

DIALECTICS OF TENSION BETWEEN TRADITION AND MODERNITY IN NADEEM ASLAM'S *THE GOLDEN LEGEND* AND *MAPS FOR LOST LOVERS*: A POSTMODERN ANALYSIS

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ABSTRACT

To save and rescue Islamic philosophy and methodology from absolutists and traditionalists, secularists, modernists, and postmodernists is the serious and pressing matter in present day scenario. In the desert of postmodernism, vision of tradition, in Islamic context, is trivialized and confused with traditionalism. In Nadeem Aslam novels, anxiety is always predictable, and everything is proved right with reference to sacred and worldly absolutes. Tradition is being confused with traditionalism, shown as static and rigid phenomenon, which do not evolve. For Sardar, Islamic Fundamentalism is the product of triple alliance of traditionalism, modernity and postmodernism. Islamic traditions are compatible to Modernity in current scenario. But in Aslam's fiction both modernists and traditionalist Muslim characters work within a very limited and constrained scope. This study shows how Sardar's ideas regarding tradition and modernity work as an invitation to reason in the context of their lopsided representation, thought and action, as manifesto to embrace traditional pluralism.

KEY WORDS: Tradition and Modernity, Conflict, Nadeem Aslam, Diasporic fiction, postmodernism, fundamentalism, stereotypes

INTRODUCTION:

Conflict of tradition and modernity is the basis of all other social conflicts. Every civilization and country has its own tradition. With the advance of time period, as the period modernity overcomes, traditions also evolve according to the time and requirement. In this way, it shows that tradition is a healthy practice because it evolves. Just as every religion or social custom has its own traditions, likewise Modernity also has its traditions. Likewise, each tradition and its norms can only be well understood and implemented within its own boundaries. Outside it, it will lose all of its meaning. So, the conflict of tradition and modernity only arises if they are understood outside their context. This conflict seems abundant now in the fiction of diaspora Pakistani fiction, as they try to write about traditional practices of Pakistan without having firsthand knowledge of these traditions. Their understanding and knowledge of these traditions is based upon sporadic instances. Mostly, they highlight its negative impacts and practices, confusing it with traditionalism. What they present, is a generalized version of their biased perception. This generalized version makes tradition incompatible to modernity, and thus conflict arises between tradition and modernity in current postmodern scenario.

Another reason for such stereotypical representation may be the market realism. In modern scenario, to be a best-seller is to write according to the demands and impulses of the readership. As all of the diaspora writers live in abroad, they write according to the criteria of their community. They give a lopsided presentation of their native country's traditional practices, showing them as outdated, in order to prove the validity of modernity. These writers fulfil the best-selling demands, to be world famous writers. This demand became more intense after 9/11. Pakistan and its Islamic traditions are being labeled as fundamentalist and conservative.

This research studies the conflict between tradition and modernity and its impact on natives as well as diaspora in the context of Islam. Dialectics of tension between tradition and modernity have been explored through the exegesis of Nadeem Aslam's two selected fictional works, *Maps for Lost Lovers* (2004) and *the golden Legend* (2017). This research is also significant for those who have interest in interfaith dialogue as it reveals a clash between Islam and Christianity and its impact on minorities, either they are living in England as Muslim community or in Pakistan as Christian community. Such tensions of secularism and modernity can be resolved through negotiations from both sides, but Aslam's novels do not reconcile the tensions among the boundaries of each sphere, rather his characters subscribe to various aspects of tradition as outdated and modernity as immoral or a malaise.

This misconception of Aslam will be resolved and understood in this study, in the light of Zia-u- Din Sardar's *Islam, Postmodernism and Other Futures* (2003). Sardar makes a solid distinction between tradition and traditionalism and also argues that tradition and modernity are compatible.

LITERATURE REVIEW:

To provide a basis for the discussion on conflict between tradition and modernity, and the tension between tradition and traditionalism in Nadeem Aslam's novels, this study explores how the practices of tradition construct identity, if followed in its own parameters. Religion is but one element composing the intricate equation of identity. This study also explains the intricate relationship of both tradition and modernity on each other.

