheard of at one time.

And... if Mariam has a daughter, as beautiful and intelligent as Baji was when I knew her you'll never be able to forget that her father was a servant (Shamsie, 2000, p. 112).

Dadi was giving an instance to Aliya and said if Mariam had a daughter and she would be beautiful and intelligent like *Baji*⁵, it would not be ignored that her father was a servant. Dadi is trying to brainwash Aliya about Mariam Apaa. She needs Aliya should hate not only Mariam Apaa, but also her daughter to think who her father is and what is the status of her father in the society. Dadi wants Aliya should remember it with contempt. It reveals the fact that in Pakistani society, how aristocracy looks down upon the lower class. Even this class ignored the qualities of the lower class. As Dadi says, although Mariam's daughter is beautiful and intelligent, but the problem is that her father is a servant.

Mariam eloped with Masood and I was shocked to hear about it, but then dadi walked in and called her a whore so I slapped Dadi because whoever Mariam might have married she was still Mariam and I would defend her against all those who couldn't see beyond their own class prejudices (Shamsie, 2000, p. 112).

In spite of the fact that Aliya was stunned to hear the news of Mariam's elopement with the cook Masood however, when dadi called her a prostitute, it was horrendous for Aliya. She defended Mariam and even went to the extreme while slapping her Dadi. She thought Mariam had married and she was still pure like her name. Aliya was determined to defend Mariam against all those who couldn't see beyond their own class prejudices. It indicates in Pakistani society, new generation takes the action against the inequality of social status.

⁵Elder sister.

But I had felt something other than shock. When Aba⁶, anger. When, told me she'd eloped I felt humiliation. Also, anger. Worse, I felt disgust. She's having sex with a servant. Those words exactly flashed through my mind. Not Masood; just, a servant. How could I possibly have acknowledged that reaction as my own (Shamsie, 2000, p. 112 - 113).

Aliya remembers the day when Mariam eloped and she felt shame rather than shock. When her father told her that Mariam eloped with Masood. She felt bad. Now the words of Dadi were raging in her mind that Mariam was having sex with a servant, not Masood. It seemed Masood's identity as a servant who belonged to the lower class of Pakistani society. On thinking that, Aliya felt humiliation and terrible. At this time, she was aware how tough it was to face the fact with all its ugliness and now she thought the elopement of Mariam with a servant as it was really a scornful act for her family.

So much easier to say that in slapping Dadi, I proved, I did not think like her (Shamsie, 2000, p. 113).

After a long time, Aliya felt regret to think that her in slapping Dadi was easier to prove that she was broad minded, she had not prejudice about social status like her Dadi but with the passage of time, she thought, she was wrong. It shows the new generation of Pakistani society is emotional. The mental status of the new generation is changed with the passage of time.

Lexical features

Noun

The frequency of common nouns refers to the snobbery of elite class, but the same time, this tendency reflects the commonality of the theme discussed in this novel. e.g. Mother, expression, man, family, class, servant, letter, writing, advancement, reaction, bloodshed, ring, sari, etc.

⁶ Father.

Abstract nouns represent the mental status of the Dadi, Aliya and Mariam. e.g. shock, anger, mind, words, pity, time, news, prejudices, etc.

Adjective

Most of the adjectives are attributive and evaluative. These represent Dadi's pride on her high status and Aliya's disgust for Mariam Apa. e.g. straight, icy, hungry, unheard, acknowledge, worse, etc.

Verbs

Stative verbs are frequently used than the dynamic verbs. They refer to the mental condition of Aliya, e.g. flash, hear, knew, see, etc.

Adverb

Like nouns and verbs, the writer also uses adverbs extensively. This shows the intensity of the emotions of Aliya with Mariam Apa, e.g. now, beyond, never, etc.

Grammatical features

Sentence type and sentence complexity

Declarative sentences are in high number here and all stand for declaring snobbery attitude of elite class with lower class.

Of twenty three sentences of the chapter, nineteen are declarative as they are based on the reaction of Aba, Dadi and Aliya on the elopement of Mariam. Most of the sentences are long. Verb modifier provisions demonstrate the significance of the correlation. As the focal character is drawing an examination between the excellence of Mariam's girl and Baji, it is evident to utilize countless which eventually expand the length of sentences. One basic sentence is utilized which shows the despising of Dadi for Mariam.

Table 3. Lexical Data

Lexical Data	No. of data		Data rate
Noun	Common	44	192%
	Proper	08	
	Total	52	
Adjectives	Total	15	X
Verb	Dynamic	04	43%
	Stative	21	
	Total	25	
Adverb	Total	05	X

Table 4. Grammatical Data

Grammatical Data	No. of data		Data rate
Sentences	Declarative	15	500%
	Negative	03	
	Interrogative	02	
	Total	20	
Clauses	Independent	15	293.8%
	Dependent	19	
	Total	34	
Participle clauses	Total	0	X

Chapter No.23 of the novel

General Impression

He was here. He was actually here and there was no doubt in my mind now (Shamsie, 2000, p. 238).

Aliya expressed her feelings about Khaleel. She said, she felt Khaleel was everywhere, here and there, even in her mind. It indicates, her deep feelings and love for Khaleel.

