



Negotiating Linguistic Boundaries: Language Appropriation in Khaled Hosseini's *The Kite Runner*

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ABSTRACT

The current study attempts to investigate the language-appropriation strategies in post-colonial Afghan-American authors particularly in Khaled Hosseini's novel *The Kite Runner*. Appropriation is the act of adopting another culture and language by modifying it to your own goals and requirements. This method is generally used by post-colonial writers who appropriate English in their literary works due to resistance or/and necessity. During the colonization, the colonizer suppressed all other native languages. They employed the English language as a tool to exercise control in establishing a system of authority based on linguistic dominance. Nevertheless, the writers of the post-colonial era have stood against this dominant force of colonial language and undermined it by implementing different strategies into their own social and cultural context. Various language appropriation techniques are used to investigate the data from this research as recommended by Kachru (1983) and Ashcroft, Griffith, and Tiffin (2002). Findings from the investigation revealed that the language appropriation techniques of glossing, untranslated words, code-switching, lexical innovation, rhetorical and functional styles, translation equivalence, and contextual redefinition have been employed in the text. Among them, glossing, untranslated words, and code-switching are utilized frequently. The strategy of interlanguage has not been utilized by the author in the novel. The study contributes to broader discussions on language appropriation, cultural representation, and decolonization in contemporary literary discourse.



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INTRODUCTION

The current research aims to explore the strategies of language appropriation adopted by Khaled Hosseini in his novel *The Kite Runner*. The novel is written in the English language by the author who is originally from a non-English speaking country. English is the most widely used language in today's world; its significance cannot be ignored or avoided. The English language was employed as a tool of control by the colonizers during colonialism, and they suppressed all native languages to construct a hierarchy of power based on linguistic dominance.

Since the colonizers employed the English language for a very long time as a means of establishing, enhancing, and extending their colonial dominance, it has become the subject of innumerable discussions in the postcolonial world (Wilfred, 2005). This was done by Britain in Kenya, Nigeria, and India. As a result, the colonizers abandoned the native languages by portraying them as inferior, vulgar, and meaningless to take control of the natives. As a result, the locals gradually lost hope in everything, including their names, their language, their culture, their traditions, their religion, their history, and their system of education and the colonized effectively absorbed the colonizers' culture and ultimately lost contact with their own.

However, with the liberation of these colonized nations, the use of the English language has become a controversial subject, and postcolonial writers, scholars, and theorists seem to have diverse perspectives on it. The writers of the postcolonial era, however, have opposed this hegemonic force of colonial language and subverted it by integrating various techniques into their cultural contexts. Therefore, these authors have appropriated the English language of the previous colonial authority to create a discourse that is completely capable of transmitting their sociocultural realities. As a result, in terms of grammar, pronunciation, syntax, and lexicon, the English language has lost its originality. To meet their own socio-cultural needs, each postcolonial writer has adapted it according to their necessities.

Khaled Hosseini was born in Kabul, Afghanistan, and moved to the United States in 1980. *The Kite Runner* is Khaled Hosseini's one among the widely read Afghan novels. *The Kite Runner* is one of his first novels, published in thirty-four countries. In this novel, he talks about Afghanistan's culture and society. The story follows the life journey of Amir, a young man born in Afghanistan. It is a story about friendship, love, redemption, family, and forgiveness.

Language appropriation is evident in Khaled Hosseini's novels, and they are prominent instances of Afghan literature and culture. In the novel *The Kite Runner*, Khaled Hosseini built up himself as a Postcolonial novelist by using various strategies of language appropriation. The author does not use Standard English but indigenizes it into the Afghan variety of English. That is why his novel is full of local words, phrases, sentences, clauses, idioms, and quotes. The current study identifies all the language appropriation strategies that Hosseini uses in his novel, *The Kite Runner*.

Objectives of the Study

The study aims to:

1. Explore the language appropriation strategies that Khaled Hosseini has used in his novel *The Kite Runner*.
2. Find out the reasons behind appropriating the English language in post-colonial fiction.
3. Highlight Afghani culture, language, and values in research, to show how the rich history and culture of this area of South Asia is portrayed through language appropriation.

Research Questions

The current study seeks to answer the following questions:

1. Which categories of English language appropriation are used by Khaled Hosseini in his novel *The Kite Runner*?
2. What are the social and cultural reasons for appropriating the English language in *The Kite Runner*?
3. How does *The Kite Runner* by Khaled Hosseini illuminate the intricate layers of Afghani culture, language, and values, weaving together a tapestry of rich history and traditions in the context of the tumultuous events that shape the lives of its characters?

LITERATURE REVIEW

Language is an important tool of communication among human beings. One can convey feelings, thoughts, and ideas through words. Humans become reasonable using their use of language (Mc Keon, 1946). Through interaction with other members of a civilization, social relationships are made feasible through language. Language is not only a means of communication but a form of cultural behaviour. Language and culture, therefore, have a relationship. Typically, a particular language is connected to a specific community. Culture and language are indistinguishably tied.

Language Appropriation

Language appropriation is a concept from the post-colonial era that refers to a process by which writers appropriate English in their literary work according to their necessities. To claim another culture and language, an author uses the tactic of appropriation, which is defined as the process of modifying something to suit one's demands and goals. The Post-colonial writers, consciously or unconsciously put their indigenous terms, words, phrases, and sentences in their English literary work.

According to Ashcroft, Griffiths, and Tiffin (2007), appropriation in various cultural sectors can be categorized as usurpation, with the writing and language domains being the most powerful factors. The dominant language and its unofficial structures have been adopted in these two domains to communicate different cultural experiences and to portray these experiences using the best means of depiction to exchange the greatest number of viewers.