As a starting point, Lindsey Moore (2009) describes about Aslam that although he is not a native Asian or a British Asian, he affirms for himself to possess a hyphenated identity and define himself ethically as a Muslim, but also an infidel in many respects (p.5). But under the illusion of construction of British Muslim identities, he is actually distorting the image of Pakistan and its traditions by presenting them as extreme, rigid and static, creating a binary opposition of Tradition vs. Modernity.

Describing the nature of such conflict of tradition and modernity, which Aslam, presents in his fiction, Ben Highmore (2013) says that Aslam conveys the conflict of tradition and modernity, or the conflict of religious and secular through the representation of the beliefs of the characters themselves. Characters of both of his novels, *Maps for Lost Lovers* (2004) and *The Golden Legend* (2017) describe their different views regarding nature of conflict of tradition and modernity living both in Pakistan and England. These characters confuse tradition with traditionalism.

This is where another critic Gusfield (1967) explains that tradition is not a readymade phenomenon for people of a community to care for. Rather, it is gathered, constructed and configured to display requirements and ambitions in a provided historical setting. Commonly a tradition is referred as aspects of past actions in some legitimate principle. In this way tradition becomes an ideology and functions as a goal (p.358).

In the same vein, just as, tradition is meaningful and constructive only within a particular culture of a society. Outside it, it will be less meaningful and ambiguous. Contrary to this, Modernity, as is described by Eisenstadt (2010) in classical theory as the disintegration of preceding system, bankrupted institutional schemes and the evolution of new cultural, institutional and structural aspects and development, and the growing aptitude for social evolution (p.1).

Modernity in Aslam's fiction is taken as synonymous to secularism. As Manav Ratti (2013) puts it: Secularism can be characterized as distinct set of philosophies that develop, on the grounds of secularization, like the ideology that people should constrain their assumptions to what they can observe in the actual world, or to have a secular perspective; is to be modern, enlightened and progressive (p.31).

In perspective of secularization, Imtiaz Zafar (2013) denotes marginalization of religion in present modern Western societies. He is of the view that secularization was used as a project, or in other words, in the process of secularization, all religious practices, beliefs and norms loose meaning and validity among people (p.167).

On the contrary, those societies which are still tradition oriented, seem possessing familial piety, stability, interdependence, consistency and well-being of their community. Therefore, it seems a dynamic process, that changes and varies also with the passage of time. In the same way, all communities and societies develop from primitive, simple and basic traditional level to a modern, progressive one.

In this regard, Aslam's novel *Maps for Lost Lovers* (2004) mostly exaggerates the tension between orthodox Islamic traditions and extreme liberal secular values of Britain. This conflict is heightened to such extent that all personal and social spheres of the characters seem to be affected from this tension.

Similarly, Jutta Karen Weingarten (2012) states that the all incidents of the novel are affected by a central tension and conflict between tradition and modernity. It dominates so heavily over the characters' social, personal and political and cultural lives that they feel torn between being either a traditional conservative or a liberal modern. This tension leaves no space for characters to evolve or to adjust.

Much of the Pakistani writers, exclusively second-generation writers both native and diaspora, are involved with themes of Islam, migrancy and native tradition and modernity conflict in their works. Nadeem Aslam's novels also deal with such tension of tradition vs. Modernity, but in spite of creating a space for such a conflict to be resolved, he presents extreme versions of tradition in the form of traditionalism, and absolute modernity on the other hand, which is morbidly corrupt. As Saira Sardar (2014) comments that Aslam aims at presenting the disfigured portrait of Pakistani culture, traditions and customs, in the guise of genuine Pakistani cultural representation (p.8298).

She is of the view that Nadeem Aslam is foregrounding the exaggerated negativity of Pakistani culture and putting all the positivity into background by advocating a fundamentalist version of Islam (p.8301). Tradition is a healthy practice, but traditionalism becomes fundamentalism.

Other novels of Nadeem Aslam also reflect the same theme of the conflict between tradition and traditionalism. For example, his novel *The Wasted Vigil* (2008) reflects rigid fundamentalism of Afghani society in conflict with a liberal Afghani lady doctor. According to Nesrin Koc (2014) Aslam seem to be more focused upon the concerns of gender, hyphenated identities, diaspora experience and religious fundamentalism. His fiction seem to portray religion as a guarding principle for its followers.

