

**STRATEGIES OF APPROPRIATION OF  
LANGUAGE IN KHALED HOSSEINI'S NOVEL  
*A THOUSAND SPLENDID SUNS:*  
A POSTCOLONIAL STUDY**

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Submitted in partial fulfillment of the requirements for the  
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International Islamic University,  
Islamabad.

Supervisor:  
Dr. Safer Awan

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**IN THE NAME OF ALLAH, THE MOST BENEFICIENT  
AND THE MOST MERCIFUL**

*Dedicated to the  
Fortitude and forbearance  
Of the people of Afghanistan  
In the face of a continuing  
Tragedy that Afghanistan is.*

## ABSTRACT

This study explores the strategies of appropriation in Khaled Hosseini's novel *A Thousand Splendid Suns*. Most of the postcolonial writers appropriate English language using different strategies. The study brings out different strategies of appropriation of English language and analyses them to find out the reasons behind the use of appropriation and to examine the effectiveness of the appropriation strategies in the overall postcolonial agenda. The method used in this study is qualitative, and it consists of an in-depth analysis of the strategies of appropriation in the novel. The data was collected through the close reading of the text under study. It was analyzed through the postcolonial perspective focusing the nine strategies of appropriation proposed by Kachru and Ashcroft et al. It was found that out of the nine strategies of appropriation, Hosseini exploits seven in this novel, including glossing, untranslated words, syntactic fusion, code-switching, lexical innovation, translation equivalence, and contextual redefinition. However, there are no considerable examples of inter-language and rhetorical and functional styles. Two new strategies – indigenous discourse markers and indigenous metonymy, have been discovered by the researcher during the course of the study. The study demonstrates *A Thousand Splendid Suns* as a significant attempt at giving a voice to the unrepresented; providing representation to the suppressed culture and language; stopping annihilation of local languages through the implantation of the language of the center (English) and highlighting the difference between Afghani languages and culture from the others. The study would be helpful in the better understanding of postcolonial texts in general and the text under study in particular.

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## CHAPTER 1

### INTRODUCTION

Colonialism, whether political and geographical or cultural, has historically left its indelible imprints on the cultural makeup of the world. With every passing day, this phenomenon is getting less physical and more cultural, social, political, economic and ideological. With the rise of modernity and the technological advancement, the physical occupation of territories and direct subjugation of the masses are subtly replaced by the economic and cultural hegemony and political manipulation. In this whole backdrop, language and literature have got primary significance as they carry the ideological, historical and cultural burden. The role of literature and language has always been potent. With the rise of Western colonialism, the era of Postcolonialism also started, giving rise to a number of socio-political concerns and theoretical issues in the realm of culture and ideology. These issues range from race, culture and religion to language etc and language in particular has acquired a central concern in the postcolonial studies.<sup>1</sup>

In the past, England itself had been a Roman colony and Latin remained an important language in Britain. Even after Roman withdrawal, it continued to be an important language and contributed in the hybridization of English language. Talib (2002) finds it “ironic to note that English suffered earlier in its history as a result of the post-imperial importance of Latin” (p. 2). English, dubbed as the *lingua franca* of

contemporary world, is now playing the same role, threatening so many indigenous languages of the societies where it has been planted. English language suffered at the hands of Latin and it had to struggle for its independence. However, since colonization, a long process of implanting it in the world started, resulting into such processes as linguistic imperialism

Language is an important issue in postcolonial studies. During colonization, colonizers planted their language in the colonies, swallowing the indigenous languages and subsequently their cultures. The colonizers systematically imposed their language devaluing the native languages. McLeod (2000) accentuates the need to consider the teaching of English literature in the colonies as one of the strategies to promote the hegemony of their culture (p. 140). English, in fact, serves an ideological purpose. The (colonized) natives are convinced that the colonizers are favouring the colonized by enlightening and civilizing them, and they do so on the expense of the native culture (Talib, 2002, Fanon, 2004 & Kronast, 2010). For this purpose, they taught English language with its rules of grammar and syntax, for example. Received Standard English, which asserts British/ American English as the universal norm and promotes the colonizer's culture, had been promoted in the colonized world and considered the touchstone for all the efforts to produce literature by the colonized.

In response to this imposition, some postcolonial writers like Ngugi (1986) opposed the use of colonial languages considering them a 'cultural bomb' (p. 3). He took a radical stance and considered English as a 'means of spiritual subjugation' and imperial domination (p. 9). Others use strategies to appropriate the language to their indigenous themes enhancing the inter-nation communication. Most of the

postcolonial writers revolt against the imperialism of colonial language. However, in order to write back they use the language of the colonizer but with appropriation. Achebe (1975), for instance, altered the language considering it “able to carry the weight of [his] African experience” (p. 103).

The colonizing culture dominates and threatens to swallow the indigenous cultures of the colonized nations. Language is an instrument to maintain the process of imperial domination over the colonized. And it is again language that serves as resistance against domination. In the postcolonial era, the colonized countries take the possession of English language by setting new standards to write back. They reacted against the experience of colonization and language hegemony (Bermudo, 2001). In order to address the inadequacy of one pure, absolute standard to present or judge the colonized peoples’ indigenous cultures, the colonized started abrogating and appropriating the colonizing culture’s language.

Abrogation is, in fact, the Postcolonial writers’ rejection of the notion of correct and Standard English. Postcolonial writers, however, use that dominant language with appropriation to present the realities to a wide audience leaving the Standard English no more a ‘correct’, Standard English (Ashcroft, et al 2000, p. 3). They replace English with ‘englishes’.

Postcolonial Studies is now acknowledged as a well-established field of study. It has opened new horizons with a different world view of reading between the lines. The resistance, a major theme of the postcolonial movement, is reflected in the works of postcolonial writers. One way of resistance is the appropriation of the colonizer’s language by the colonized to either write back or depict the true condition

of their country to the once dominant forces and to the world. Work has been done on different authors' language appropriation from different parts of the world especially Africa.

Khaled Hosseini, however, is from Afghanistan, a country which has got the central stage in the present scenario of terrorism and war against terror across the globe especially after 9/11. For some, Afghanistan is considered the epicenter of terrorism from where the flames of terror may set the whole world at fire. Afghanistan occupies a position of immense geographic importance on the globe. Furthermore, it has been suffering from invasions by imperial powers as well as internal tribal conflicts and internecine wars. The literature of Afghanistan could not remain unaffected by the historical, socio-political and cultural milieu of Afghanistan which has left deep influence on the people of Afghanistan but they modified it in accordance with their own outlook and frame of mind.

Afghanistan's literary history, like its physical history, reflects centuries of influence by neighboring countries and scholars and writers of invading countries, yet the product in its final form is altered, and is made unique by the counter influence of the people who absorbed and learned it and then changed it to fit their chosen style of expression. (Emadi, 2005, p. 81).

Hosseini, in his latest novel gives an inside view and depicts the situation before and during Taliban rule. Afghanistan has always been a country where war and unrest kept displacing peace. Colonizers, whether they were the Russian communists or the American neo-colonists, had always tried to extend their empires across the country. Hosseini is a keen observer of the past and present socio-political environment of the country of his origin and this is obvious in his works.

Born in Kabul, Afghanistan, in 1965, Khaled Hosseini got education from California and spent most of his life in political asylum in the United States as the

communist took over and the invasion of the Soviet army refrained the family to come back to their country. Though physically he is there, this has not made him migrate mentally as is obvious from the setting of both of his novels. Most of the story of *A Thousand Splendid Suns* is set in or around Kabul or on some occasions Afghanistan.

*A Thousand Splendid Suns*, dealing with the plight of women in Afghanistan, opens with an emphasis on Mariam's hearing the word *harami* (illegitimate child) for the first time when she was five, and the harsh relationship between the mother and the daughter. After her mother's suicide, Mariam, the illegitimate daughter of a wealthy man, is married off to a much older shoemaker named Rasheed, a brute who treats her with contempt, subjecting her to scorn, ridicule, and insult. Living in fear, she receives Laila, an already calamity stricken girl as Rasheed's second wife and the story quickly moves towards destruction.

Hosseini chose English as a medium of expression for himself. However, he does not follow any set standards. In order to appropriate English to the literary idiom of his country, he uses postcolonial discourse – appropriation being a major element of it.

There are different strategies of appropriation that replace English with 'englishes'. Most of the times, in cross-cultural texts, it is parenthetical translation of individual words that indicates the cultural distance. Such glosses indicate an implicit gap between the word and the referent. This gap turned the glossed word into a cultural sign. Sometimes such words are left unglossed with a context to give their meaning. Another strategy of conveying the sense of cultural distinctiveness is

leaving the words untranslated. In postcolonial texts, this political act of leaving the words untranslated indicates that the text is written in an 'other' language. Some postcolonial writers fused the linguistic structures of two languages generating an 'inter-culture'- a term coined by Nemser and Selinker (as cited in Ashcroft et al, 2002, p. 66). Further, a blend of local language syntax with the lexical forms of English is also frequent in postcolonial writings. Code-switching is the most common strategy of appropriating the language (Ashcroft, et al 2002). Further, Kachru sorted out some other strategies of appropriation – lexical innovations, translation equivalence, contextual redefinition and rhetorical and functional styles. (All the strategies of appropriation will be discussed in detail in chapter 3)

Among many of the questions that arise in our minds, one is that why a writer educated in the West needs to use words and expressions from his mother tongue or those frequently spoken in his part of the world. Is appropriation indispensable for some linguistic reasons or does it serve any purpose? Why and to what extent did the writer use the strategies of appropriation? In this study, I have tried to find out that to what extent this practice is carried out and how it serves the purpose of meeting this goal of the post colonial agenda. Hopefully the readers of this study will find satisfactory answers to these questions by going through the following chapters.

## **1.1 Plan of Research**

**1.1.1 Objectives:** The present study aims at meeting the objectives of exploring the strategies of appropriation in Khaled Hosseini's novel, *A Thousand Splendid Suns*; bringing out different categories of the strategies of appropriation;



finding out the reasons behind the use of appropriation; and examining the effectiveness of the appropriation strategies in the overall Postcolonial agenda.

### **1.1.2 Research questions:**

The present study is an attempt to answer the following research questions:

- What purpose does the strategies of language appropriation serve for postcolonial writers?
- What strategies of appropriation does Khaled Hosseini use in his novel *A Thousand Splendid Suns*?
- What are the major purposes of the use of language appropriation by Hosseini?
- How far is the author of *A Thousand Splendid Suns* successful in effectively meeting the objectives and adding to the overall postcolonial agenda?

**1.1.3 Theoretical framework/ research methodology:** In this study, I have done a close reading of the text *A Thousand Splendid Suns* and collected examples of appropriation to use as the required data. For meeting the objectives of the study, I analyzed the data by applying postcolonial literary theory on *A Thousand Splendid Suns* for the issues of appropriation. Secondly, after searching the examples from the text and their coding, the reasons and purpose of appropriation were inquired. Furthermore, efforts were made to find out how the strategies of appropriation serve to meet the postcolonial agenda.

I have focused on the following lines to carry out my research:

- (1) Reading and rereading *A Thousand Splendid Suns* to take out words, phrases, sentences and sentence structures which are not English and used to appropriate English Language.

(2) Giving a description of the concept of abrogation and appropriation, discussing in detail the strategies of appropriation used by the writers.

(3) Placing the strategies of appropriation of language employed by Khaled Hosseini in the novel into the categories defined by Ashcroft, Griffiths and Tiffin in *The Empire Writes Back* and Kachru in 'Non Native Literature in English' for detailed analysis.

(4) Analysing the strategies to draw final conclusion.

## **1.2 Chapter Division**

### **1.2.1 Chapter: 1. Introduction**

The first chapter of this paper presents the background of this study, the theoretical framework and different approaches to the study of language in postcolonial context. It also presents the objective and significance of the study.

### **1.2.2 Chapter: 2. Literature Review**

This chapter consists of a critical review of the literature ranging from colonialism, Postcolonialism, abrogation and appropriation of language, etc.

### **1.2.3 Chapter: 3 Strategies of Appropriation**

This chapter discusses in detail the concept of abrogation, appropriation and the strategies of appropriation.

### **1.2.4 Chapter: 4. Strategies of appropriation in Hosseini's *A Thousand Splendid Suns***

This chapter presents the analysis and discussion on Hosseini's novel to see the strategies of appropriation he employs and the purpose they fulfill. Analysis would be made by reading the text closely and analyzing the author's use of language.

### **1.2.5 Chapter: 5. Conclusion**

This chapter includes the results of the study, determining how the author has used language appropriation strategies and to what purpose. It also includes recommendations and limitations of the work if any.

### **1.3 Significance of the Study**

People read Khaled Hosseini as an author who dealt with the plight of women, brutality of men and Taliban's rigid rule in Afghanistan. However, there is no close study of the novel keeping in view the issue of language. Notwithstanding its significant stance, the novel has not become the focus of the literary critics; only a few critics have given a detailed reading to the work at hand and the issue of language could not grab their attention. The research under discussion is significant to find out how the approach towards the language use has changed and how this rejection of the Standard English and appropriation of language serve the postcolonial purpose.

The civilizing mission has once again started in Afghanistan and with so many other 'developments', English language teaching is being given special attention. The implied intention in teaching English is the construction of an understanding that the local languages are inferior and fail to interact with the English speaking world which is considered to be the real world and the local languages need to be replaced with English.

Though the importance of English language as a lingua franca cannot be denied, it must not be allowed to replace the local languages. Therefore, many writers and theorists have preferred appropriation to abrogation. Finally, we can say that appropriation is considered a good strategy by the postcolonial writers because on the one hand, it allows, though to some extent, the acceptance of English and its vital role while on the other, it prevents the use of English at the expense of indigenous cultures. The present study is significant in this respect as it explores the reasons and effects of appropriation as exploited by the author of *A Thousand Splendid Suns*.

### Notes

1. Since Saussure, we understand that language constructs the social reality, and that nothing is 'natural' but 'cultural' and 'man-made'. Language structures our perception of the world around us. There is no objective reality that we can know apart from the language that we use; there is nothing transparent about language: it is thick with political beliefs, social values; therefore, language controls us. This assumption about language was taken to further extremes by the Poststructuralists. For further details please see Keith Green and Gill LeBehan's *Critical Theory and Practice*, Routledge (1996).

## CHAPTER 2

### LITERATURE REVIEW

The study at hand draws on several overlapping disciplines of which colonialism, postcolonialism and politics of language are primarily significant. The world literatures in general and those written in English in particular carry much in them under the influence of colonial agenda and postcolonial resistance. The book under study has been written in an era that is generally named as postcolonial. It, thus, carries many characteristic features of postcolonial theory. One of the most prominent of these features is language appropriation that would be discussed in detail in the next chapter. However, before discussing appropriation, I would first review the important literature on the relevant fields in order to understand the argument which is being undertaken in this research study. Keeping in view the core issue, I list here the related works in chronological order:

1. Rao, R. (1970). *Kanthapura*. New Delhi: Orient Paperbacks.
2. Kachru, B. (1983). *The indianization of English: the English language in India*: Oxford University Press.
3. Kachru, B. (n.d.) *Lexical Innovations in South Asian English*.
4. Ngũĩ wa Thiong'o (1986) *Decolonising the mind: The politics of language in African literature*. London: James Currey.
5. Kachru, B. (1990). *The alchemy of English: The spread, functions, and models of non-native Englishes*: Univ of Illinois Pr.