But do we know anything about him? What's his family? (Shamsie, 2000, p. 238)

Aliya wanted to get married to Khaleel but Abba was worried about his family background, that is why, he said that he did not know about Khaleel and his family.

In Pakistani society, if we observe keenly the trend is also going this way. The marriage has become a separate entity

and the involvement of the family is getting extinct if not before marriage the phenomenon prevails after marriage.

'He's staying with his family in Liaquatabad.'

Aba's eyes rose sharply at this, and even Ami looked unhappy (Shamsie, 2000, p. 238).

Khaleel who is not a socially equal to Aliya, when Aliya's parents knew that Khaleel did not have a very well background. He lived in Liaquatabad. It made Aliya's parents unhappy. It shows, the origin is important for marriage in Pakistani society. Phenomenon of marriage only deals with an individual and his or her social standing hence contradicts the past tradition of the fiction in which marriage was the match of the whole family. There is not a particular mention of the family with which a woman has to tie the knot. The significant thing is the rank of their expected match and the social status of the possible male match has been considered a very significant issue.

Lexical features

Noun

Common nouns are higher than different types of things; it says a lot of the significance of customary items identified with the scenes examined here. All these articles connote the level of strain Aba and ammi are going through. These things include mind, family, eyes, doubt, etc.

Adjective

Attributive adjective attributes referential and evaluative qualities to nouns, e.g., sharply, unhappy, etc.

Verb

As expected dynamic verbs are dominating used to express physical movements of Aba, Ami and Khaleel e.g. staying, rose, looked, etc.

Adverb

Adverbs are used hardly in this chapter, many of them belong to the category of adverb of time and the adverb of reality. e. g. now, actually.

Grammatical features

Sentence type and sentence complexity

Declarative sentences are in incredible number here. Alongside it, couple of interrogative sentences are additionally utilized. Aba poses a few questions about Khaleel. Short sentences are used frequently; a significant tendency in the passages is that of the Main clauses preceding the subordinate clauses. The only factor that accounts for this tendency is the importance of the utterances more than the speaker.

Table 5. Lexical Data

Lexical Data	No. of data		Data rate
Noun	Common	06	1,42%
	Proper	01	
	Total	07	
Adjectives	Total	02	X
Verb	Dynamic	03	100%
	Stative	0	
	Total	03	
Adverb	Total	04	X

Table 6. Grammatical Data

Grammatical Data	No. of data		Data rate
Sentences	Declarative	02	180%
	Negative	01	
	Interrogative	02	
	Total	05	
Clauses	Independent	07	125%
	Dependent	01	
	Total	08	
Participle clauses	Total	0	X

CONCLUSION

This study has struggled to show, how stylistics can be applied in interpreting a novel using a stylistic analysis of the novel *Salt and Saffron* (2002) by Kamila Shamie. The study used the both methods of qualitative and quantitative of recommended by Leech and Short (2007) in analyzing prose style. And among the categories that are stated, the study has used two of them; Lexical Categories and grammatical features. It is obvious structure the given tables of lexical information that more than whatever other type of things, basic things are utilized broadly. The writer has used the proper noun mainly to refer to the major and minor characters; (Aliya or Khaleel, Mariam or Masood, Daddi and Tiamur) because the story mainly revolves around the six characters who are mentioned above due to their close relationship (Mariam with Masood and Aliya and Khaleel with Daddi and Tiamur). Proper nouns of country, Pakistan is also given. Though the story doesn't give evidence to collective noun, it indicates that there is very minimum used of it except in some instances where it uses the collective noun family. Adverb are slightly used as a part of the grammatical word categorization. The author has least used of adverbs, although there are many verbs that could make easy more usage of adverbs. When we see from the minimal employed adverbs, way of adverb slightly outweighs than the rest of adverbs, i.e. place, time and degree adverbs. The author has employed the component of verbs dominatingly to draw a portrait of a family of Pakistani society which is in action after the elopement of Mariam with Masood. Though, less frequent, interrogative phrases are also found every so often. They denote a condition of uncertainty and improbability in the family where everybody is looking at the other with some partiality certain issues. Therefore, the findings in the study showed a new understanding of the depiction of the text in Shamsie's *Salt and Saffron*. The conclusions of this study are donated a number of

new thoughts to the present literature from the view of you than stylistics.

REFERENCES

1. Carter, R. (1988). *What is Stylistics and why can we teach it in different ways (ed.)*.
2. Cantano, V. J. (1965). Stylistics. Retrieved from
3. <http://www.press.jbu.edu/books/hopkins-guid-to-literary-theory/stylistics.html>
4. Freeman, D. C. (1971). *Linguistics and literary Style*. New York: OUP.
5. Fish, S. E. (1981). *What is Stylistics and Why are they Saying such Terrible Things about it? In Essays in Modern Stylistics (ed.)*. London: Methuen.
6. Leech, G., & Short, M. (1981). *Style in Fiction: A linguistic introduction to English Fictional prose*, London: Longman.
7. Short, M. (1996). *Exploring the language of poems, plays and prose*. London: Longman.
8. Widdowson, H. G. (1975). *Stylistics and the Teaching of Literature*. London: Longman.