As Cristy Lee Duce(2006) says that introducing the theme of literary self-reflex ion, Aslam's plot revolves around a house which belongs to English-born Marcus, who moved to Afghanistan and declared permanent residency there after marrying Qatrina, a liberal Afghani doctor who was executed before the commencement of the novel for her refusal to adhere to the extremist version of Islam enforced by the Taliban. Aslam's *The Wasted Vigil* (2008) depicts a microcosm of global relations, demonstrating the offences and misunderstandings, due to hardline traditionalism of Afghani Taliban, both historical and contemporaneous, which result in resistance and conflict, as well as possible models for healing past wounds and present quarrels.

Commenting on, in this regard, on the depiction of such conflicts and transformations in Pakistani novels, Sijal Sarfraz (2013) comments that Aslam creates stereotypes of Muslims as backward, narrow minded fundamentalists. Aslam's depiction of Muslim clerics also falls under the category of being conservative and fundamentalists. In current scenario, especially

after 9/11, Islam and Pakistan have been related with conservative, fundamentalist and bearded figures. These fundamentalists and extremists develop a negative discourse on Islam and Pakistani tradition.

Talking about stereotypical representation of Pakistani traditions and modernity by diaspora writers, Masood Ashraf Raja (2018) puts in that there is no doubt that Pakistani English novel has come to age. He quotes a renowned Pakistani novelist, Kamila Shamsie, to show how Pakistani diaspora writers choose history and historical themes, as Nadeem Aslam does, to make their novels up to the level of international fame. Raja is of the view that the act of artistic representation of such writers are caught within the politics of nation and national representation.

This is where Saira Sardar (2014) argues that Aslam generalizes Muslim community as fundamentalist and extreme traditionalist in his literary works. He depicts all the characters as types not individuals. They are portrayed as the representatives of whole Pakistani Public, which is quite illogical and irrational. He has attributed stereotypical characteristics like primitives, superstitious, unintellectual and Terrorists to all the Pakistani people. So, to Saira Sardar (2014) it seems that there is false-behalfism in Aslam's fiction (p.83o4).

According to Waterman (2010) while in Samuel Hammington's sense, *Maps for Lost Lovers*, is a fictional work with the main theme of clash of civilization. Under this theme comes the analysis of conflict of tradition and modernity, against the backdrop of rapid social change within diaspora (p.18). Such clash of civilization leads also to clash or conflict of traditional values of two different countries.

Explaining about the nature of the conflict between traditional and Islamic values, David Waterman (2015) puts in that the implicit opposition and conflict between traditional Islamic practices and contemporary western ways cannot always necessarily explain the varied relations between western and Pakistani Islamic cultural practices (p.111).

RESEARCH METHODOLOGY:

In discussing the critical implication of the conflict of tradition and modernity, this study throws light on Shari'ah, which is part and parcel of Pakistani Islamic tradition, as a problem-solving methodology to resolve the conflict between tradition and modernity. It looks at the possibility of viewing religion or tradition as a problem-solving methodology that could resolve the conflict between religion and secular absolutes by way of synthesis. Apparently in theory, Shriah encompasses almost all of the aspects of a human life. It covers its social, political, personal and intellectual aspects mainly.

Focusing on the two novels of Aslam, *Maps For Lost Lovers* (2004) and *The Golden legend* (2017), this paper analyses the nature of conflict found in the novels of Nadeem Aslam, based on the theoretical touchstones proposed by Ziauddin Sardar, focusing on his work *Islam, Postmodernism and Other Futures* (2003). Sardar has renovated and directed the renaissance in Pakistani Islamic arena and intellectual Islamic thought. He has also borne the major task of recovering Islamic modes and epistemology from absolutists and traditionalists, secularists, modernists, postmodernists and crafty political expedients.

This paper further argues about the nature of such conflict of tradition and modernity in a Diaspora writers' fiction in the light of Sardar's Postmodern views. For this purpose, Sardar explains the features of postmodernism, which is centerless and full of plurality and these features are correlated with Aslam's fiction.

Postmodernism centers on the discussion of Otherness. Tradition is modernity's otherness. By way of explanation, tradition and modernity have been built as a dichotomous conflict or relationship, which is directly related to the development of modern times and cultural progression in contemporary times. Tradition is treated and comprehended as Modernity's opposition or otherness. It creates binary opposition between tradition and modernity.