6. Kachru, B. (1992). *The other tongue: English across cultures*: Univ of Illinois Pr
7. Kachru, B. (1992). Models for non-native Englishes. *The other tongue: English across cultures*, 48–74.
8. Kachru, B. (1994). Teaching World Englishes without myths. Pp. 1-19. In S. K. Gill et al (Eds.) *INTELEC '94: Proceedings of the international English education conference, Kuala Lumpur, Malaysia*. Kuala Lumpur: Language Centre, Universiti Kebangsaan Malaysia.
9. Kachru, B. (1996). World Englishes: Agony and Ecstasy. *Journal of Aesthetic Education*, 30(2), Special Issue: Distinguished Humanities Lectures II (Summer, 1996), 135-155.
10. Downes, W. (1998). *Language and society*. Cambridge: Cambridge University Press.
11. Desai, G. (2000). 'Rethinking English: Postcolonial English Studies', In Schwarz, H. & Ray, S. (Eds), *A companion to postcolonial studies*. (pp. 523-539) Malden: Blackwell.
12. Achebe, C. (n.d.) The African writer and the English language. *Chinua Achebe's Things Fall Apart: A Casebook*, 55-65.
13. Ashcroft, B. (2001). *Post-colonial transformation*: Routledge.
14. Phillipson, R. (2001). English for globalization or for the world's people? *International Review of Education / Internationale Zeitschrift für Erziehungswissenschaft / Revue Internationale de l'Education*, 47(3/4), *Globalisation, Language and Education*. 185-200.
15. Ashcroft, B., Griffiths, G., & Tiffin, H. (2002). *The empire writes back: Theory and practice in post-colonial literatures*: Psychology Press.
16. Talib, I. S. (2002) *The language of postcolonial literatures: an introduction*. New York: Routledge.
17. Crystal, D. (2003). *English as a global language*. Cambridge: Cambridge University Press.
18. Schneider, E. W. (2003). 'The dynamics of new Englishes: From identity construction to dialect birth', *Language*, 79(2). 233-281.
19. Fanon, F. (2004). *The Wretched of the Earth*. New York: Grove Press.
20. Riemenschneider, D. (2004). Marginalizing the centre – centring the periphery: the reception of Indian literature in English. In Rajan, P.K. (Ed).

- Indian Literary Criticism In English*. (pp. 171-173) Jaipur and New Delhi: Rawat Publications.
21. Svartik, J. & Leech, G. (2006). *English One Tongue, Many Voices*. New York: Palgrave Macmillan.
  22. Zabus, C. (2007) *The African palimpsest indigenization of language in the west African European novel*. New York: Rodopi.
  23. Phan, L. H. (2008) *Teaching English as an international language: Identity, resistance and negotiation*. Clevedon: Multilingual Matters Ltd.
  24. Omoniyi, T. (2009). 'West African Englishes', In Kachru, B. B; Kachru, Y. & Nelson, C. (Eds.) *The Handbook of World Englishes* (pp. 172-187). West Sussex: Wiley-Blackwell.
  25. Kronast, R. (2010). *English colonial language policy and postcolonial literature*. GRIN Verlag.

## **2.1 Colonialism: from Settler Colonialism to Neocolonialism**

Of all the broader relevant key terms in my study, colonialism is of primary significance as it has massively influenced world literatures. However, it is difficult to draw a clear line in terms of time to determine the history of colonialism as it is the recurrent feature of almost the whole documented human history. Loomba (2005) considers colonialism an all time feature of human history. She argues that colonialism – conquest and control, cannot be confined to sixteenth century European invasions into Africa, Asia or America, rather it dates back to much earlier in human history. The spread of Roman empire to the Atlantic in the second century; the conquest of Middle East and China by Mongols under the monarchy of Genghis Khan; the emergence of Aztec empire in Mexico in the 13<sup>th</sup> and 14<sup>th</sup> centuries; Inca empire in America; Vijaynaga empire in India; Ottoman empire in Turkey and the



Balkans and Chinese Empire speak volumes of the fact that human history, by and large, has been marked by the phenomenon of colonialism (p. 8-9).

Since it is evident that colonialism is a well established fact in history, it is important to bring into limelight the modus operandi adopted by the colonizers to translate their theory into action. These methods need to be studied at two levels: practical and theoretical. Practically, they occupied the territories, established the infrastructure and imposed huge taxes to safeguard their interests and to hold a firm control over their colonies. Theoretically speaking, the colonizers project themselves across the globe as the flag bearers of culture and civilization, and source of knowledge and wisdom which, according to them, must be passed on to the other parts of the world. This, *prima facie*, was the noble objective but badly immersed with *malafide* attempt undertaken by the colonizers which was later on divulged, as the whole mission was primarily stimulated by the lust of power and to rule.

They had (ab)used education as one of the most important strategies to tune the native population to the ideas of their masters so that the colonizers can better secure their interests in the colonized territory. The colonizers spread their language across the colonized states. Crystal (2003) considers international linguistic unity an extension to the national linguistic unity and a unifying force introduced in colonies (p. 79). If we take the example of English, it is clear that its huge spread has sustained colonialism even after the colonized states got independence from the colonized empires. Colonialism, thus, followed the agenda of installing English in their colonies around the world. In other words we can also say that the relationship between the expansion of English and colonization was directly proportional.

However, it was not easy to install English in the colonies, rather a well thought out and meticulous process was formulated devaluing the indigenous literary

product, culture, language, etc, in the first place; creating a so called vacuum and finally filling it up with the plantation of English. The dominant forces devalued indigenous things including their language and this process may even go on to the extent that the indigenous language is replaced by the foreign language (Rahman, 1999, p. 193, 194). They provided education, established infrastructure which by and large served their own interests. Contributing to the development of a society is a positive thing. However, European role in the development of the Other World has always been controversial. Ngugi (1986: xii) for example says:

In the eighteenth and nineteenth centuries Europe stole art treasures from Africa to decorate their houses and museums; in the twentieth century Europe is stealing the treasure of the mind to enrich their languages and cultures. Africa needs back its economy, its politics, its culture, its languages and all its patriotic writers. (Ngugi, 1986, p. xii)

To civilize a nation by imposing another economic, political and cultural system is in fact continuation of colonial power. So, both the theoretical as well as practical strategies were used by the colonizers to make colonialism an uncontested reality of history.

Though, colonialism may seem history which ceases to exist, the contemporary world does face the same phenomenon under different captions. A country may be both postcolonial and neo-colonial: it is post colonial in terms of the fact that it is 'formally independent' and it, simultaneously, is neo-colonial as it is 'economically and culturally dependent' on the erstwhile colonizer state (Loomba, 2005, p. 12). In the following lines we shall discuss postcolonialism which has also the aura of colonialism in it.

## 2.2 Postcolonialism and Language

While "...the term postcolonial has itself been the subject of considerable debate, and is still used in a variety of ways within the single discipline, between and across disciplines, and differently in different parts of the world" (Ashcroft et al, 2000 p. 1), it mainly refers to the various ways of studying and analyzing European conquests, their different institutions and discursive operations of European colonialisms; the construction of the subject in colonial discourse and the resistance and responses of the subjects to their contemporary colonial legacies (p. 187). It also deals with the cultural and social effects of colonization on the formerly colonized states (p. 186). In order to scrutinize the cultural effects, plethora of literature has been produced under the umbrella of postcolonial studies.

In the context of colonialism, language has got the paramount importance as it has been exploited in many ways by the colonial powers for ages, so due to these reasons it has always been very sensitive to the postcolonial writers. In view of its great significance, it sounds pertinent here to further explore the language phenomenon focusing on the theme which is being undertaken in the study at hand. This will help to understand the issue of appropriation in its right context.

While language is the basic tool of human communication that facilitates human beings in processing their thought in a better manner (Barber 1972; Aitchison 1996), it has a number of other functions and operations (See Sapir 1933; Barber 1972, p. 20; Bakhtin 1986, p. 67-68; Hudson 1996; Aitchison 2003, p. 23; etc.) to perform in human life. Aitchison (1996, p. 15) rightly says: 'Human language is bizarre: it can cope with any topic even imaginary ones....' However, language is not

a thing or homogeneous entity but a practice fraught with diversity ‘into which attempts at imposing unity are introduced’ (Joseph, 2006, p. 9). The postcolonial theorists (e.g. Kachru, 1994; Ashcroft, 2000; Khair, 2005; Bolton, 2006; Yamuna Kachru & Nelson, 2006, etc), like many sociolinguists, believe that nowadays there are more than one English (i.e., englishes) in the world, but *English* has gained largely a dominant role in the global politics and commerce (Phillipson, 2001, p. 187; Schneider, 2003).

The most remarkable thing about English today is not that it is the mother tongue over 320 million people, but that it is used as an additional language by so many people all around the globe ... there are estimates suggesting that about a quarter of the world’s population know, or think they know, some English. (Svartik & Leech, p. 1).

This huge spread motivated the social scientists and linguists to study the factors which pushed English to take the leading role in the world affairs. Socially and politically, the exploitation and colonization resulted in the spread of English around the world making it ‘an exclusive social elite’ and causing the ‘death or virtual death’ of the local languages (Cheshire, 1991, p.6).

On one hand English has been spreading across the world; on the other it has developed into many varieties in different parts of the world mostly as a result of appropriation: a strategy employed by the postcolonial writers (e.g. Achebe, Ngugi, Bapsi Sidhwa, Khushwant Singh, Arundhati Roy, Khaled Hosseini, etc). Interestingly some of these varieties have ceased to be varieties of English, instead they have been accepted as separate languages; African American Vernacular English (AAVE) or Ebonics is a case in point which was earlier considered to be the bastardized or corrupt form of American English but now is accepted as a language as good as any other language of the world (Fasold, 1999; Loudon, 2000, p. 235 etc).

However, in postcolonial contexts, the choice between the former colonial or imperial language and an 'indigenous' language is almost always politically charged, though in different ways in different places (Joseph, 2006, p. 10). English is not merely a tool of communication for the postcolonial writers; it is beyond that as it is loaded with colonial outlook. Hence, they largely preferred to appropriate English instead of abrogating it as it would be equal to losing 1.5 billion audience (Svartik & Leech, p. 8) and leaving the battlefield called internet where about 50% linguistic data are in English (Svartik & Leech, p. 230).

This is the backdrop which persuaded a large number of the postcolonial writers and sociolinguists to believe that at present there are more than one Englishes in the contemporary world which gradually evolved. However, there is a controversy in accepting the entire world Englishes bearing the same status. In the beginning an attempt was made to keep it pure and uncorrupted. Later, in 1755, Samuel Johnson's 'Dictionary of the English Language' appeared aiming to get rid of the language of 'barbarous corruptions, licentious idioms and colloquial barbarisms (Burrige, 2002, p. 154). Jonathan Swift also wanted to see no change in English when he states "if [the English tongue] were once refined to a certain standard, perhaps there might be ways to fix it forever [...] I see no absolute Necessity why any Language should be perpetually changing" (as cited in Burrige, 2002, p. 155).

However, there are dissident voices against judgment of English language on basis of its value related to the correct/ incorrect grammar and native/ non-native binaries. Svartik & Leech (2006) rejects the traditional perception that the (standard) English of the natives is superior to the non-standard dialects of the non-native (p. 9).

The forms the English adopts and functions it plays in the non-Western societies has brought a paradigm shift in research (Bhatt, 2001, p. 527). This paradigm shift is also visible in postcolonialism where the writers and critics have offered their response in two opposing ways, either by rejecting English or by encouraging a change in language. Jussawalla while concluding her discussion about the Indian critical scene and her view on the 'localist' camp states:

... Nationalistic rejection of English was coupled with an acceptance of the Whorfian hypothesis that a consciousness conditioned by an Indian language could not be conveyed through English. Indian critics seemed to accept Whorf's hypothesis about language determining the 'house' of one's consciousness all too readily. (as cited in Riemenschneider, 2004, p. 174)

However, this rejection was not always caused by the conditioning of a consciousness by an Indian language, it was rather due to the idea that the invader language should not be allowed to spread in their country. Gandhi, writing in 1908, puts the point more emotively:

To give millions knowledge of English is to enslave them... Is it not a painful thing that, if I want to go to a court of justice, I must employ the English language as a medium; that, when I became a Barrister, I may not speak my mother tongue, and that someone else should have to translate to me from my own language? Is this not absolutely absurd? Is it not a sign of slavery? (as cited in Crystal 1998:114)

Nevertheless, in India it was not "rejected". One of the reasons why it happened so can be as stated by Crystal i.e. "[a]ny decision to reject English has important consequences for the identity of a nation, and it can cause emotional ripples (both sympathetic and antagonistic) around the English-speaking world" (1998, p. 116).

Such examples of rejecting English can also be traced in all formerly colonized countries. For instance, President of Kenya, Jomo Kanyata, said in 1974, "The basis of any independent government is a national language, and we can no longer continue aping our former colonizers" (as cited in Crystal 1998, p. 114).

However, the focus in the present study is the writers from the formerly colonized nations who preferred to write in English to have the worldwide audience but 'this approach – writing in English – may mean sacrificing their cultural identity' (Crystal, 1998, p.115).

While referring to a number of works, Kachru identified three main paradigms that have been used to describe and analyze world Englishes which are as under: 1- Descriptive – the approach in the study of diffusion of English which has been attitudinally neutral; 2 – Prescriptive – based on the primary yardsticks of the "native speaker" and the manuals of English designed for the native varieties; and 3 – Purist – the belief in linguistic purism and language as a medium for cultural, religious, and moral refinement and enlightenment. This attitude is well articulated in the Orientalist vs. Occidental debate concerning the language policy<sup>1</sup>.

Macaulay is not alone in having Purist attitude towards English language. In *Robinson Crusoe* a similar desire has been manifested by Crusoe who does not want to learn the language of the colonized rather wants to spread his own language among the colonized. "... [H]is immediate start on the project of teaching Friday English (rather than, for example, learning Friday's language), [is] iconic in the long history of the global spread of English" (Pennycook, 1998, p. 11).

But then postcolonial ripple passes through: "You taught me language, and my profit on't Is, I know how to curse" (*The Tempest*, I.ii.362-63). Thus language can also be used to write back to the empire particularly when appropriation is brought into it.

### **2.3 Language Appropriation: A Strategy of Cultural Assertion**

Appropriation is an important component of Postcolonial studies. It is a process which reconstitutes the language of the centre to express the 'differing cultural experiences' (Ashcroft et al, 2002, p. 38). It seizes the language of the centre and replaces it in 'a discourse fully adapted to the colonized place' (p. 37). The speakers of English language across the globe are appropriating language developing new dialects. (Schneider, 2003, p. 233). These dialects, at times, are referred to as languages for political reasons. It results into the creation of 'many englishes' in the world providing a scope to reject the illusion of standard and correct use of English (Ashcroft et al, 2002, p. 37) and to convey one's own culture with various shades with being 'maltreated in an alien language' (Rao, 1970, p. 5). Riemenschneider gives opinion on Indian English in the following words:

That Indian English can and does embody many different distinctly Indian realities; it is a more multi-cultural language medium in its many effective uses, poetic and practical, than probably any other language used in India. (2004, p. 181)

Indian English is multi-cultural because it exploits the strategies of appropriation and so do the englishes of other countries of this part of the world probably to manifest the culture properly.

### **2.4 Appropriation: Political and Ideological Functions**

Talking about the possible consequences of an imposed language including alienation, shame, silence, etc., Crowley (1996) argues that there is a need to alter the monoglossic nature of that language, as many writers like Joyce, Achebe, etc. did,



refusing to be silenced by the language of the master (p. 50-51). Zubus also considers abrogation and appropriation conscious strategies of decolonization where ‘writing with an accent’ serves to convey ideological variance (2007, p. xvi). While on one hand the native English speakers are not much enthusiastic to learn the other languages, the intellectuals from these other languages feel threatened from English.

Having English as your mother tongue means you lose out in the direct experience of feeling at home on other cultures and life-styles. You view the world through English tinted glasses. The other side of this coin is that, among speakers of the world’s other languages, there are fears that the pervasive influence of English will undermine their own cultural and linguistic identities (Svartik & Leech, p. 4).

In this situation, where people have “English tinted glasses” and “where pervasive influence of English” threatens the cultural and linguistic identities of different people, it is necessary to use English by bringing necessary changes to convey the cultural meanings.

English “has often been felt to lack those virtues of warmth, sincerity, and local dignity associated with the minority languages” (Leith, 1983, p. 155). Now on one hand, it is necessary to use English in order to take advantage of its status and scope, and on the other hand, to convey all the cultural meanings attached with virtues of warmth, sincerity, and local dignity which English lacks and the minority languages carry. Thus one purpose of appropriation is to bring all these virtues in English.

Sometimes English language is unconsciously appropriated by the non-native users. Joseph (2006) is of the view that a language undergoes a change because of the interference of mother tongue with its inherent resistance. Thus when a writer from a non-native country would produce something in English, there must be some changes under the influence of their mother tongue. Pertaining to the development/ spread of

English(es), Omoniyi (2009) identifies two schools of thought – Manfred Gorlach School of English World-Wide (EWW) focusing on the nature of deviation of the varieties from native speakers and Kachru School of World Englishes (WE) perceiving the spread of English, its indigenization and appropriation as political and ideological (p. 172-173). Hosseini's use of appropriation seems to belong to the later school of thought. Talking about Filipino writer who were educated in 'the Western literary tradition' and are expected to write following the 'literary standards set by the West', Bermudo (2001) puts that their texts appear contrary to the expectation. Like these writers, Husseini, schooled in the West, appropriates the colonizer's language which appears to be political and ideological in nature.

## **2.5 Appropriation in Postcolonial Writings**

Many writers from the formerly colonized countries have been appropriating language in their literary works. Illustrating the idea of resistance through language, Bermudo gives example of Dato's use of the local lexical items instead of their English counterparts in his poems – *Nocturne*, *And Kandas Blossom*, and *The Sisters*, and comments:

The use of these local terms illustrates the necessity of abrogation and appropriation since, despite the colonized persona's desire to occupy the colonizer's place by using Standard English, he is confronted by the reality that the colonizer's language cannot fully serve and can merely approximate the need to articulate his (the colonized) own culture'. (2001)

Bermudo puts that on one side Dato's use of native words to achieve rhythm and meter demonstrates that the native language is as better as English and 'english' is better than English and on the other making these terms plural in the way nouns are made plural in English shows syntactic fusion and ambivalence. He further quotes

Nick Joaquin using Tagalog words to reinforce dialogues in his short story, *Candido's Apocalypse*. He also gives examples of Gilda Cordero-Fernando's *Hunger* in which she has used words of Filipino and other Asian languages. Thus Bermudo is right when he asserts that 'the colonizer's language cannot fully serve and can merely approximate the need to articulate his (the colonized) own culture.

"... [T]he syncretic and hybridized nature of postcolonial experience refutes the privileged position of a standard code in the language and any monocentric view of human experience." (Ashcroft et al, 2002, p. 40) Postcolonial syncretic outlook further differentiates itself from representationist view of language and culturally essentialist position which may reject English considering it inauthentic in non-English Contexts (p. 41).

Demonstrating the erroneous beliefs of both representationist and culturally determinist views of language, Ashcroft (2002) gives example of Gabriel Okara's endeavor in *The Voice* (1964) to develop a culturally relevant use of English by adapting Ijaw syntax and lexical parameters to English and embedding lexical items (e.g. *inside & insides*) in discourse imparting importance to situation(s) (p. 41-42) where word itself 'announces its purpose' (p. 43).

It was possible to gloss the word *inside(s)*. But in this way, it 'would be to interpret Okara's words and contain them rather than allow their meaning to be determined by their place in the discourse' (p. 42).

Achebe (n.d.) in his essay *The African Writer and the English Language* advocates his approach to English language and gives example from *Arrow of God*

where he appropriates the language by using expressions like “I want one of my sons to join these people and be my eyes there.” and on another place he reproduced this Africanized version as “I am sending you as my representative among these people”.

Considering Creole continuum an excellent example postcolonial approach to linguistics, Ashcroft (2002) says that many writers make use of the strategies of code-switching and vernacular transcription abrogating Standard English on the one side and appropriating an english as a culturally important discourse (p. 45-46).

Kachru notes that the theoretical grounds of Englishization are almost the same in Asia and Africa, but the linguistic innovations are culturally specific. He considers the above given linguistic innovation as one specific to African culture. On another place, Ashcroft et al (2002) finds Rastafarians adopting various strategies to impart freedom to language from the abstractions; altering Jamaican Creole in different ways. In Jamaican Creole, *me* is usually used for first person singular. Rastafarians, considering *me* to be dominated by the subject, however, prefers using *I* for the personal pronoun on all the places (p. 47-48). This shows that the formerly colonized people started hating their servile and objective position and appropriated the language in order to be the subjective individuals.

Creole continuum, like postcolonial approach to linguistics, demonstrates that language is composed of what humans do rather than theoretical models. Considering the continuum an excellent example postcolonial approach to linguistics, Ashcroft (2002) says that many writers make use of the strategies of code-switching and vernacular transcription abrogating Standard English on the one side and appropriating an english as a culturally important discourse (p. 45-46).

Many novelists, for example Sidhwa, Roy, Achebe, and others, belonging to formerly colonized states, frequently appropriate English language in their works. Hussein is one such example. He has appropriated English language in *A Thousand Splendid Suns*. However, little literature is available on this aspect (language appropriation) of the novel.

## **2.6 Conclusion**

So far, I have given a review of the relevant literature on the issues like postcolonialism, its agenda, strategies like appropriation and their need, and the available studies on appropriation. It is clear by the above discussion that the appropriation of English is reducing the threat to the indigenous cultures of the non-English speaking states of the world. In the following chapter, I will discuss different strategies of appropriation sorted out by Ashcroft et al and Kachru.

### Notes

1. In the 1830s, Macaulay while proposing English for India's language planning said: "I have no knowledge of either Sanskrit or Arabic. But I have done what I could to form a correct estimate of their value.... a single shelf of a good European library is worth the whole native literature of India and Arabia." Again, "The true curse of darkness is the introduction of light. The Hindoos err, because they are ignorant and their errors have never fairly been laid before them. The communication of our light and knowledge to them would prove the best remedy for their disorders." In President McKinley's view, the solution to the problems in the Philippines was "to educate the Filipinos and uplift and civilize and Christianize them and fit the people for the duties of citizenship."

## CHAPTER 3

### STRATEGIES OF APPROPRIATION

This chapter gives an overview of the strategies of appropriation that have been identified by Ashcroft et al (2002) and Kachru (1980). The current chapter thus forms the critical framework of the study as these strategies have been traced from the text under study and analysed in the following chapter. I have listed the strategies of language appropriation offered by Ashcroft et al and Kachru.

**Table 3.1 Strategies of Appropriation by Ashcroft et al. and Kachru**

<b>Ashcroft et al.</b>	<b>Kachru</b>
1. Glossing 2. Untranslated Words 3. Interlanguage 4. Syntactic Fusion 5. Code Switching and Vernacular Transcription	1. Lexical innovations 2. Translation equivalence 3. Contextual redefinition 4. Rhetorical and functional styles

The chapter has been divided into two main sections. The first section gives an overview of the strategies offered by Ashcroft et al and the second briefly explains the strategies by Kachru and lists the features of Indian English applied by Chelliah (2006) and Muthiah (2009) in their works. The explanation of these strategies given here is in fact a summary of the one given by these authors.

## Section I

### **3.1 Strategies of Appropriation by Ashcroft et al (2002)**

**3.1.1 Glossing:** Glossing is the explanatory comment attached to a text. It can be a word, a sentence or a clause, qualifying the non-English word. It is one of the most common devices used by authors in the cross cultural texts. The glossed words are the manifestation of cultural distance. In the example, *he took him into his obi (hut)*, simple matching of 'obi' and 'hut' seems quite inadequate and meaning of the word seems to be its referent. But the reading makes it clear that the translated word 'hut' does not fully convey the notions attached to the Igbo word 'obi'. This gap between 'obi' and 'hut' established 'obi' as a cultural sign and hence its retention (Ashcroft et al, 2002).

Glossing is comparatively lesser in use than it was twenty or thirty years back. One of the reasons is that even a simple ostensive reference does not work for simple objects and it is more difficult to find a referent for more abstract terms. Another problem with glossing in the cross-cultural text is that it becomes a sort of impediment in the smooth movement of plot as the explanatory machinery has to be dragged behind.

**3.1.2 Untranslated Words:** The device which is used for the selection of certain lexical items to keep the cultural distinctiveness intact is termed as *Untranslated words*. This device gets an additional importance by the fact that it not only highlights the difference between cultures but also points to the effectiveness of discourse in explaining cultural concepts actively involving the readers with the contexts to find meanings. It sometimes takes the reader beyond the text into the



culture(s) where these words are used. Australian writer, Randolph Stow's novel *Visitants* is an exquisite example. The setting of the novel is in Papua New Guinea, hence there is the use of innumerable Biga Kirwini words throughout the English text. It is obvious from the use of untranslated words that the language informing the novel is Other language. Leaving words untranslated is a political act of refusal to confer the higher status to the 'receptor' culture.

**3.1.3 Interlanguage:** Interlanguage is the process of combining of linguistic structures related to two languages. The purpose of doing so is to evolve an interculture. The term 'interlanguage' was coined by Nemser (1971) and Selinker (1972) and it describes the genuine and distinct linguistic system used by the learners of the second language (as cited in Ashcroft et al, 2002). In his first novel published in 1952 Amos Tutuola appears to have anticipated this:

I was a palm-wine drinkard since I was a boy of ten years of age. I had no other work than to drink palm-wine in my life. In those days we did not know other money except COWRIES, so that everything was very very cheap, and my father was the richest man in town. (Tutuola as cited in Ashcroft et al, 2002)

This work got diverse comments. English critics hailed it and considered it a post-Joycean exercise in neologism whereas African critics rejected it on grounds that it is 'an inaccurate plagiarization of traditional oral tales'.

Nemser recognizes the learner-language as an 'aproximate system' which is cohesive and distinct from both source language and target language. For Selinker, interlanguage is the result of phonological, morphological and syntactic forms in the speech of the speaker of a second language which are like fossils and do not comply with the target language norms even after a long time of instruction. Moreover, the utterances of a second language learner are not deviant forms or mistakes as there is a

separate linguistic logic that operates them. These forms are the basis of ‘a potent metamorphic mode in cross-cultural writing’.

**3.1.4 Syntactic Fusion:** It results from the influence of two linguistic structures. It is, in fact, the combination of two different linguistic structures mixing the syntax of local language with the lexical forms of English. The following passage from John Kasaipwalova’s unpublished novel shows the influence of two linguistic sources and elaborates Syntactic Fusion.

... That was when their boss saw them. He gave a very loud yell and followed with bloody swearings . But our waiter friends didn’t take any notice. Our beer presents had already full up their heads and our happy singings had graped their hearts.... Man, man, *em gupela pasin moa ya! Maski boss!* Everybody was having a good time, and the only thing that spoiled the happiness was that their was not the woman in the bar to make it more happier . (John Kasaipwalova cited in Ashcroft, 2002)

In this passage, the use of noun as verb, ‘*full up* their heads’; metonymic use of adjectives, ‘*bloody* swearings’; the use of double comparatives, ‘more happier’; and the use of plurals, ‘swearings’ or ‘singings’, as statement of communal involvement are the results of the syntactic influence coming from Melanesian *tok pisin* and the syntactic tendencies in Papua New Guinean vernacular languages. The chances of syntactic variation increase manifold in a multilingual society.

In the postcolonial text, neologisms, ‘an important sign of the coextensivity between language and cultural space’, is a particular form of syntactic fusion which emphasizes that words do not embody cultural essence as new lexical forms in english may be evolved employing the linguistic structures of the mother tongue.

**3.1.5 Code-switching and vernacular transcription:** It is the method of switching between two or more codes in process of appropriation thereby bringing change in modes of expression. This device is used by polydialectal writers and serves as an interweaving mode of illustration.

The movement from one code to another is exquisitely to be seen in the following passage from de Lisser's *Jane's Career*:

'So this is the way you use me yard!' was her greeting to both the young women. 'You bring you 'dirty friends into me place up to twelve o 'clock at night and keep me up and disgrace me house. Now, don't tell me any lie!...

Sarah knew that Mrs Mason may have heard but could not possibly have seen them, since only by coming out into the yard could she have done that. She therefore guessed that the lady was setting a trap for her...

'Y'u know, Miss Mason,' she protested, 'y'u shouldn't do that. Its not besausen l are poor that you should teck such an exvantage of me to use me in dat way; for y'u never catch me tellin' you any lie yet, ma'am'...(de Lisser 1913;53 cited in Ashcroft et al, 2002, p. 73)

The Australian novelist Joseph Morphy (cited in Ashcroft et al, 2002) in his novel *Such Is Life* makes superb use of the strategy of code switching. Bringing together a lot of variants in his novel he points to the important fact that the language itself is in the process of change.

## Section II

### **3.2 Strategies of Appropriation by Kachru (1980)**

**3.2.1 Lexical innovation:** It includes the lexicalization of various types in the text. One notable method of doing so is borrowing local words into English and combining the words from two distinct lexical sources. (Kachru, 1980) There are three types of lexical innovations: Single Items, Hybridized Items (Hybrid Collocations, Hybrid Lexical Set(s), Hybrid ordered series of words and Hybrid Reduplication) and Lexical Diffusion and Hybridized Items. Hybridized Items are

lexical items 'comprised of two or more elements, at least one of which is from a South Asian language and one from English' (Kachru, n.d.)

**3.2.2 Translation Equivalence:** It is the method of translation from L1 into English. It is a very useful device as it is used to establish a relation of the speech event with its suitable formal item, for instance:

- 1- May thy womb be dead
- 2- You spoiler of my salt.

The example (1) is from Bhattacharya's *He Who Rides a Tiger* and this expression is used to curse somebody, meaning 'may you have no progeny'. The example (2) is from Mulk Raj Anand's *Untouchable*. This is an approximate translation of Hindi, Urdu and Punjab expression *namak haram* and it is used for an ungrateful person. However, it is also important to know the fact that these expressions are rarely used in spoken Indian English.

**3.2.3 Contextual redefinition:** This is a method whereby the lexical items of English are redefined in new contexts. The use of the terms like mother, sister, brother-in-law has to be redefined as has been done by M.R. Anand in his novels *Cooli*, *Untouchable*, etc.

**3.2.4 Rhetorical and functional styles:** Rhetorical and functional styles are the constructs of the act of trans-creation of native style repertoire into English. This transfer of style manifests the writer's identity. As these non-native English writings become different stylistically, native English speakers consider these styles as

deviant. These styles make the non-native varieties of English distant from the native varieties. Such nativized texts are culture, caste and character specific.