The binary opposition of tradition and modernity, have been constructed as bipolar relationship. It has been constructed as a dichotomous conflict. It is precisely related to the historical narrative, which explains that all societies and cultures were first established on tradition, manifesting thus uniform continuity of culture and its maintenance. Whereas modernity follows the tradition and signifies the change of culture and total rejection and end of tradition. Here tradition is a symbol for permanence and perseverance, while modern is a metaphor for innovation and change.

The cultural form of modernity which it acquired from modern inventions and modern lifestyle had always been oppressive and imposing. It sets itself as a norm of the time, making western civilization supreme and apposite. All other non-western cultures were regarded as Other or inferior. These all other cultures were being measured against the parameters of modern west. It constructed its own history, which progressed always towards western capitalism. But, where Modernity oppressed the non-western voices, postmodernism gives them voice. Actually, postmodernism rejects meta-narrative. It gives value to mini-narrative. That's why it gives opportunity and voice to small narratives. It represents the Other, which was silenced in modernity. Postmodernism gives equal opportunity to all diversities to be heard.

Following this theoretical framework of Sardar, it becomes clear that Postmodernism is the desert, as shown by Aslam in *Maps for Lost Lovers* (2004) by the title of *Dasht-e-Tanhai*, where all of the community members are trying for a new life, as the resting traces of tradition, which were being preserved by modernity, collapse into nothingness. Sardar, in this regard points out that, this shaping of our future mode of living in cultural and social spheres of life, will ultimately proceed to a major dispute and conflict between ideals of modernity and post modernity. As Aslam has shown the extremes of the conflict of tradition and modernity in postmodern scenario by representing modernity as preserver of traditional values in modern times and, on the contrary, representing post modernity with the denial of all traditional values and celebration over their loss.

Sardar is of the view that postmodernism is mostly dominated with conflicts that result from extreme violent swings: from modernism to postmodernism, from a totally closed society to a completely liberal and exposed one, from liberal anarchy to rigid fundamentalism. These swings represent our attempts to define ourselves, to heal our selfhoods after the devastation of modernity.

Modernity questioned tradition, and since the postmodern has mainly stood for the critique of the modern, the question of what is postmodern depends on what is counted as modern. Postmodernism can also be defined as counter tradition. But such conflicts are also productive, as both improve each other.

Conflict of tradition and modernity arises when either of the two is offended, and practiced beyond its parameters or boundaries. In this regard, David Waterman asserts that the implied antagonism between traditional Islamic values and contemporary Western culture cannot always explain the multifaceted relations between British and Pakistani ways of life. According to Waterman, cultural assimilation, in any traditional community, is a double-edged sword, because it offers protection and a sense of belonging.

This paper, through the framework of Sardar, serves as a deeper understanding of the causes that arise the conflict of tradition and modernity in postmodern world. Following the critical observations of Sardar, this paper works as a reasoned struggle and rethinking to the worldview of Islam. Conflicts are always resolved by finding a midway between two extremes, rather than bending towards any one of those extremes. Similarly in reconciling the conflict of tradition and Modernity, rather than harmonizing Islamic thought with Western

norms and values, Sardar reverses the normal perspective and scrutinizes all modern scientific culture through the discriminatory eye of the Muslim.

Commenting on the nature of the conflict of Islam and Christianity, Sardar gives the significance of Islam. He says that Islam provides direction, the way ahead. It is a worldview, a vision of a just and equitable society and civilization, a holistic culture, an invitation to thought for discovering the way out of the current crisis of modernity and postmodernism.

In the same vein, discussing about the absolutes, being presented in the writings of contemporary so called Pakistani fiction writers, Sardar holds that Rushdie and other writers like him, are products of postmodernism where the distinction between image and reality, the authentic and the aberration, life and death have evaporated-all is desperate, panic is the norm, and everything can be justified by reference to secular and religious absolutes. In this regard, Sardar is of the view that freedom of expression has meaning only in a civilizational context: western civilization has relegated all freedoms to itself; for others freedom of expression is only a chimera. Hence, Sardar suggests that each civilization must draw a line in the sand clearly marking the point beyond which the battle for survival loses all meaning. He believes that basis of Islam should not be deconstructed.