### 3.3 Linguistic Features worked out by Chelliah and Muthiah

Chelliah (2006) and Muthiah (2009) conducted linguistic studies of Indian fiction in English and traced those linguistic features which are peculiar to Indian English. In their quantitative analysis of the novels, they trace the characteristics of Indian English identified by different authors (Bhatt, 1995; Coelho, 1997; Dixon, 1991; Kachru, 1983; Sahgal, 1991; Sharma, 2005; Shastri, 1992; Swan & Smith, 2001; Desai, 1982; Sridhar, 1982; Blake, 1981, etc). These features of Indian English are listed below:

**Table 3.2 Features of Indian English by Chelliah and Muthiah**

Chelliah	Muthiah
<ol style="list-style-type: none"> <li>1. Contrastive focus with 'only</li> <li>2. Omit direct object</li> <li>3. Register change</li> <li>4. Past perfect for past</li> <li>5. Vernacular</li> <li>6. Bookish English and extensive use of English idioms</li> <li>7. Zero article</li> <li>8. Undifferentiated tags</li> <li>9. Reduplication</li> <li>10. Plural of mass noun</li> <li>11. Progressive aspect and habitual action</li> <li>12. No DO support</li> <li>13. Null expletive</li> <li>14. Progressive with stative</li> <li>15. 'Since' for 'for', 'as' for 'like'</li> <li>16. Complement with 'to'</li> <li>17. No Aux-inversion</li> <li>18. Indirect questions with direct question syntax</li> <li>19. Differences in lexical use</li> </ol>	<p><b>Four categories:</b></p> <p><b>A- Morphological</b></p> <ol style="list-style-type: none"> <li>1. Echo-word formations (<i>Just-bust, tingle-tangle</i>)</li> <li>2. Ideophones (<i>soo-soo, keech-keech</i>)</li> <li>3. Repetition (<i>Dakoo! Dakoo, yes yes yes</i>)</li> </ol> <p><b>B- Syntactic</b></p> <ol style="list-style-type: none"> <li>4. Adverbs (<i>You look <u>suddenly</u> sad</i>)</li> <li>5. Also (as a right-edge focus marker)</li> <li>6. Article (presence or absence different from AE or BE)</li> <li>7. Emphatic reflexive</li> <li>8. Fronting for focus (<i>So nice it would be, All the details you must give</i>)</li> <li>9. Just (as emphatic marker for verb phrases) (<i>I will just find out, sir</i>)</li> <li>10. Missing objects (<i>Go up and fetch [ ]</i>)</li> <li>11. Noun phrases</li> <li>12. Only (as a right-edge focus marker) (<i>But no ball only</i>)</li> <li>13. Phrasal verb insertion or omission</li> <li>14. Preposition insertion, omission, or different use</li> </ol>

<ul style="list-style-type: none"> <li>20. Translated idioms</li> <li>21. Verbs are uninflected for tense/aspect</li> <li>22. Use of -ing over other verb inflection</li> <li>23. Optional use of prepositions</li> <li>24. Reported speech is direct</li> <li>25. Fronting</li> <li>26. Article with mass noun</li> <li>27. Postposed existential there</li> <li>28. Conjoined V</li> <li>29. Q-fragment</li> <li>30. Emphatic reflexive</li> <li>31. 'So' as complementizer</li> </ul>	<ul style="list-style-type: none"> <li>15. Progressive tense for stative verbs and habitual action</li> <li>16. Questions with invariant tags</li> <li>17. Singular form used instead of plural or plural form used instead of singular</li> <li>18. Subject-auxiliary inversion in indirect questions and exclamatives or lack of subject-auxiliary</li> <li>19. Verb tense used different from AE or BE</li> <li>20. Word class switches</li> <li style="text-align: center;"><b>C- Lexical</b></li> <li>21. Bookish English or stylistically ornate speech</li> <li>22. Exhaustive quantified exaggerations</li> <li>23. Honorifics and kinship terms</li> <li>24. IndE blessings and imprecations</li> <li>25. IndE epithets</li> <li>26. IndE greetings</li> <li>27. IndE idioms, proverbs, and similes</li> <li>28. IndE interjections</li> <li>29. IndE Vocatives</li> <li>30. Iterative wordplay</li> <li>31. Lexical hybrid</li> <li>32. Native words</li> <li>33. New lexical item via acronyms, abbreviations, and clippings</li> <li>34. Ritualized politeness</li> <li>35. Semantic nativization</li> <li style="text-align: center;"><b>D- Phonetic</b></li> <li>36. Eye-dialect spellings</li> </ul>
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I have listed these features of Indian English but I have not endeavored to trace them in the text under analysis in the present study. In the chapter to follow, the strategies of appropriation applied by Hossieni in his *A Thousand Splendid Suns* will be studied in the light of those identified by Ashcroft and Kachru.

## CHAPTER 4

### STRATEGIES OF APPROPRIATION IN HOSSEINI'S *A THOUSAND SPLENDID SUNS*

With a focus on *A Thousand Splendid Suns* by Khalid Hosseini, this chapter seeks to identify the strategies of language appropriation, described by Ashcroft et al (2002) and Kachru (1980) and analyse them with the postcolonial perspective. Additionally, it also examines the cultural representation of the Afghan society through the delicate use of language besides exploring the underlying thinking behind appropriating English in the novel.

#### 4.1 Glossing<sup>1</sup>

The very first word that strikes the readers with its strangeness is *harami*.

Mariam was five years old the first time she heard the word *harami*. (p. 3)

The use of this word without glossing in the first sentence of the novel seems intentional on the part of the novelist. The reader is unaware of the meaning of this word like the character for whom it is used i.e. Mariam. The second and the third occurrences make the reader feel the sting attached to it:

You are a clumsy little *harami*. This is my reward for everything I've endured. An heirloom-breaking, clumsy little *harami*. (p. 4)

The writer first wants the reader to understand it unaided and does the glossing in its fourth occurrence. In doing so, the writer's intention of teaching the word cannot be overlooked.

Another dimension of the word *harami* is the difference how it is taken in western and eastern societies. Contrary to this, in eastern culture marriages are taken as cultural and religious obligation. A child born out of wedlock is not accepted as legitimate in most eastern societies especially the society represented in this novel. Therefore, the use of word *harami* significantly differs from its Standard English counterparts/ alternatives like 'bastard' and euphemistic expressions like 'love child' as it entails a vast cultural and religious background embedded in social norms and beliefs.

Further, an illegitimate child, in the West, can be legitimized if the couple decides to register their relationship even after the birth of the baby but on the other hand, in societies like the one under discussion, it is not accepted generally. The burden that this word bears is in fact the burden of rejection by the society.

*Heart* is often considered to be a substitute for *dil* (p. 6). However, the author, preferring *dil* to heart, establishes a difference between these two words that are otherwise considered synonymous. A glimpse over the history of Afghanistan, replete with invasions, tribal conflicts and a strict code about honour, explains to the outside world what bravery and courage mean to the Afghan people. Thus, it is the word *dil* which truly expresses it and not its counterpart in English.



The novelist leaves the word *Kolba* (p. 3) unglossed in the beginning and when he glosses it, he is not content with a single word glossing like 'obi' (hut) (Ashcroft, et al 2000, p. 60); rather, he places the word in context thereby constructing meaning around the word. Then finally the way of its construction is elaborated which installs a gap between *Kolba* and hut:

In the clearing, Jalil and two of his sons, Farhad and Muhsin, built the small *kolba* where Mariam would live the first fifteen years of her life. They raised it with sun-dried bricks and plastered it with mud and handfuls of straw. It had two sleeping cots, a wooden table, two straight-backed chairs, a window, and shelves nailed to the walls where Nana placed clay pots and her beloved Chinese tea set. (p. 10 )

This description highlights the implicit gap between the word 'Kolba' and hut.

The writer has also glossed some words in reversed order. This seems to be an intentional attempt to reverse the positions accorded to both the languages. Usually a native word is used and glossed with an English close alternative. For example, '... an *inqilab*, a revolution ...' (p. 101-102), '*Didi?* You see?' (p. 6), '*Chup ko*. Shut up.' (p. 89), etc. However, in the example, 'He's a friend. A *rafiq*.' (p. 147), the author has used the word *friend* in the first place and then to emphasize the meanings, attached to it, he uses the native word *rafiq*. It shows that the word *friend* lacks what *rafiq* fulfils.

'Crazy, *diwana*' (p. 199) is another instance as the word crazy leaves the writer unsatisfied until he glosses it with *diwana*. Other similar examples are 'Thank you. I'm sorry. *Tashakor*' (p. 55), 'my flower, my *gul*' (p. 207), 'the queen, the *malika*' (p. 200), etc., where the glossed words convey more than their English equivalents.

## 4.2 Un-translated words<sup>2</sup>

The novel makes an extensive use of un-translated words. A word peculiar to the writer's culture is *Jinn* (p. 3) with an altogether different concept in South Asia compared to that of the English society. *Jinn*, in South Asian countries, is considered to be an invisible power possessing an individual thereby making him follow his dictates, as it happens to Mariam's mother – Nana who commits suicide. Nana expresses her apprehensions even before committing this extreme act:

“I will die if you go. The *jinn* will come and I will have one of my fits. You will see, I will swallow my tongue and die”. (p. 26)

Although the above mentioned state is the result of a disease, it reflects the deep rooted conviction related to the superstitions of the society. The word *jinn*, as used by the writer in the present context, carries different connotations from the words for such creatures in English language such as ghosts, spirits, etc. For instance, the ghost in Shakespeare's *Hamlet* is just an informant and does not actively participate in the play and the same is true for the three witches in *Macbeth*. However, Khalid Hosseini uses this signifier to expound a distinct concept in his culture while taking help from the term *jinn* that encompasses a whole idea in it.

Certain religious terms introduced in Khalid Hosseini do also manifest the distinctive colour of his native culture. Since the novel revolves around the Muslim society, he uses the religious terms such as *azan* (p. 56), *muezzin* (p. 157), *namaz* (p. 15) and *sajda* (p. 75). These terms do not have their equivalents in English language. Though it can be translated as a call for prayer yet doing so will not convey its full associated religious significance. The same applies to the use of the word *namaz*.

English writers translate it as ‘prayers’ which indicates a different schema present in their minds. Prayers in their religions do not involve the same practice.

He employs words like *burqa* (p. 59), *hijab* (p. 20), *pakol* (p. 123), *chapans* (p. 29), *tumbans* (p. 183), etc. There is a variation in *burqa* and *hijab*. *Burqa* is a full sewn over garment but *hijab* is a piece of cloth covering head and face. In English, however, we do not find exact words for these terms. Veil is sometimes considered to be a substitute for these terms but it does not fully impart the whole meanings latent in these words. Bermudo (2001) gives example of Luis Dato, a Filipino poet, who appropriates the colonizer’s language in his poems – *Nocturne*, *And Kandas Blossom*, and *The Sisters*, and uses *mayas*, *kandas*, and *dalagas* instead of their English counterparts to illustrate that using the words from local language is more effective.

The use of word *Kichiri Rice* (p. 15) is intentional on the part of writer as he finds no apt English substitute to make the readers savour his native dish. *Halwa* (p. 223), *kofta* (p. 145), *oush soup* (p. 145), *daal* (p. 62), *sabzi* (p. 15), *qurma* (p. 71), etc are some other words with a characteristic native tint. He does not find any reason to translate these words into English. Replacing a word with two or three words to explain, it makes no sense and even then the concept remains vague. The word *halwa*, for instance, can be translated in English as a sweet/ dessert like pudding but this explanation fails to make one understand what *halwa* is. Besides, the native words do bring forth the cultural richness embedded in them which can never be translated, overshadowed or replaced by the words of any other language. This is true to the rest of the words.

The word *noor* (p. 320) is Arabic in origin and is widely used in other languages like Persian, Urdu, Punjabi, Hindi, etc, with the same meaning i.e., light. But the metaphoric sense of the word *noor* as in *Noor of one's eye* carries different sense. In this sense, it suggests the meaning of being very *dear* to someone. Hence, the translated version – *the light of one's eye* seems quite inadequate.

In addition to un-translated words, there is use of alphabets from the author's native language.

'It was Mullah Faizaullah who had held her hand, guided the pencil in it along the rise of each alef, the curve of each beh, the three dots of each seh.' (P. 15)

Every language has got its own sets of symbols that form infinite sets of sentences. In the above stated example, *alef*, *beh* and *seh* (p. 15) do not have their equivalents in English language. It is, therefore, the characteristic of the writer's culture without which the essence of his culture cannot be best described. The alphabets of a language indicate the inherited difference between two languages. Although the expressions *alef*, *beh* and *seh* are alphabets and not words yet because they cannot be translated, they are discussed under the strategy, untranslated words.

### 4.3 Syntactic Fusion<sup>3</sup>

Syntactic Fusion is another strategy that the author exploited in the novel. He made use of plurals for example: *chapans* (p. 38), *hamwatans* (p. 92), *wahshis* (p. 283), *garis* (p. 28) and *haramis* (p. 100). Here the author uses native words applying the syntactic and grammatical rules of English. The pull of two languages pushes him to fuse the lexical items of one language and the syntax of the other. Hosseini seems to

attempt softening the fixed beliefs and ways of thinking and looking at things, constructed through language. The author uses some other phrases like *bismallah-e-rahman-e-rahims* (p. 317), *salaam alaykums* (p. 351) – some religious-cultural usages common in the Muslim societies – employing English linguistic structure. Bringing a thought, belief or experience in the middle place demonstrates that the two cultures or world views can be brought together when their linguistic structures and grammatical rules are fused. Bermudo (2001) also mentions syntactic fusion in Dato who uses local terms – *mayas, kandas, and dalagas*, and applying English syntax makes them plurals.

#### **4.4 Codeswitching<sup>4</sup>**

The implicature of using one language i.e., Persian, Pashto or Arabic is *not using the other* (English). The choice of a particular language code on *an* occasion by a multilingual author is an indication that the selected code is the most appropriate for that occasion. The author of *A Thousand Splendid Suns* uses the strategy of codeswitching employing its different types – intersentential, intra-sentential or intra-word and tag switching. The author has the advantage of being a multilingual himself. He, at times, does codeswitching between English and Persian or Pushto or Arabic codes. He switches from one code to the other as he wants to be effective in his communication.

**4.4.1 Intersentential Codeswitching:** Most of the examples of codeswitching found in the novel belong to Intersentential codeswitching which occur at the boundary of a clause or sentence confirming the rules of both the

languages. For instance, instead of giving only a translation of a patriotic song, the author prefers to codeswitch and presents verses of Ustad Awal Mir's Pashto song first:

*Da ze ma ziba watan, da ze ma dada watan. This is our beautiful land, this is our beloved land. (p. 151)*

Instead of adapting the couplet into English, the author's deliberate choice to use it in its original form in order to express patriotism seems appropriate. While the author has been away from his native culture for almost all his life, by using this strategy here he seems to give an impression to his readers that he is quite familiar to the domestic Afghan culture as well as the genuine sentiments of Afghan people, and he is not writing about a culture as an alien/ outsider. Since the writer has primarily written his novel in English keeping in view his international audience, he, at times, is compelled to use his own native expressions, on the one hand, to transfer the true sentiments to the readers, and on the other to satiate his own instinctive inclinations towards his culture which may not be satisfactorily expressed in any other language.

Likewise, on two other places in the novel the author expresses the deep religio-cultural convention permeated in Afghan society.

He raised his hand. "*Salaam, Khala Jan.*" (p. 60)

He says something to the boys, who then wave and cry out, "*Salaam, moalim sahib!*", (p. 364)

The greeting expression 'salaam' is deeply rooted in the Islamic culture of Afghanistan and saying 'khala jan' may be indicated towards the strong family institution of Afghan society. Though the above mentioned greeting expressions in both the sentences could have been replaced with 'hello/hi aunt' and 'Hello,

Respected teacher', in English respectively, but it is evident that English expressions are not able to carry the religio-cultural baggage which the native expressions contain; and this all was made possible by employing the codeswitching technique in the novel.

Similarly some other expressions used in the novel also reflect the underlying dynamics of Afghan social milieu as well as some unwritten conventions prevalent in Afghan society. The following expressions also bring out the psyche of various characters in the novel.

*La illah u ilillah.* What did I say about the crying? (p. 58)

*Wallah o billah, never a moment's rest!* (p. 59)

"Well. You must be happy," Nana said. "How many is that for you, now? Ten, is it, *mashallah?* Ten?" (p. 21)

*Listen. Listen well. Obey.* Allah-u-akbar. (p. 249)

While *la illah u ilillah* means *there is no God but Allah* and *Wallah o billah* is an expression of swearing, they are used here as a mechanical utterance as the speakers of these expressions do not refer to their original meaning but it is used here as a cultural expression which has been deeply embedded in Afghan people's discourse due to having their close proximity with traditional Islamic orientations. In another place in the novel while making an announcement by a talib on radio the expression *Allah o Akbar* is used which is associated with their religious legacy.

*Listen. Listen well. Obey.* Allah-u-akbar. (p. 249)

Instead of using the English counterpart of Allah o Akbar, *God is great*, the writer prefers to code switch to the actual expression which is in fact a slogan, and sign of strength and power.

On another occasion, Hosseini codeswitches and writes *zendabaad Taliban* before giving its translation:

On it, someone had painted three words in big, black letters: zenda baad taliban!  
Long live the Taliban! (p. 246)

The author wants the readers to see the proclamation as it is written – in a language other than English. Likewise, he codeswitches inter-sententially in a number of other places in the novel such as:

“You woke up the baby.” Then more sharply, “*Khosh shodi?* Happy now?” (p. 213)

“No,*na fahmidi*, you don't understand.” (p. 41)

“I mean a real school,*akhund* sahib. Like in a classroom. Like my father's other kids.” (p. 16)

“*Ho bacha!*” Giti slapped the back of his hand. (p. 150)

It is also important to separate the deliberate use of codeswitching in writing from its reflexive use in speaking. Its deliberate use indicates the postcoloniality of the author.

**4.4.2 Intra-sentential Codeswitching:** Further there are some examples of intra-sentential codeswitching that is within a clause or sentence boundary or mixing within a word boundary:

For the last two years, Laila had received the *awal numra* certificate, given yearly to the top-ranked student in each grade. (p. 103)

*Bismallah-e-rahman-e-rahims*, (p. 317)



salaam alaykums. (p. 351)

Here the author incorporates the language of the depicted culture in the language which *depicts* cultures breaking the (constructed) boundaries of words and sentences.

**4.4.3 Tag-switching:** Insertion of discourse markers or Tag-switching is also evident in the novel:

That it was my fault. *Didi?* (p. 6)

*Didi* has been used here in place of a discourse marker 'you see'. Discourse markers perform certain functions and their use in another language (English) may serve some purpose(s). (see 4.9, p. 51)

## 4.5 Lexical Innovation<sup>5</sup>

The writer has used another technique of appropriation – lexical innovation – introduced by Kachru in the novel under study. All the examples of lexical innovation in the novel are hybridized lexical items which can further be divided into three categories depending on purpose they fulfil.

In the first place, there are hybridized lexical items where the author chooses one element from the native language(s) to characterize the other element from English. Both the elements may otherwise be used as alternatives to each other and are considered identical in meanings as they convey largely the same meanings in their own contexts. Consider the example: *namaz* prayers (p. 15). The intent of the author, on the one hand, is to explain that the prayer he mentions is a specific type of a ritual prayer associated with the Muslims. *Namaz* thus specifies prayers. On the

other hand, this hybridized item highlights the inherent disjuncture between the use of *only* prayers and that of *Namaz*. Further, this type of lexical innovation provides a scope for the coexistencivity of two otherwise divergent linguistic systems and cultural hybridization. In the same way, in the example '*tasbeh* rosary' (p. 16), *tasbeh* categorizes rosary.

Secondly, there are examples of hybridized items in which one element from the native language(s) specifies the meaning of the other element from English and in some cases vice versa. For instance, the expression '*chapli* kababs' (p. 337) employed by the author in the novel, is a kind of innovation where *chapli* specifies the type of kabab. In the same manner, the use of '*inqilabi* girl' (p. 101) (revolutionary girl) typifies the kind of girl referred to. Similarly '*mule-drawn garis*' (p. 28) is an innovation to convey the type of vehicle (*gari*). '*Khatm* dinner' (p. 124), '*bulbul* bird' (p. 16), '*spinach sabzi*' (p. 15) and '*kichiri rice*' (p. 15), are some other examples of the same category.

Thirdly, there are some examples of hybrid reduplication where the author uses the elements from both native language and English, conveying same meanings. Consider the example: '*dohol* drums' (p. 9). However, *dohol* and drums signify two different cultural backgrounds connoting the inability of a lexical item from one linguistic system to represent another. *Shahnai flute* (p. 9) is another example in this context.

Still there is an example in which the author connects two words from the native language using an English conjunction. Instead of nang-o-namoos he uses *nang* and *namoos* (p. 63).

The author does not seem to believe that the lexical items of one language, i.e., English, can convey truly the concepts associated with another culture. Therefore, he considers it necessary to either hybridize the word with a word from indigenous languages or give an equivalent with them.

#### **4.6 Translation Equivalence<sup>6</sup>**

The use of the strategy of Translation Equivalence allows the author to infuse the native beliefs, perceptions, setting and the way of taking things in the belief space of the audience. Postcolonial is inherent in the very refusal of separating the ‘event on a place’ from the ‘language of the place’ used to convey or depict that event. (In the examples given below I have put the translation equivalent part of the text in bold letters.) Instead of saying ...*until she became pregnant*, Hosseini prefers *Belly began to swell* (*Shikam in zan bramadah*) which is one of the commonly used expressions for a pregnant woman in Afghanistan.

Nana had been one of the housekeepers. Until her belly began to swell. (p. 6)

The author brings out a world of difference between becoming pregnant and being with swollen belly. *Belly began to swell* ... explains that though Nana does not declare that she is pregnant – believing it to be shameful and unlawful, her belly starts exposing her pregnancy. In the societies where an unmarried woman’s pregnancy is not questioned, one does not have to wait to notice the swelling of belly; but the subject society penalizes such kind of act as sinful. The estrangement of expression in this example of translation equivalences, thus, marks the difference between two cultures.

The impossibility of creating a context and setting a character in it without the use of an appropriate language compel the author to use the following expressions:

Anyone tries to harm you, I'll rip out their liver and make them eat it. (p. 207)

I'll beat you until your mother's milk leaks out of your bones. (p. 286)

In order to show the feelings of anger or revenge of the people of the place in true colours, Hosseini prefers to use the expressions *I'll rip out their liver and make them eat it (Man jigar shan na mekasham wa mekhranam shan)* or *I'll beat you until your mother's milk leaks out of your bones Me khaham latat kanam takaha sheer motherat az astkhanhayat brayad*. These are the most frequently used expressions in the characters' native culture. Creating a character in a setting, the author uses the language of the same setting and in the way as it is supposed to be used. The intent of the author in providing translation equivalence is to demonstrate the untranslatability of certain emotions, feelings and behaviours.

Achebe, in the same way, appropriates English language applying the strategy of translation equivalence in his novel *Arrow of God: I want one of my sons to join these people and be my eyes there*. Here Achebe has appropriated the language by using expressions like "be my eyes there". Achebe's re-writing this Africanized version illustrates the difference between an English version and translation equivalence: *I am sending you as my representative among these people...*(Achebe, n.d.).

Making use of the strategy of translation equivalence, Hosseini picks up a local word or expression with an indigenous concept attached to it; translates it into

another language (English) and lends a new meaning to the translated word or expression.

That same winter, Tariq had **cornered** a kid. (p. 299)

"She has **passed on**, I'm afraid." (p. 351)

'Cornered' here means killed and 'passed on' refers to death. 'Kunj guzasht' in ... *Tariq yak tifaal ra dar kunj guzasht* (...Tariq had cornered a kid), and 'dar guzasht' in "*An zan dar guzasht*" (She has passed on, I'm afraid) are commonly used expressions in Afghan society. The author has used *cornered* instead of killed or murdered and *passed on* instead of passed away or died making one's own language an exotic one. The exploitation of the strategy of translation equivalence thus escalates an argument that though one is interacting with the words of one's own language (for 'others' the language of the centre), one has to consult and look into the cultural context in which the very expressions are used.

On another place, the author records Giti depicting Hasina as a chatter box, however, he uses an indigenous simile to represent the culture of Afghanistan:

What she lacked in smarts Hasina made up for in mischief and a mouth that, Giti said, ran like a sewing machine. (p. 102)

The author has used translation equivalent *ran like a sewing machine* for a local expression 'misli masheni khayati rawan bood' or 'misle yak masheen salae me chalad'. In the same way, the writer translates the Persian expression, *Che ke shod, wonamo shod* literally:

That what was done, was done. (p. 314)

The English expression, 'That what was done, could not be undone' should have been used to show an action which cannot be repeated.

Kabul is the place where friendship and enmity are at their extremes. Keeping the tradition of extremism in mind, Hosseini uses the verb *flow* with *blood* instead *shed* and translates *khon reezi me shod* into *blood would flow*.

Translations in general translate, or at least claim to translate cultures (as most of English work depicting the 'others' does). Translation is thus considered to have the *force* to represent the culture of the other. The strategy of translation equivalence exposes the inability of translation (writing about some culture in English) to present an 'other' culture fully.

#### **4.7 Contextual Redefinition<sup>7</sup>**

The author adopts a new context that is too remote from the English speaking world to have the same definitions for all the terms. Therefore, in the process of language appropriation, he redefines some terms particularly those related with kinship as the kinship patterns in Afghanistan are quite different from the western society. For example, he uses the expression *kaka* for uncle, 'khala jan' (p. 60) for maternal aunt, 'dukhtar jo' (p. 32) for daughter, 'aroos' (p. 115) for daughter-in-law and 'hamshera' (p. 61) or 'hamshireh' (p. 66) for sister. These relations have different definitions in the locale of the novel.

The author's deliberate use of such kinship relations aims to distinguish the family institution of Afghanistan with that of the West. In the western society, the

family institution may not hold such sanctity as it has in Afghan culture. Thus, the writer does give equal importance to the contextual needs.

In addition, these kinship relations also reflect the profound respect and reverence present in the indigenous context besides highlighting the concept of extended and multigenerational family institution in Afghan society. This respect and sanctity can be observed in the words such as 'jan' and 'jo' used with 'khala' and 'dukhtar' respectively.

Apart from the above discussed strategies (by Ashcroft et. al. & Kachru), two more strategies of appropriation have been discovered by the researcher of this study in the course of this study.

#### **4.8 Indigenous Metonymy<sup>8</sup>**

The employment of indigenous metonymy allows the text to demonstrate the gap between the expressive capacity of English and everyday life experiences in Afghanistan. In pursuit of his objectives which are postcolonial in nature the author has used the non-literal language in his work under study. The use of indigenous metonymy needs to be seen in this context, through which the writer on the one hand figures out the understood association between the reference and referent, and on the other, brings into focus the indigenous existence of Afghan society.

'Riding the Rickshaw of Wickedness?' is an indigenous expression which may not be fully comprehended without the thorough understanding of Afghan culture and society. Same is the case with other expressions used metonymically such

as 'river of sin', 'impiety cake' 'making sacrilege *qurma* (153)' and *dil* (p. 6). (Jalil didn't have the *dil* either, Nana said, to do the honorable thing.)

'Dil' and 'the Lion of Panjshir' metaphorically signify bravery and courage which is an important code of honour in the Afghan culture, and is closely associated with men of the society.

While the author could have adapted in English all the indigenous expressions, mentioned above, which have been used metonymically in the novel, he prefers not to replace them with their English counterparts as they may not be able to communicate and convey the overall thrust of the message and its cultural significance they carry in their original composition.

#### **4.9 Indigenous Discourse Markers<sup>9</sup>**

Discourse markers used in a particular language are largely specific to that very language and the society where they are spoken. While they serve various purposes in a language, their use in some other language(s) is meaningful. In the novel under study, the use of indigenous markers in English language serves as social markers confirming their specificity to the local setting of the novel.

*"Aneh,"* Nana said. "You see? Your father agrees." (p. 25)

That it was my fault. *Didi?* You see? (p. 6)

In the construction of identity, the discourse markers used in the novel have their significance. Though there are only two examples of discourse markers in the text,



this strategy of appropriation can further be explored in the works of the postcolonial writers.

**Notes**

<sup>1-9</sup> All the examples of these strategies from the text under study are given in appendix 1. They are given in appendix 2 with their context including page numbers and sentences in which they are used.

## CONCLUSION

The study carried out so far speaks volume of the fact that there must be some kind of method in the extensive use of appropriation of language in the novel and it serves the purpose which is, in fact, postcolonial in nature. In order to advance the postcolonial purposes through *A Thousand Splendid Suns*, language appropriation has been adopted as a significant tool by the author. Of the nine strategies of appropriation, devised by Ashcroft et al and Kachru, Khaled Hosseini has exploited seven in this novel, including glossing, untranslated words, syntactic fusion, codeswitching, lexical innovation, translation equivalence, and contextual redefinition. However, there is no significant example of inter-language, rhetorical and functional styles. Further, two new strategies, indigenous metonymy and indigenous discourse markers have been discovered by the researcher during the course of the study.

By the extensive as well as intensive use of language appropriation in the novel, Khaled Hosseini has established himself as a postcolonial writer, who has come up with indigenous cultural assertiveness by the deft use of language. Cultural assertion is communicated through the use of indigenous languages in the novel. He is successful in the exploitation of the socio-political and religio-cultural importance attached to language. Applying the strategies of appropriation, he gives voice to a dumb, excluded and uncharted society and provides a representation to a suppressed culture and language in a prominent culture. He gives voice to the genuine

sentiments of those who, otherwise, are marginalized and are represented by other.

The author, despite being educated in the West and well-versed in the use of English language (with its rules), finds it indispensable to appropriate English while presenting the Afghan society. Though he selects English to write about the people of Afghanistan (keeping in view an international audience), he breaks the boundaries of its words, phrases and sentences by inculcating expressions and syntax from the indigenous languages, to depict the society and culture. Appropriating English language to write about Afghanistan, the author develops an argument that Afghan society is culturally and linguistically different. He, thus, underlines the disjunction between the language of the periphery and the center.

Incorporating the words of non-English, the author confronts the Englishization, the implantation of the language of the centre. The text is an attempt to stop annihilation of local languages, the obsolescence of one culture and language under the influence of the imperialist power structures and the replacement of *inferior* culture with a *superior* one. Dominant culture and ideology are constructs of a dominant language, and assertion of an alternative linguistic centre replaces the constructed centre-for-all with all-centres.

The inclusion of words other than English in the novel aims at contesting its colonial status and providing English a global standing enabling it to carry the burden of universal experiences. Hosseini, on the one hand, appropriates English (the language of the centre) to suit the purpose of depicting Afghan life and on the other attempts to enrich English language with linguistic items from Persian languages, making it more Arabicised and Persianised to carry the cultural experiences of

Afghan society.

Hosseni carries out this whole creative exercise – writing a novel on Afghnaistan – to provide the inside and genuine view of Afghanistan, and while doing so he uses the indigenous linguistic expressions frequently to give an impression to the reader that though he has been away from his country, since his origin is Afghanistan, he knows the socio-cultural dynamics of Afghan society well, and hence, he is in the better position to provide the first hand view of his own culture and society. The persistent indigenous presence (through language) in the novel is instrumental in voicing the mindset and Afghan socio-cultural milieu.

In addition, while there is a deep mistrust and seemingly unbridgeable gap between Afghan culture with those of the rest of the world, *A Thousand Splendid Suns*, reading with the postcolonial perspective may be termed as a move forward to develop global understanding of the Afghan culture.

The study demonstrates that *A Thousand Splendid Suns* is a significant attempt to secure the languages and the culture of Afghanistan from the domination of some other culture(s) through the implantation of the language of the center (English). This study does expose the incapability of one language to represent the culture of other. The recent paradigm shift in Afghanistan and the subsequent urge to civilize the nation provokes the imposition of another economic, political and cultural system. The role of language, which is an important tool for the continuation of colonial power, cannot be overlooked in cultural imperialism and making people realize that the language of another culture, that is going to be imposed on them, is superior and the indigenous languages connected with their culture are inferior.

These dynamics and dimensions were duly explored and exposed by the author of the novel under study in his intellectual rebuttal to the empire, as on the one side, there is an attempt of cultural imperialism by using language, on the other, there is a counter move to confront this phenomenon on the language front; *A Thousand Splendid Suns* is the contesting ground where linguistic and cultural imperialism were confronted in a number of ways discussed in this study.