TEXTUAL ANALYSIS:

The exegesis or the textual analysis of two works of Nadeem Aslam, *The Golden Legend* (2017) and *Maps for Lost Lovers* (2004) is scrutinized in the light of theoretical framework provided by Zia-ud-Din Sardar's *Islam, Postmodernism and Other Futures* (2003). It analyses how the conflict of tradition and modernity takes place in a postmodern society and how can it be reconciled through finding a midway. This conflict is followed by certain other conflicts such as racism, blasphemy, marginalization and superstition. Aslam's fiction shows that being a traditional is a malaise in modern era. Aslam tells a story of a Pakistani Muslim family as well as of a migrant community living in a closely-knit Diaspora. Like the writers of exile, Aslam's narrative also oscillates between two poles: home and exile. He explores inner lives of migrant Pakistani Muslims and cultural clash faced by them. But he misses the real spirit of Islamic tradition, and presents a stereotypical, fundamentalist version of Islam.

Islam and tradition are synonymously the main principal themes with which Aslam's novels deal. He presents modernity and tradition as extremely retrogressive and reactionary. There is nothing productive in tradition, which he depicts in his fictional world. For Aslam, there is no remedy in tradition. For him, modernity has all solution and remedy for present day problems. Instead of bridging the gap between tradition and modernity, Aslam's fictional world further polarizes the debate and fail to create a productive tension between tradition and modernity.

The lovers of the title *Maps for Lost Lovers* (2004) appear to be Chanda and Jugnu, whom some people prefer to imagine as being in hiding rather than being dead. Their love is both passionate and illicit, and it leads to their destruction. The novel starts with the murder incident of Jugnu and Chanda. We see the murder's antecedents and its ramifying consequences principally through the eyes of two characters: Shamas, the dead man's brother, and his wife, Kaukab. Both husband wife represents extremes of tradition and modernity.

In the same vein, in this novel, Aslam transplants the themes of religious extremism, sexual repression and longings of an immigrant community into the ethnic and religious battlefield of modernity. The novel is set in a town named Dasht-e-Tanhaii or Desert of Loneliness, full of Pakistani migrants in Britain. It is populated by Muslims, Hindus and Sikhs, living in weird situation in a country full of white racists. Aslam has populated this place with a striking cast: But the most exceptional of the characters is Shamas's wife,

Kaukub. A woman brought up to believe in a stern, intolerant version of Islam. In Aslam's hands she is transformed into a woman entirely a strict hard-liner traditionalist, entirely traumatic.

His other novel *The Golden Legend* (2017) set in contemporary Pakistan, tells the story of a Muslim widow and her Christian neighbors whose community is devastated by violent religious intolerance. Helen, a Christian neighbor, is the target of Islamic extremists who see her journalism as heretical and believe that Christians should be driven from Pakistan. The novel encapsulates the story of Pakistan's past and present a story of corruption and resilience.

Describing the impulses behind this book he argues that once he was in Pakistan and met a young man who had come from Kashmir to train as a guerrilla fighter, because his sister was beaten so severely by an Indian soldier that her baby was born with a broken arm. But he was shocked at how callous his fellow fighters were. So, he walked away but he was drifting in Pakistan. He was the seed for Imran in the novel *The Golden Legend* (2017). But critically, this impulse also shows that Aslam presumes on the basis of sporadic instances. All of his books are examples of extreme religious intolerance and traditionalism on behalf of Pakistan.

The tradition which Aslam has shown of Pakistani Muslim society is much out of date, superstitious, and rigid. It has no flexibility of a healthy tradition, which is essential. For example, in one instance, in *Maps for Lost Lovers*, outside the mosque a plastic bag containing head of an animal is hung. Because according to the cleric, it was the seat of the 360 djinn who have evil influence (Maps, 2004, p.15). Many a times in the novel, we can see evidences of the damaging effects caused by superstitious thinking of the people.

Here, Sardar is of the view that, traditions change within their own parameters because if they were to vacate their position a meaningless vacuum would be created. Traditions thus seek meaningful change within an integrated, enveloped and continuing sense of identity. Change within tradition is thus an evaluated process, a sifting of good, better, best as well as under no circumstances, an adaptation that operates according to the values the veneration of tradition has maintained intact (Sardar, 2003, p.19).