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## APPENDIX 1

Ashcroft et al in <i>The Empire Writes Back</i>	
<b>1</b>	<b>Glossing</b>
	harami, kolba, dil, didi, akhund, akhund sahib, tabreek, tashakor, hamam, shokr e khoda, shaheed, rafiq, bacha, ahmaq, khar, sawab, kaka, qanoon, aishee, Ameer-ul-Mumineen, risha, wallah, wallah o billah, kafir, mahram, mehman, inqilab, shokr e Khoda, thanks to God, biwa, wahshis, bas, na fahmidi, Chup ko, nau socha (Good as new), kenarab (a shit hole), diwana, malika, dokhtar e jawan, gul, risha, khastegar.
<b>2</b>	<b>Untranslated Words</b>
	noor, jinn, alef, beh, seh, hijab, mashallah, chapan, dokhtar jo, azan, muezzin, sajda, burqa, hamshira, daal, sabzi, watan, hamwatans, badmash, qurma, ghazal, mastawa, sofrah, halwa, kofta, aush soup, fatiha, tumbans, pakol, alhamdullellah, zahmat, sharab, pahlawan, dokhtar jo, khayat, Shaitan, jelabi, babaloo, shorwa, almari, pari.
<b>3</b>	<b>Interlanguage</b>
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<b>4</b>	<b>Syntactic Fusion</b>
	hamwatans, <i>Bismallah-e-rahman-e-rahims</i> , salaam alaykums, chapans, wahshis, garis, haramis
<b>5</b>	<b>Code Switching and Vernacular Transcription</b>
	“Salam, khala jan.”, <i>Da ze ma ziba watan, da ze ma dada watan. Khosh shodi? Bismallah-e-rahman-e-rahims</i> , salaam alaykums, <i>Salaam, moalim sahib!</i> , <i>na fahmidi, La illah u ilillah, Wallah o billah</i> , zinda baad Taliban, Allah-u-akbar, awal numra, mashallah, I mean a real school, <i>akhund sahib</i> , “ <i>Ho bacha!</i> ” Giti slapped the back of his hand.
Kachru in ‘Non Native Literature in English’	
<b>6</b>	<b>Lexical innovations</b>
	<i>shahnai</i> flute, <i>dohol</i> drums, spinach <i>sabzi</i> , the village <i>arbab</i> , <i>kichiri</i> rice, <i>namaz</i> prayers, <i>tasbeh</i> rosary, mule-drawn <i>garis</i> , <i>nang</i> and <i>namoos</i> , <i>khatm</i> dinner, <i>chapli</i> kababs, , <i>inqilabi</i> Girl, naswar-chewing Talibs, bulbul birds, sacrilege Qurma,

7	<b>Translation equivalence</b>
	That same winter, Tariq had cornered a kid. "She has passed on, I'm afraid.", Nana had been one of the housekeepers. Until her belly began to swell., His in-laws swore blood would flow., That what was done was done, She had to stop, feeling like a rock had lodged itself in her throat, ... when the sun dipped in the west ..., But you buried your nose in those cursed books and let our sons go like they were a pair of haramis., What she lacked in smarts Hasina made up for in mischief and a mouth that, Giti said, ran like a sewing machine., She's hiding a graveyard behind those lips., Riding the Rickshaw of Wickedness?, I'll rip out their liver and make them eat it., I'll beat you until your mother's milk leaks out of your bones.
8	<b>Contextual redefinition</b>
	kaka (uncle), dokhtar jo, Khala jan, hamshera, hamshireh, aroos (daughter-in-law), akhund sahib Moochi.
9	<b>Rhetorical and functional styles</b>
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<b>New Strategies</b>	
10	<b>Indigenous Discourse Markers</b>
	<i>"Aneh</i> , "Nana said. "You see? Your father agrees.", Didi
11	<b>Indigenous Metonymy</b>
	Riding the Rickshaw of Wickedness?, Dil,

## APPENDIX 2

All the expressions used as strategies of appropriation have been collected from the text under analysis and given below. They have been categorized under individual strategies. The detail of each expression (i.e. page number and context) is also given.

### Appendix 2 (a)

#### 1. Glossing

##### i. Harami

- Mariam was five years old the first time she heard the word *harami*. (3)
- "You are a clumsy little *harami*. This is my reward for everything I've endured. An heirloom-breaking, clumsy little *harami*."(4)
- At the time, Mariam did not understand. She did not know what this word *harami-bastard* meant. Nor was she old enough to appreciate the injustice, to see that it is the creators of the *harami* who are culpable, not the *harami*, whose only sin is being born. Mariam *did* surmise, by the way Nana said the word, that it was an ugly, loath-some thing to be *harami*, like an insect, like the scurrying cockroaches Nana was always cursing and sweeping out of the *kolba*.(4)
- She understood then what Nana meant, that a *harami* was an unwanted thing; that she, Mariam, was an illegitimate person who would never have legitimate claim to the things other people had, things such as love, family, home, acceptance.(4)
- The truth was that around Jalil, Mariam did not feel at all like a *harami*.(5)
- "Of all the daughters I could have had, why did God give me an ungrateful one like you? Everything I endured for you! How dare you! How dare you abandon me like this, you treacherous little *harami*!" (26)
- No one called her a *harami*.(28)
- She imagined they all knew that she'd been born a *harami*, a source of shame to her father and his family. (60)
- Jalil, a husband of three and father of nine at the time, having relations with Nana out of wedlock. Which was worse, Rasheed's magazine or what Jalil had done? And what entitled her anyway, a villager, a *harami*, to pass judgment?(76)
- *But you buried your nose in those cursed books and let our sons go like they were a pair of haramis*.(100)
- Have you told her, Mariam, have you told her that you are *aharami*? Well, she is.(199)
- Mariam was a thirty-three-year-old woman now, but that word, *harami*, still had sting.(199)
- *You are a clumsy little harami. This is my reward for everything I've endured. An heirloom-breaking clumsy little harami*.(199)
- Who does she think she is, that *harami*, treating you-"(206)

- But somehow, over these last months, Laila and Aziza-a *harami* like herself, as it turned out-had become extensions of her, and now, without them, the life Mariam had tolerated for so long suddenly seemed intolerable. (229)
- A new life, a life in which she would find the blessings that Nana had said a *harami* like her would never see.(229)
- Instead, Nana had endured the shame of bearing a *harami*, had shaped her life around the thankless task of raising Mariam and, in her own way, of loving her.(256)
- "You think I didn't figure it out? About your *harami*? You take me for a fool, you whore?" (300)
- She thought of her entry into this world, the *harami* child of a lowly villager, an unintended thing, a pitiable, regrettable accident.(329)

## ii. **Kolba**

- It must have, because Mariam remembered that she had been restless and preoccupied that day, the way she was only on Thursdays, the day when Jalil visited her at the *kolba*.(3)
- It was this last piece that slipped from Mariam's fingers, that fell to the wooden floorboards of the *kolba* and shattered.(3)
- Mariam *did* surmise, by the way Nana said the word, that it was an ugly, loath-some thing to be *harami*, like an insect, like the scurrying cockroaches Nana was always cursing and sweeping out of the *kolba*.(4)
- She waited until he had left the *kolba*, before snickering and saying, "The children of strangers get ice cream.(5,6)
- "Sometimes," Nana said early one morning, as she was feeding the chickens outside the *kolba*, "I wish my father had had the stomach to sharpen one of his knives and do the honorable thing. It might have been better for me." (6)
- In the clearing, Jalil and two of his sons, Farhad and Muhsin, built the small *kolba* where Mariam would live the first fifteen years of her life.(10)
- Jalil put in a new cast-iron stove for the winter and stacked logs of chopped wood behind the *kolba*.(10)
- Jalil could have hired laborers to build the *kolba*. Nana said, but he didn't.(10)
- She lay all alone on the *kolba's* floor, a knife by her side, sweat drenching her body.(11)
- The boys sat by the stream and waited as Mariam and Nana transferred the rations to the *kolba*.(14)
- Usually, he came alone to the *kolba*, though sometimes with his russet-haired son Hamza, who was a few years older than Mariam.(16)
- When he showed up at the *kolba*, Mariam kissed Mullah Faizullah's hand-which felt like kissing a set of twigs covered with a thin layer of skin-and he kissed the top of her brow before they sat inside for the day's lesson.(16)
- After, the two of them sat outside the *kolba*, ate pine nuts and sipped green tea, watched the bulbul birds darting from tree to tree. Sometimes they went for walks among the bronze fallen leaves and alder bushes, along the stream and toward the mountains.(16)
- Mariam loved having visitors at the *kolba*.(19)
- On Wednesdays, she paced outside, around the *kolba*, tossed chicken feed absent mindedly into the coop.(19)

- They sat outside the *kolba*, in the shade, and Nana served them tea.(20)
- He was Mariam's link, her proof that there existed a world at large, beyond the *kolba*, beyond Gul Daman and Herat too, a world of presidents with unpronounceable names, and trains and museums and soccer, and rockets that orbited the earth and landed on the moon, and, every Thursday, Jalil brought a piece of that world with him to the *kolba*.(21)
- The three of them were sitting outside the *kolba*, in a patch of shade thrown by the willows, on folding chairs arranged in a triangle.(24)
- At first, Nana paced around the *kolba*, clenching and unclenching her fists.(26)
- Mariam went back to the *kolba*. (28)
- This time, she did not go back to the *kolba*.(28)
- Over the years, Mariam would have ample occasion to think about how things might have turned out if she had let the driver take her back to the *kolba*. (31)
- Afterward, Jalil walked Mariam to the *kolba*, where, in front of the villagers who accompanied them, he made a great show of tending to Mariam.(35)
- It was when Mullah Faizullah's slight, stooping figure appeared in the *kolba's* doorway that Mariam cried for the first time that day.(35)
- Like the wind through the willows around the *kolba*, gusts of an inexpressible blackness kept passing through Mariam.(38)
- The farthest she'd ever been from the *kolba* was the two-kilometer walk she'd made to Jalil's house. (45)
- Rasheed's house was much smaller than Jalil's, but, compared to Mariam and Nana's *kolba*, it was a mansion.(p. 53)
- At the *kolba*, she could touch the ceiling with her fingertips.(p. 53)
- At the *kolba*, her appetite had been predictable. (p. 56)
- She thought longingly of all the summer nights that she and Nana had slept on the flat roof of the *kolba*, looking at the moon glowing over Gul Daman, the night so hot their shirts would cling to their chests like a wet leaf to a window. (p. 57)
- She missed the winter afternoons of reading in the *kolba* with Mullah Faizullah, the clink of icicles falling on her roof from the trees, the crows cawing outside from snow-burdened branches. (P. 57)
- Back at the *kolba*, on the first of three days of Eid-ul-Fitr celebration that followed Ramadan, Jalil would visit Mariam and Nana.(p. 72)
- She missed sitting with Mullah Faizullah outside the *kolba*, watching the fireworks explode over Herat in the distance, the sudden bursts of color reflected in her tutor's soft, cataract-riddled eyes.(p. 73)
- She grew up in a *kolba* made of mud *outside* the village. (p. 199)
- The whole mass of them swayed side to side, like the tall grass around the *kolba* when the breeze swept across the clearing. (p. 256)
- Back in a *kolba*, it seemed, after all these years. (p. 321)
- She dreamed of Nana in the doorway of the *kolba*, her voice dim and distant, calling her to dinner, as Mariam played in cool, tangled grass where ants crawled and beetles scurried and grasshoppers skipped amid all the different shades of green.(p. 327)
- Gul Daman is a village of a few walled houses rising among flat *kolbas* built with mud and straw.(p. 350)



- Outside the *kolbas*, Laila sees sunburned women cooking, their faces sweating in steam rising from big blackened pots set on makeshift firewood grills.(p. 350)
- Mariam's *kolba* is still here.(p. 354)
- She pauses at the entrance to the *kolba*. (p. 354)
- They sink lower and lower until the earth in the *kolba* has swallowed the last of their spiny leaves. (p. 355)
- The bird's nest self-disassembles, the twigs snapping loose one by one, flying out of the *kolba* end over end.(p. 355)
- She startles the bat, which zips from one end of the *kolba* to the other, its beating wings like the fluttering pages of a book, before it flies out the window. (p. 355)
- She steps out of the *kolba*. (p. 356)
- Before she leaves the clearing, Laila takes one last look at the *kolba* where Mariam had slept, eaten, dreamed, held her breath for Jalil. (p. 356)

### iii. **Dil**

- He didn't have the *dil*, the heart, for it. (p. 6)
- Jalil didn't have the *dil* either, Nana said, to do the honorable thing. (p. 6)

### iv. **Didi**

- That it was my fault.*Didi?* You see?(p. 6)

### v. **Akhund**

- I mean a real school,*akhund* sahib. (p.16)
- And you, *akhund* sahib, with all due respect, you should know better than to encourage these foolish ideas of hers.(p.18)
- I know, *akhund* sahib. I *know*. (p.18)

### vi. **Akhund sahib**

- But Mariam's favorite, other than Jalil of course, was Mullah Faizullah, the elderly village Koran tutor, its *akhund*.(p. 15)

### vii. **Tabreek**

- ..." the mullah said. "*Tabreek*. Congratulations." (p. 49)

### viii. **Tashakor**

- "Thank you. I'm sorry. *Tashakor* -" (p.55)
- "*Tashakor*," Rasheed said. (p. 274)
- "No. *Tashakor*, brother." (p. 327)

**ix. Hamam**

- It was Rasheed's idea to go to the *hamam*. (p. 81)
- In the women's *hamam*, shapes moved about in the steam around Mariam, a glimpse of a hip here, the contour of a shoulder there. (p.81)

**x. Shokr e khoda**

- "Yes, but he's fine now, *shokr e Khoda*, thanks to God." (p. 115)

**xi. Shaheed**

- And now they're both *shaheed*, my boys, both martyrs." (p. 128)
- Laila lay there and listened, wishing Mammy would notice that *she*, Laila, hadn't become *shaheed*, that she was alive, here, in bed with her, that she had hopes and a future. (p. 128)
- Now that they were *shaheed*, packing up and running was an even worse affront, a betrayal, a disavowal of the sacrifice her sons had made. (p. 136)
- There were others like her, women with pictures of their *shaheed* husbands, sons, brothers held high. (p. 139)
- For the first time in the five years since Ahmad and Noor had become *shaheed*, she didn't wear black. (p. 145)
- I won't have their names added to the *shaheed* list. (p. 184)
- One mustn't speak ill of the dead much less the, *shaheed*. (p. 199)
- They passed a cemetery littered with rock-piled graves and ragged *shaheed* flags fluttering in the breeze. (p. 231)

**xii. Rafiq**

- He's a friend. A *rafiq*. (p. 147)

**xiii. Bacha**

- "*Ho bacha!*" Giti slapped the back of his hand. (p. 150)
- "They're boys' clothes. For a *bacha*". (p. 213)

**xiv. Ahmaq**

- I won't be made an *ahmaq*, a fool, in my own house. (p. 216)

**xv. Khar**

- That, any moment now, he would drag her out of bed and ask whether she'd really taken him for such a *khar*, such a donkey, that he wouldn't find out. (p. 230)

**xvi. Sawab**

- This is *sawab*, a good deed. (p. 233)

**xvii. Kaka**

- "I will, *Kaka jan*," (p. 135)
- I'll ask Kaka Hakim for your hand. (p. 165)
- And this uncle, this *kaka*, where does he live? (p. 237)
- "Your mother needs to talk to Kaka Zaman here. Just for a minute. Now, come on." (p. 282)
- Aziza said Kaka Zaman made it a point to teach them something every day, reading and writing most days, sometimes geography, a bit of history or science, something about plants, animals. (p.286)
- Kaka Zaman had knitting needles and balls of yarn ready, she said, in case of a Taliban inspection. (p. 286)
- And Kaka Zaman says that, sometimes, the shifting of rocks is deep, deep below, and it's powerful and scary down there, but all we feel on the surface is a slight tremor.(p. 288)
- More than once, Laila had wondered what the Taliban would do about Kaka Zaman's clandestine lessons if they found out. (p. 288)

**xviii. Qanoon,**

- "It's a matter of *qanoon*, *hamshira*, a matter of law," (p. 238)

**xix. Aishee**

- "*Aishee*,"Aziza mewled."*Aishee*." (p. 241)
- Be a good, patient little girl for Mammy, and I'll get you some *aishee*. " (p. 241)

**xx. Ameer-ul-Mumineen**

- Their leader was a mysterious, illiterate, one-eyed recluse named Mullah Omar, who, Rasheed said with some amusement, called himself *Ameer-ul-Mumineeny* Leader of the Faithful. (p. 244)

**xxi. Risha**

- "It's true that these boys have no *risha*, no roots," (p. 244)

**xxii. Wallah**

- A blessing, really, because, *wallah*, if a person hasn't got much to say she might as well be stingy with words. (p.199)
- *Wallah*, when they come, they will clean up this place. (p. 245)

**xxiii. Wallah o billah**

- Wallah o billah, *never a moment's rest!* (p. 59)
- *Wallah o billah*, I'll go down and teach her a lesson. (p. 206)

**xxiv. Kafir**

- He was a communist and a *kafir*. (p. 247)

**xxv. Mahram**

- *If you go outside, you must be accompanied by a mahram, a male relative.* (p. 248)
- *Where is your mahram?* (p. 285)