Sardar presents tradition as a healthy practice by calling it a dynamic process. But the kind of tradition which Aslam presents is a freeze one. Such traditionalism is full of absurd practices such as honor killing, racism and prejudices against women and minorities, such as Christians. For example,

Nargis became still as she listened, the newscaster telling her that a young woman had died at the hands of her brothers during the night, an hour or so after a minaret revealed her trysts with a lover (*Golden Legend*, 2017, p.9). Such are the practices which have been shown as part of Pakistani Islamic tradition. In this way he represents disfigured portrait of Pakistani culture and tradition. He gives a marginalized and peripheral picture of Pakistani culture.

Shariah is an essential element of Pakistani Islamic culture and tradition. But Aslam has given several instances in his fiction where Shariah is misrepresented, misunderstood and abused. He gives instances of the misuse of Shariah laws by Muslims who implement death sentence without investigating the case. For instance, as he says that just last week a Christian couple was thrown into the furnace of a brick kiln by a mob, for blasphemy (*The Golden Legend*, 2017, p.116).

In Aslam's texts, Pakistani tradition is being confused with traditionalism, and thus depicted as violent and extreme. Sukheer (2017) explains that, in present scenario, violence is very common that too in the name of God. The religious fundamentalism leads to destruction, pain and suffering. Nadeem Aslam's novel *The Golden Legend* (2017) also seem to replete with incidents of violence. In an incident in the novel, the unruly mob set all the

Christian houses to fire in Badami Bagh area only at the announcement of Lily, a Christian man, having an affair with Aysha, a Muslim lady. The Muslim houses were already marked to differentiate them from Christians. They wanted to drive Christians out of Badami Bagh, kill as many of them as possible in the dead-end street (p 142). This kind of traditionalism which Aslam depicts in his texts, is extreme form of traditionalism. It is not compatible to modernity, but to violence.

Discussing about Modernity in Aslam's novels, he has isolated Modernity from traditional values. For him traditions and modernity are poles apart, not compatible for each other. As in *Maps for Lost Lovers* (2004), Chirag paints a picture, which gets world acclaimed reputation. He paints himself without any clothes standing in a grove, naked. He explains this action to his traditional Muslim mother by saying that What I am trying to say is that it was the first act of violence done to me in the name of a religious or social system (Maps, 2004, p.320). He questions the religious and traditional authorities. To which his mother replies: Why must you mock my sentiments and our religion like this? (p.320). Chirag has painted himself as a metaphor for religious and traditional violence committed upon any innocent child.

Aslam seem to depict stereotypical representation of Muslim characters and their tradition, which is far away from modern times. As in other instances, the teachings of clerics are also shown as fundamentalist and stereotypical, which more creates the gap between tradition and modernity. Such as, Aslam states, The cleric at the mosque had advised the boys to stay away from the faeces-filled sacks that were earthly women and wait for the houris of Paradise (Maps, 2004, p.126).

The cultural and political program of modernity entailed a shift in the conception of human agency, of autonomy, and of the place of the individual in the flow of time. First of all, the premises and legitimation of the social, ontological and political order were no longer taken for granted (Elsenstadt, 2010, p.3). For example, salutation is a basic part of any tradition. But in *Maps for Lost Lovers* (2004) the migrant characters make fun of the way salutations are spoken in their native country. Being settled in a foreign country, they ridicule Pakistani tradition as Jugnu says, Let's prove to our guest that Pakistanis are the most talkative people on Earth. My goodness, we use seven syllables just to say hello: Assalamualaikum (p.37).

According to Bengtsson (2008) the major setback of modernity is the process of Othering, may it be a race of people, or a set of believers of a certain tradition. The process of forming one's identity through the alienation and exclusion of another unit is represented in the postmodern concepts of otherness and othering. Aslam's novels are replete with such instances, as, in *The Golden Legend* (2017), racial ethnicity is shown at work in Pakistani society as a form of Othering the minorities. When Helen meets a child in the street and offers him a drink, he simply refuses by saying that, I am a Muslim, I can't accept a drink from your hand (p.24).

This process of Othering is also shown at macro level, in the form of clash of two countries. One is a superpower, America. And the other is a third world country, Pakistan. As Aslam describes in this regard that Perhaps the American government would reward Pakistan's military and government for the freedom of the killer (*The Golden Legend*, 2017, p.31). In the same vein, Aslam describes in *Maps for Lost Lovers* (2004), Pakistan is a poor country, a harsh and disastrously unjust land, its history a book full of sad stories, and life is a trial if not a punishment for most of the people born there (p.9).