**xxvi. Mehman**

- The Taliban have announced that they won't relinquish bin Laden because he is a *mehman*, a guest, who has found sanctuary in Afghanistan and it is against the *Pashiunwali* code of ethics to turn over a guest. (p. 341)

**xxvii. Inqilab**

- What had happened, she insisted, was an *inqilab*, a revolution, an uprising of the working people against inequality. (p. 101, 102)

**xxviii. Shokr e Khoda**

- "Yes, but he's fine now, *shokr e Khoda*, thanks to God." (p. 115)

**xxix. Thanks to God**

- "Yes, but he's fine now, *shokr e Khoda*, thanks to God." (p. 115)

**xxx. Biwa**

- She was a *biwa*, she said, a widow. (p. 233)

**xxxi. Wahshis**

- It's those *savages*, those *wahshis*, who are to blame. (p. 283)

**xxxii. Bas**

- "Stop it, *bas*" the girl said. (p. 216)

**xxxiii. Na fahmidi**

- No, *na fahmidi*, you don't understand. (p. 41)

**xxxiv. Chup ko**

- "*Chup ko*. Shut up." (p. 89)

**xxxv. Nau socha**

- In no time, you'll be *nau socha*. Good as new. (p. 180)

**xxxvi. Kenarab**

- To them, Afghanistan is a *kenarab*, a shit hole. (p. 190)

**xxxvii. Diwana**

- Oh, you must be thinking that I am crazy, *diwana*, with all this talk of automobiles. (p. 199)

**xxxviii. Malika**

- As for you, you are the queen, the *malika*, and this house is your palace. (p. 200)
- You may be the palace *malika* and me a *dehati*, but I won't take orders from you. (p. 202)
- She would pawn her wedding ring when the time drew close, as well as the other jewelry that Rasheed had given her the year before when she was still the *malika* of his palace. (p. 221)

**xxxix. Dokhtar e jawan**

- But you are still a young woman, Laila jan, *adokhtar ejawan*, and young women can make unfortunate choices. (p. 200)

**xl. Gul**

- You're safe with me, my flower, my *gul*. (p. 207)
- "*Watch your step, now, my flower, my gul.*" (p. 211)

**xli. Risha**

- "It's true that these boys have no *risha*, no roots," (p. 244)

**xlii. Khastegar**

- A *khastegar*. A suitor. (p. 43)

## Appendix 2 (b)

### 2. Untranslated words

#### i. Noor

- Tell her she is the *noor* of my eyes and the sultan of my heart. (p. 320)

#### ii. Jinn

- Nana looked so mad that Mariam feared *the jinn* would enter her mother's body again.(p. 3)
- But *the jinn* didn't come, not that time. (p.3,4)
- Then, a week before the wedding date, *a jinn* had entered Nana's body. (p.9)
- She said that Jalil hadn't bothered to summon a doctor, or even a midwife, even though he knew that *the jinn* might enter her body and cause her to have one of her fits in the act of delivering.(p.11)
- *The jinn* will come, and I'll have one of my fits.(p. 26)
- She feared she might say hurtful things if she stayed: that she knew *the jinn* was a lie, that Jalil had told her that what Nana had was a disease with a name and that pills could make it better. (p. 26)
- "My mother says *a jinn* made your mother hang herself." (p. 39)
- She had fitful dreams, of *Nana's jinn* sneaking into her room at night, burrowing its claws into her womb, and stealing her baby.(p.84)
- They laughed like this, at each other's reflection in the mirror, their eyes tearing, and the moment was so natural, so effortless, that suddenly Mariam started telling her about Jalil, and Nana, and *the jinn*. (p.228)

#### iii. Alef, beh, seh

- It was Mullah Faizullah who had held her hand, guided the pencil in it along the rise of each *alef*, the curve of each *beh*, the three dots of each *seh*. (p. 15)

#### iv. Hijab

- She brushed her teeth, wore her best *hijab* for him. (p. 20)
- The next morning, Mariam wore a cream-colored dress that fell to her knees, cotton trousers, and a green *hijab* over her hair.(p. 27)
- She agonized a bit over the *hijab*, its being green and not matching the dress, but it would have to do-moths had eaten holes into her white one.(p. 27)
- But mainly tears of a deep, deep shame at how foolishly she had given herself over to Jalil, how she had fretted over what dress to wear, over the mismatching *hijab*, walking all the way here, refusing to leave, sleeping on the street like a stray dog.(p. 33)
- From them emerged men in suits, in *chapans* and caracul hats, women in *hijabs*, children with neatly combed hair.(p. 38)
- Afsoon gave her a green *hijab* and a pair of matching sandals.(p. 47)

- Once she had floured the dough, she wrapped it in a moist cloth, put on a *hijab*, and set out for the communal tandoor. (p.59)
- With a corner of her *hijab*, she dabbed at the moisture above her upper lip and tried to gather her nerves. (p. 60)
- Mariam turned around and found a light-skinned, plump woman wearing a *hijab*, like her. (p. 60)
- She was wearing a black *hijab*.(p. 125)
- Laila sensed anxiety in the way she tugged at her sleeves, adjusted her *hijab*, pushed back a curl of hair. (p. 223)
- Laila spies two faces, an old woman and a young girl in *hijab* observing her demurely from a window.(p. 356)

v. **Mashallah**

- "How many is that for you, now? Ten, is it, *mashallah*? Ten?" (p. 21)

vi. **Chapan**

- The old man had plump cheeks and wore a rainbow-striped *chapan*.(p. 29)
- The street was lined with shops and little stalls that sold lamb skin hats and rainbow colored *chapans*.(p. 67)
- *Chapans*, hats, *tumbans*, suits, ties-you name it. (p. 183)
- He is wearing a *chapan* over his *pirhan-tumban*.(p. 351)
- She looks back over her shoulder and sees that Hamza is a tiny figure, his *chapan* a burst of color against the brown of the trees' bark.(p. 353)

vii. **Dokhtar jo**

- "Let me take you home. Come on, *dokhtar jo*. " (p. 32)

viii. **Azan**

- She was awakened every dawn for prayer by the distant cry of *azan*, after which she crawled back into bed. (p. 56)
- Ahmad, who was the most religious member of the family, sang the *azan* in his baby sister's ear and blew in her face three times.(p.93)
- But *azan* rang out, and then the morning sun was falling flat on the rooftops and the roosters were crowing and nothing out of the ordinary happened. (p. 230)
- *Azan* and crowing roosters signaled morning.(p. 241)
- *Azan* rang out a second time and still Rasheed had not given them any food, and, worse, no water.(p. 241)
- The muezzin called *azan* a third time.(p. 242)
- He was the one who sang *azan* in her ear when she was born, you know. (p. 352)

**ix. Muezzin**

- The muezzin's call for *namaz* rang out, and the Mujahideen set down their guns, faced west, and prayed. (p. 157)
- The muezzin called *azan* a third time. (p. 242)
- But when she woke up, to the muezzin's call for morning prayer, much of the dullness had lifted. (p. 317)

**x. Sujda**

- In some, the women were prostrated as if-God forbid this thought-in *sujda* for prayer. (p. 75)

**xi. Burqa**

- Their mothers walked in groups of three or four, some in burqas, others not.(p. 59)
- He fished a sky blue burqa from the bag.(p. 63)
- He rolled up the burqa, looked at Mariam. (p.63)
- Mariam had never before worn a burqa. (p. 65)
- They strolled together and watched boys fly kites, Mariam walking beside Rasheed, tripping now and then on the burqa's hem. (p. 65)
- Mariam, who had never been inside a restaurant, found it odd at first to sit in a crowded room with so many strangers, to lift her burqa to put morsels of food into her mouth. (p. 65,66)
- And the burqa, she learned to her surprise, was also comforting. (p. 66)
- Fariba must have recognized her, walking in burqa beside Rasheed. (p. 73)
- From inside the burqa, Mariam gave her a ghost of a nod.(p. 73)
- No, Babi meant the tribal areas, especially the Pashtun regions in the south or in the east near the Pakistani border, where women were rarely seen on the streets and only then in burqa and accompanied by men.(p. 121)
- The other day, for instance, she and Tariq were walking up the street together when they'd passed Rasheed, the shoemaker, with his burqa-clad wife, Mariam, in tow. (p. 148)
- Oh, I also ask that when we are out together, that you wear a burqa. (p. 200)
- Her eyes were still adjusting to the limited, grid like visibility of the burqa, her feet still stumbling over the hem.(p.208)
- Still, she found some comfort in the anonymity that the burqa provided. (p. 208)
- The girl was tottering forward, bent at the waist, one arm draped protectively across the taut drum of her belly, the shape of which was visible through her burqa.(p.211)
- Laila wished she could see her face, but Mariam was in burqa-they both were-and all she could see was the glitter of her eyes through the grid.(p. 231)
- Burqa-clad women stood in groups and chatted, their belongings piled at their feet. (p. 232)
- She fished the envelope from her pocket beneath the burqa and passed it to him. (p.233, 234)



- Even with the burqa between them, Laila was not buffered from his penetrating eyes.(p. 237)
- Even with the burqa between them, Laila was not buffered from his penetrating eyes.(p. 246)
- *You will cover with burqa when outside.*(p. 248)
- The waiting room at Rabia Balkhi was teeming with women in burqas and their children.(p. 255)
- She found herself face-to-face with a nurse, who was covered head to toe in a dirty gray burqa.(p. 256)
- The nurse was talking to a young woman, whose burqa headpiece had soaked through with a patch of matted blood. (p. 256)
- The doctor, in a dark blue burqa, was a small, harried woman with birdlike movements.(p. 257)
- The doctor lifted the lower half of her burqa and produced a metallic, cone-shaped instrument. (p. 258)
- She raised Laila's burqa and placed the wide end of the instrument on her belly, the narrow end to her own ear.(p. 258)
- Beneath the burqa, the doctor shook her head curtly.(p. 259)
- The doctor was out of her burqa now, and Mariam saw that she had a crest of silvery hair, heavy-lidded eyes, and little pouches of fatigue at the corners of her mouth. (p. 259)
- "They want us to operate in burqa," the doctor explained, motioning with her head to the nurse at the door.(p. 259)
- There was *Titanic* deodorant, *Titanic* toothpaste, *Titanic* perfume, *Titanic pakora*, even *Titanic* burqas. (p. 270)
- One blistering-hot day, Mariam put on her burqa, and she and Rasheed walked to the Intercontinental Hotel. (p. 273)
- She was glad for the burqa, glad that Aziza couldn't see how she was falling apart inside it. " (p.280,281)
- Laila wiped her eyes with the cloth of her burqa.(p. 283)

## xii. **Hamshira**

- "Where are you going, *hamshira*?"(p. 61)
- "You're bleeding, *hamshira*!"(p.61)
- And everywhere Mariam heard the city's peculiar dialect:"Dear" was jan instead of *jo*, "sister" became *hamshira* instead of *hamshireh*, and so on. (p.66)
- "You'll have to forgive me, *hamshira*," he said, adjusting his loose collar and dabbing at his brow with a handkerchief "I still haven't quite recovered, I fear.(p. 183)
- I won't bother you with it, *hamshira*, suffice it to say that when I went to do my private business, the simpler of the two, it felt like passing chunks of broken glass.(p.184)
- That's all I'll say about that. I'm sure you have your fair share of nightmares, *hamshira*. (p. 186)
- But, mostly, he talked about you, *hamshira*.(p. 187)

- "What is it, *hamshira*?(p.233)
- "Don't worry, *hamshira*.(p.233)
- "The *hamshira* in the corridor, she's your mother?"(p. 236)
- "You do realize, *hamshira*, that it is a crime for a woman to run away. (p. 237)
- "It's a matter of *qanoon*, *hamshira*, a matter of law," (p. 238)
- "As a matter of policy, we do not interfere with private family matters, *hamshira*"(p. 238)
- I must say, *hamshira*, that you have made a very poor case for yourself. (p.238)
- "I have to feel the baby now, *hamshira* " (p. 258)
- Have you ever been to Kandahar, *hamshira*? (p.282)
- I've made you laugh, little *hamshira*.(p.282)
- If a *hamshira* said her husband was dead and she couldn't care for her children, he didn't question it.(p. 283)
- "Look at me, *hamshira* "(p. 283)
- And you're not alone, *hamshira*.(p. 283)
- "*Hamshira* I understand." (p. 283)
- But don't cry, *hamshira*. (p. 283)
- "You admit to this, *hamshira*? I he asked again in a tired voice.(p. 323)
- "What frightens me, *hamshira*, is the day God summons me before Him and asks, *Why did you not do as I said, Mullah? Why did you not obey my laws?* How shall I explain myself to Him, *hamshira*?(p. 325)
- The clearer I see my end, *hamshira*, the nearer I am to my day of reckoning, the more determined I grow to carry out His word.(p. 325)
- But I cannot help but be disturbed by the brutality of your action, *hamshira*. (p.325)
- Something tells me you are not a wicked woman, *hamshira*. (p. 325)
- "Do you understand, *hamshira*?" (p.325)
- "Kneel here, *hamshira* And look down." (p. 329)
- For three days, *hamshira*, they fired on the city. (p. 350)
- Is there something I can do for you, *hamshireh*?(p. 351)
- "Don't worry. Take your time. Go on, *hamshireh*. " (p. 353)

### xiii. Daal

- "I made *daal*" Mariam said. (p. 62)
- she put before him a steaming bowl of *daal* and a plate of fluffy white rice. (p. 62)
- She'd still been shaken from the incident at the tandoor as she'd cooked, and all day she had fretted about the *daal*'s consistency, its color, worried that he would think she'd stirred in too much ginger or not enough turmeric. (p. 62)
- He dipped his spoon into the gold-colored *daal*. (p. 62)

- "We have an understanding, then. Now, let me have some more of that *daal*." (p. 64)

**xiv. Sabzi**

- Nana taught her to sew too, and to cook rice and all the different toppings: *shalqam* stew with turnip, spinach *sabzi*, cauliflower with ginger. (p. 15)
- The girl with the tattoo, the one who had opened the gates to her, brought her meals on a tray: lamb kebab, *sabzi*, *aus* soup. (p. 37)
- "I made *sabzi*," she said. (p. 91)

**xv. Watan**

- "A revolutionary council of the armed forces has been established, and our *watan* will now be known as the Democratic Republic of Afghanistan," (p. 92)
- *Our watan is now known as the Islamic Emirate of Afghanistan.* (p. 247)

**xvi. Hamwatans**

- The era of aristocracy, nepotism, and inequality is over, fellow *hamwatans*. (p. 92)

**xvii. Badmash**

- 'Oh, Tariq jan. Oh, won't you come home and save me from the *badmash*!' (p. 105)

**xviii. Qurma**

- Even after Mariam put the rice and the lamb and okra *qurma* in front of him, he wouldn't touch it. (p. 71)
- The *qurmas* were always too salty or too bland for his taste. (p. 91)
- In the darkness, the room had a layered smell about it: sleep, unwashed linen, sweat, dirty socks, perfume, the previous night's leftover *qurma*. (p. 109)
- All around them, women bolted in and out of the kitchen, carried out bowls of *qurma*, platters of *mastawa*, loaves of bread, and arranged it all on *the sofrah* spread on the living room floor. (p. 150)
- "Making Sacrilege *Qurma*." (p. 153)

**xix. Ghazal**

- Babi knew most of Rumi's and Hafez's *ghazals* by heart. (p. 99)
- An Ustad Sarahang *ghazal* blared from a cassette player. (p. 149)
- Laila went into his study every day after sundown, and, as Hekmatyar launched his rockets at Massoud from the southern outskirts of the city, Babi and she discussed *the ghazals* of Hafez and the works of the beloved Afghan poet Ustad Khalilullah Khalili. (p. 160)
- The lines are from his favorite of Hafez's *ghazals*: (p. 365)

**xx. Mastawa**

- All around them, women bolted in and out of the kitchen, carried out bowls of *qurma*, platters of *mastawa*, loaves of bread, and arranged it all on *the sofrah* spread on the living room floor. (p. 150)

**xxi. Sofrah**

- But he did look pleased that she had already set his dinner plate, on a clean *sofrah* spread on the living-room floor. (p. 62)
- He put it in his mouth, chewed once, then twice, before grimacing and spitting it out on the *sofrah*. (p. 93)
- All around them, women bolted in and out of the kitchen, carried out bowls of *qurma*, platters of *mastawa*, loaves of bread, and arranged it all on *the sofrah* spread on the living room floor. (p. 150)
- Once they had taken their share, the women and children settled on the floor around the *sofrah* and ate. (p. 151)
- It was after *fat sofrah* was cleared and the plates were stacked in the kitchen, when the frenzy of tea making and remembering who took green and who black started, that Tariq motioned with his head and slipped out the door. (p. 151)

**xxii. Halwa**

- If I'm not mistaken, there's some *halwa* left over. (p. 223)
- They sat on folding chairs outside and ate *halwa* with their fingers from a common bowl. (p. 224)
- She wished she could see Laila again, wished to hear the clangor of her laugh, to sit with her once more for a pot of *chai* and leftover *halwa* under a starlit sky. (p. 328, 329)

**xxiii. Kofta**

- With unsettling energy, Mammy set about cooking: *aush* soup with kidney beans and dried dill, *kofta*, steaming hot *mantu* drenched with fresh yogurt and topped with mint. (p. 145)

**xxiv. Aush soup**

- With unsettling energy, Mammy set about cooking: *aush* soup with kidney beans and dried dill, *kofta*, steaming hot *mantu* drenched with fresh yogurt and topped with mint. (p. 145)

**xxv. Fatiha**

- That afternoon, the men went to a hall in Karteh-Seh that Babi had rented for the *fatiha*. (p. 125)

- Aziza could already recite by heart the surah of *ikhlas*, the surah of *fatiha*, and already knew how to perform the four *ruqats* of morning prayer. (p. 265)

**xxvi. Tumbans**

- Later, he mounted her and relieved himself with wordless haste, fully dressed save for his *tumban*, not removed but pulled down to the ankles. (p. 183)
- Later, he mounted her and relieved himself with wordless haste, fully dressed save for his *tumban*, not removed but pulled down to the ankles. (p. 222)
- He is wearing a *chapan* over his *pirhan-tumban*. (p. 351)

**xxvii. Pakol**

- He wore a potato-colored coat, and a brown wool *pakol* on his head. (p. 123)
- She had one hand clamped over her mouth, and her eyes were skipping from Babi to the man in the *pakol*. (p. 123)
- Mammy had nailed up a poster of him in her room. Massoud's handsome, thoughtful face, eyebrow cocked and trademark *pakol* tilted, would become ubiquitous in Kabul. (p. 145)
- They sat and smoked atop tanks, dressed in their fatigues and ubiquitous *pakols*. (p. 157)
- They wore boots, *pakols*, dusty green fatigues. (p. 232)
- He was wearing a *pakol* on his head, hiking boots, and a black wool sweater tucked into the waist of khaki pants. (p. 295)
- His *pakol* was pushed back on his head, and she could see that he'd started to lose his hair. (p. 295)

**xxviii. Alhamdulillah**

- We have three daughters, *alhamdulillah*. (p. 184)

**xxix. Zahmat**

- He drank the rest of this water and extended the glass to Mariam. "If it's not too much *zahmat*." (p. 184)
- "I know it's *zahmat* for you. But you look like a decent brother, and I-" (p. 233)

**xxx. Sharab**

- "Did you know that he used to drink *sharab* back then, that he was crying drunk that day? It's true. (p. 204)
- "This is why the Holy Koran forbids *sharab*. Because it always falls on the sober to pay for the sins of the drunk. So it does." (p. 205)

**xxxi. Pahlawan**

- My son will be a *pahlawan* like his father. (p. 209)

**xxxii. Dokhtar jo**

- Come on, *dokhtar jo*. (p. 32)

**xxxiii. Khayat**

- You're a really good *khayat* (p. 223)

**xxxiv. Shaitan**

- Do you know how lucky you two are to have a man who's not afraid of Shaitan himself?" (p. 228)

**xxxv. Jelabi**

- Mariam saw two men sitting on leather chairs, rifles and a coffee table between them, sipping black tea and eating from a plate of syrup-coated *jelabi*, rings sprinkled with powdered sugar. (p. 274)
- She thought of Aziza, who loved *jelabi*, and tore her gaze away. (p. 274)
- On their way out of the lobby, Rasheed walked briskly to the coffee table, which was now abandoned, and pocketed the last ring of *jelabi*. (p. 277)

**xxxvi. Babaloo**

- "Can't sleep yet. Baba jan hasn't said the *Babaloo* prayers with me." (p. 316)
- She watched him cup his hands before his face and blow into them, then place the back of both hands on his forehead and make a casting-away motion, whispering, *Babaloo, be gone, do not come to Zalmai, he has no business with you*. (p. 317)
- *Babaloo, be gone*. (p. 317)
- At night, Laila holds Zalmai against her chest and recites *Babaloo* prayers with him. (p. 336)
- Who is in charge now of saying the *Babaloo* prayers. (p. 361)

**xxxvii. Shorwa**

- "I'm making *shorwa*" (p. 116)
- "I'll get the *shorwa* going." (p. 117)

**xxxviii. Almari**

- Put them in the *almari*, not the closet. (p.203)
- It's sitting on the *almari*. (p. 213)

**xxxix. Pari**

- *She was a pari, a stunner*, Mammy said. (p. 98)

## Appendix 2 (c)

### 3. Syntactic Fusion

#### i. Hamwatans

- The era of aristocracy, nepotism, and inequality is over, fellow *hamwatans*. (p. 92)
- He was glad, I think, that there was a *hamwatan* next to him.(p. 186)

#### ii. Bismallah-e-rahman-e-rahims

- Twenty-one *Bismallah-e-rahman-e-rahims* -one for each knuckle of seven fingers.(p. 317)

#### iii. Salaam alaykums

- They exchange *salaam alaykums*.(p. 351)

#### iv. Chapans

- The old man had plump cheeks and wore a rainbow-striped *chapan*.(p. 29)
- The street was lined with shops and little stalls that sold lambskin hats and rainbow colored *chapans*.(p. 67)
- *Chapans*, hats, *tumbans*, suits, ties-you name it. (p. 183)
- He is wearing a *chapan* over his *pirhan-tumban*.(p. 351)
- She looks back over her shoulder and sees that Hamza is a tiny figure, his *chapan* a burst of color against the brown of the trees' bark.(p. 353)

#### v. Wahshis

- It's those *savages*, those *wahshis*, who are to blame.(p. 283)

#### vi. Garis

- Mariam walked along noisy, crowded, cypress-lined boulevards, amid a steady stream of pedestrians, bicycle riders, and mule-drawn *garis*, and no one threw a rock at her.(p.28)
- There were fewer trees and fewer *garis* pulled by horses, but more cars, taller buildings, more traffic lights and more paved roads.(p. 66)

#### vii. Haramis

- *But you buried your nose in those cursed books and let our sons go like they were a pair of haramis*.(100)

## Appendix 2 (d)

### 4. Code Switching and Vernacular Transcription

- Salam, khala jan.”, (p. 60)
- *Da ze ma ziba watan, da ze ma dada watan.* (p. 151)
- *Khosh shodi?* (p. 213)
- *Bismallah-e-rahman-e-rahims,* (p. 317)
- salaam alaykums, (p. 351)
- *Salaam, moalim sahib!*, (p. 364)
- *na fahmidi,* (p. 41)
- *La illah u ilillah,* (p. 58)
- *Wallah o billah,* (p. 59)
- zinda baad Taliban, (p. 246)
- Allah-u-akbar, (p. 249)
- awal numra, (p. 103)
- mashallah, (p. 21)
- I mean a real school, *akhund* sahib, (p. 16)
- *"Ho bacha!"*Giti slapped the back of his hand, (p. 150)



## Appendix 2 (e)

### 5. Lexical innovations

#### i. *Shahnai* flute

- She saw musicians blowing the *shahnai* flute and banging on *dohol* drums, street children hooting and giving chase.(p. 9)

#### ii. *Dohol* drums

- She saw musicians blowing the *shahnai* flute and banging on *dohol* drums, street children hooting and giving chase.(p. 9)

#### iii. Spinach *sabzi*

- Nana taught her to sew too, and to cook rice and all the different toppings: *shalqam* stew with turnip, spinach *sabzi*, cauliflower with ginger.(p. 15)

#### iv. Village *arbab*

- And so there was Gul Daman's leader, the village *arbab*, Habib Khan, a small-headed, bearded man with a large belly who came by once a month or so, tailed by a servant, who carried a chicken, sometimes a pot of *kichiri* rice, or a basket of dyed eggs, for Mariam.(p. 15)
- The village *arbab* and his gifts, Bibi jo and her aching hip and endless gossiping, and, of course, Mullah Faizullah.(p.19)

#### v. *Kichiri* rice

- And so there was Gul Daman's leader, the village *arbab*, Habib Khan, a small-headed, bearded man with a large belly who came by once a month or so, tailed by a servant, who carried a chicken, sometimes a pot of *kichiri* rice, or a basket of dyed eggs, for Mariam.(p. 15)

#### vi. *Namaz* prayers

- He came by once or twice a week from Gul Daman to teach Mariam the five daily *namaz* prayers and tutor her in Koran recitation, just as he had taught Nana when she'd been a little girl. (p. 15)
- The only task Mammy never neglected was her five daily *namaz* prayers.(p. 127)

vii. ***Tasbeh* rosary**

- Mullah Faizullah twirled the beads of his *tasbeh* rosary as they strolled, and, in his quivering voice, told Mariam stories of all the things he'd seen in his youth, like the two-headed snake he'd found in Iran, on Isfahan's Thirty-three Arch Bridge, or the watermelon he had split once outside the Blue Mosque in Mazar, to find the seed forming the words *Allah* on one half, *Akbar* on the other.(p. 16)

viii. **Mule-drawn *garis***

- Mariam walked along noisy, crowded, cypress-lined boulevards, amid a steady stream of pedestrians, bicycle riders, and mule-drawn *garis*, and no one threw a rock at her.(p.28)

ix. ***Nang* and *namoos***

- They don't see that they're spoiling their own *nang* and *namoos*, their honor and pride.(p. 63)
- The point is, I am your husband now, and it falls on me to guard not only *your* honor but *ours*, yes, our *nang* and *namoos*.(p. 200)

x. ***Khatm* dinner**

- The next morning, the day of *the fatiha*, a flock of neighborhood women descended on the house and took charge of preparations for the *khatm* dinner that would take place after the funeral.(p.124)

xi. ***Chapli* kababs**

- Tariq buys them spicy *chapli* kebabs from street vendors.(p. 337)

xii. ***Inqilabi* Girl**

- Khala Rangmaal said now, "have I disturbed your daydreaming, *Inqilabi* Girl?" (p. 101)

xiii. **Naswar-chewing Talibs**

- Whip-toting, *naswar-chewing* Talibs patrolled Titanic City on the lookout for the indiscreet laugh, the unveiled face.(p. 290)

**xiv. Bulbul birds**

- After, the two of them sat outside the *kolba*, ate pine nuts and sipped green tea, watched the bulbul birds darting from tree to tree.(p. 16)

**xv. Sacrilege Qurma**

- "Making Sacrilege *Qurma*."(p. 153)

## Appendix 2 (f)

### 6. Translation Equivalence

- That same winter, Tariq had cornered a kid.(p.299)
- "She has passed on, I'm afraid." (p.351)
- Nana had been one of the housekeepers. Until her belly began to swell. (p.6)
- His in-laws swore blood would flow. (p.6)
- That what was done was done. (p.314)
- She had to stop, feeling like a rock had lodged itself in her throat. (p. 40)
- ... when the sun dipped in the west ...(p.71)
- *But you buried your nose in those cursed books and let our sons go like they were a pair of haramis.* (p.100)
- What she lacked in smarts Hasina made up for in mischief and a mouth that, Giti said, ran like a sewing machine.(p. 102)
- She's hiding a graveyard behind those lips. (p.108)
- Riding the Rickshaw of Wickedness?(p. 153)
- I'll rip out their liver and make them eat it. (p.207)
- I'll beat you until your mother's milk leaks out of your bones. (p.286)

## Appendix 2 (g)

### 7. Contextual redefinition

#### i. **kaka**

- And this uncle, this *kaka*, where does he live?" (p.237)

#### ii. **dokhtar jo**

- Come on, *dokhtar jo*.(p. 32)

#### iii. **Khala jan**

- "*Salaam, Khala Jan.*" (p. 60)

#### iv. **Hamshera**

- "Where are you going, *hamshira?*"(p. 61)
- "You're bleeding, *hamshira!*"(p.61)
- And everywhere Mariam heard the city's peculiar dialect:"Dear" was jan instead of *jo*, "sister" became *hamshira* instead of *hamshireh*, and so on. (p.66)
- "You'll have to forgive me, *hamshira*," he said, adjusting his loose collar and dabbing at his brow with a handkerchief "I still haven't quite recovered, I fear.(p. 183)
- I won't bother you with it, *hamshira*, suffice it to say that when I went to do my private business, the simpler of the two, it felt like passing chunks of broken glass.(p.184)
- That's all I'll say about that. I'm sure you have your fair share of nightmares, *hamshira*. (p. 186)
- But, mostly, he talked about you, *hamshira*.(p. 187)
- "What is it, *hamshira?*"(p.233)
- "Don't worry, *hamshira*.(p.233)
- "The *hamshira* in the corridor, she's your mother?"(p. 236)
- "You do realize, *hamshira*, that it is a crime for a woman to run away. (p. 237)
- "It's a matter of *qanoon*, *hamshira*, a matter of law," (p. 238)
- "As a matter of policy, we do not interfere with private family matters, *hamshira*"(p. 238)
- I must say, *hamshira*, that you have made a very poor case for yourself. (p.238)
- "I have to feel the baby now, *hamshira* " (p. 258)

- Have you ever been to Kandahar, *hamshira*? (p.282)
- I've made you laugh, little *hamshira*.(p.282)
- If a *hamshira* said her husband was dead and she couldn't care for her children, he didn't question it.(p. 283)
- "Look at me, *hamshira* "(p. 283)
- And you're not alone, *hamshira*.(p. 283)
- "*Hamshira* I understand." (p. 283)
- But don't cry, *hamshira*. (p. 283)
- "You admit to this, *hamshira*? I he asked again in a tired voice.(p. 323)
- "What frightens me, *hamshira*, is the day God summons me before Him and asks, *Why did you not do as I said, Mullah? Why did you not obey my laws?* How shall I explain myself to Him, *hamshira*?(p. 325)
- The clearer I see my end, *hamshira*, the nearer I am to my day of reckoning, the more determined I grow to carry out His word.(p. 325)
- But I cannot help but be disturbed by the brutality of your action, *hamshira*. (p.325)
- Something tells me you are not a wicked woman, *hamshira*. (p. 325)
- "Do you understand, *hamshira*?" (p.325)
- "Kneel here, *hamshira* And look down." (p. 329)
- For three days, *hamshira*, they fired on the city. (p. 350)
- Is there something I can do for you, *hamshireh*?(p. 351)
- "Don't worry. Take your time. Go on, *hamshireh*. " (p. 353)

v. **Hamshireh**

- And everywhere Mariam heard the city's peculiar dialect:"Dear" was jan instead of *jo*, "sister" became *hamshira* instead of *hamshireh*, and so on. (p.66)

vi. **Aroos**

- "You mean our *aroos*, our daughter-in-law, "his father announced, entering the room. (p.115)

vii. **Akhund sahib**

- I mean a real school, *akhund* sahib. (p.16)
- And you, *akhund* sahib, with all due respect, you should know better than to encourage these foolish ideas of hers.(p.18)
- I know, *akhund* sahib. I *know*. (p.18)

viii. **Moochi**

- But not some kind of ordinary street-side *moochi*, no, no.(p. 43)

**Appendix 2 (h)****8. Indigenous Discourse Markers**

- *"Aneh*, "Nana said. "You see? Your father agrees.", (p.25)
- Didi (p. 6)

## Appendix 2 (i)

### 9. Indigenous Metonymy

- Riding the Rickshaw of Wickedness?, (p. 153)
- Dil, (p. 6)