Finally, Aslam has shown Pakistani traditional woman as an extreme form of oppression and injustice in his fiction. Aslam presents such stereotypical thinking from women's point of view, as well as to heighten the tension of modernity and conservatism. For example, he says

through the narrative of Koukab that, Koukab extended what she knew of Pakistani women-who were drenched in patience, and were grateful that they had found a man no matter what his behavior- to cover all women (p.128). Such generalization and false-belfism is too much stereotypical on part of Pakistani traditional women.

In this regard Saira Sardar (2014) says that the writings of Aslam like his novel *Maps for Lost Lovers* as well are called Literature of mourning and selling of sufferings by Aijaz Ahmed (p.8300). She clearly declares that Nadeem Aslam is foregrounding the exaggerated negativity of Pakistani culture and putting all the positivity into background. His writings are an exploration of his own life and the workings of his own consciousness (p.8301).

Here Zia-u-Din Sardar (2003) says that this retrogression of Muslim society has resulted directly from the failure to transform the theoretical civilizational framework of Islam into an operational form. Sardar maintains that Islam has to be understood in the light of new conditions of life; failure to adjust to this change results in progressive decline.

CONCLUSION:

The objective of this research paper primarily has been to examine the ways in which conflict arises between tradition and modernity in postmodern scenario. Aslam heightens this conflict more by portraying extremity on both sides. He presents Pakistani culture and tradition as out dated and an extreme form of religious intolerance on part of Muslims. He substitutes tradition for Islam in his novels and modernity for secularism. Instead of providing a midway to the conflict, he airs it to sparks. To explore the reasons behind such conflict a close study of the author suggests that the novels depict conflict in its various manifestations. Conflict in terms of old traditions vs. new advanced modernity is a theme that is common in many of the Pakistani novelists.

The present study has portrayed conflict as one of the constants in the diverse and evolving scenario of Pakistani traditions. As Sijal Sarfraz (2013) puts it that *Maps for Lost Lovers* presents a reductive view of Islam and reinforces its stereotypical image of fundamentalism. It also indicates that Aslam's perception of Islam has reminiscences of orientalist (p.502).

Analysis shows that Aslam presents Islam as an icon of fundamentalism and tradition as traditionalism. With such extreme portrayal of Islam and its traditions he offers his characters the only choice to abandon it, without creating a space for modernity to coexist with Islam.

Tradition and modernity, as argued by contributors to this special issue, need not be looked upon as two polar opposites. Islam and modernity do not clash. Muslims are cultivating sciences, working in factories and developing advanced weapons. Tradition has accommodated many modern elements and modernity has absorbed some of the principles dear to Muslims. Tradition is in the process of transformation and modernity is not averse to accommodating tradition. Evidently, there is modernity in tradition and vice versa; they interact and affect each other.

Aslam mostly deals in his novels with issues of fundamentalism in Afghanistan and Pakistan. Like Aslam many other Anglophone Pakistani writers concerns themselves with critical fundamental, religious and cultural issues of the countries such as Pakistan, Afghanistan and Iraq, focusing primarily on their perceived cultural peculiarities, frequently equating them with extremism, violence and female oppression, and thereby reinforcing the dominant non-fictional rhetoric of the international media.

To sum up, in current postmodern scenario, it has become the matter of urgency to rescue Islamic epistemology from traditionalists, modernists and postmodernists. In recent scenario, most of the Pakistani diaspora writers confuse tradition with traditionalism. They do so under the pressure of market realism. They are in actual, satisfying the taste of Western readership in order to be world famous best seller. These diaspora writers seem to present extreme

version of traditionalism, which is narrow, hardline, rigid and non-flexible. There seems no productivity in this extreme of traditionalism.

In current postmodern scenario, many scholars and researchers argue that Islam is incompatible with modernity, and hence many in the West insist on theory of clash of civilizations. Tradition and modernity, need not be looked upon as two polar opposites or as poles apart, as argued by contributors to this dichotomous issue. Islam and modernity do not clash. Evidently, there is modernity in tradition and vice versa; they interact and affect each other.

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