Language appropriation, as defined by Hill (2009), is a type of intricate social acquiring that involves an overpowering group robbing specific linguistic components from an objective group. (Hill, 2009).

Language Appropriation Strategies in Literary Works

As mentioned earlier, literary figures have been found to abrogate or appropriate the English language in their works. Some of the studies aim to find out these reasons and strategies for appropriating language. In his book *Stone to Death, The Collected Stories* from 2018, Achakzai explores language appropriation strategies. The 1979 Pashto short story "Sangsaar" and other writings by Afghan author Noor Muhammad Taraki are translated into English in this collection. To make the content appropriate, Pashto terminology has been used throughout. (Khan, Akram, & Achakzai, 2019).

Language appropriation techniques are also used by Kamila Shamsie in her novel *Salt and Saffron*. *Salt and Saffron* depicts Pakistani society and diverse constructs of identities by revealing the lives of numerous characters. After reading the text it has been concluded that many Urdu words have been used by the author in her novel and out of those nine strategies

mentioned by Kachru and Ashcroft, seven strategies of language appropriation have been used by the author in her novel. The author also used the technique of Indigenous Discourse Markers which was discovered by Awan and Ali (2012). Indigenous Phonetic Pronunciation technique has also been used by Shamsie for appropriating the spelling of the words (Nazeer et. Al, 2022).

Ali (2019) analyses *Ice-Candy Man* to find language appropriation strategies in it. Several appropriation of language technique are utilized by Sidhwa in this popular novel. In her novel, she presents the culture and society of the Sub-Continent. The author does not use standard English but indigenizes it into the Pakistan variety of English. Her novel is full of local words, phrases, clauses, sentences, and idioms. Sidhwa has used the vocabulary, form of word meanings, and grammatical structure of Punjabi and Urdu languages to make it more localized. (Ali, 2019).

Language appropriation techniques are also used in Arundhati Roy's book *The God of Small Things*. *The God of Small Things* is an Indian novel that has been written in Indian English instead of colonial English. The author of the book appears to have done that on purpose to appeal to her sociocultural Indian aspects. Roy's use of English demonstrates that India is not a submissive culture content to receive the imposing bequests; rather, she questions Western power's norms, destroys them, and crushes them to her terms and demands. Since this is the case, it is said that this book was composed in Indian English, rather than colonial English, to tell an Indian story. (Jadoon, 2017).

In their respective works, *How it Happened* by Shazaf Fatima Haider and *Twilight in Delhi* by Ahmad Ali, the Pakistani authors Shazaf Fatima Haider and Ahmad Ali used linguistic appropriation strategies as a weapon for resistance against the constraining construction of colonizers. In Pakistani English, the authors of the above works highlighted Pakistani culture, language, and beliefs in order to precisely represent the rich traditions and culture of this area. As a result, they utilized language appropriation strategies in their writings (Khosa, Bano, Khosa, & Malghani, 2018; Akram & Ayub, 2018).

Language appropriation in Afghan literature appears all over Khaled Hosseini's novels. Khaled Hosseini developed his popularity as a post-colonial novelist by utilizing various kinds of linguistic appropriation techniques. Instead of using common English, the author indigenizes it into an Afghan variety of English. Therefore, his novels are full of regional terms, phrases, sentences, clauses, idioms, and quotations. There is an existing study on Khaled Hosseini's novel *A Thousand Splendid Suns* (2007). In his novel, he utilized the different techniques discussed by Kachru and Ashcroft et. al., while two new linguistics strategies are also been discovered in Hosseini's *A Thousand Splendid Suns*. Khaled Hosseini's appropriate English language to depict Afghan culture, and society, and to enrich the English language with linguistic items from the Persian language to make it more Arabicized and Persianized to convey the societal cultural experiences of Afghanistan (Awan and Ali, 2012).

As discussed above, some post-colonial authors have been abrogating and appropriating the English language for various purposes. However, to date, there is no such study on Khaled Hosseini's *The Kite Runner*. The current study intends to fill this gap in the literature.

RESEARCH METHODOLOGY

The methodology used for this study is purely qualitative. To study a question from an Idealistic or humanitarian perspective is the primary objective of qualitative research. The qualitative approach is used to investigate people's perspectives, activities, interactions, and beliefs. (Gibson et. al., 2004). It is theoretical in nature to interpret and analyze linguistic and textual strategies used by the author Khaled Hosseini in his work. The research analyzes the work of Khaled Hosseini and tries to explore all the strategies used in his novel, *The Kite Runner*.

Data Analysis Techniques

The current study uses content analysis to analyze the collected data. A prominent qualitative research technique for exploring material and its qualities is content analysis. Holsti (1969) defined content analysis as "any method for obtaining a conclusion by accurately and methodically identifying specified characteristics of the text." Content analysis is the process of turning qualitative research data into quantitative data by applying systematic analysis to it. In contrast to other research methods, content analysis does not require researchers to actively interview participants for data.

Theoretical framework

The current study uses the frameworks of Kachru (1983) and Ashcroft, Griffith, and Tiffin (2002) in which they discuss language appropriation strategies that post-colonial writers have been using in their literary works. These techniques, according to Kachru (1983), include translation equivalence, lexical innovations, rhetorical and functional styles, and contextual redefinition. As stated by Ashcroft, Griffith, and Tiffin (2002) include code-switching, glossing, untranslated terms, and interlanguage.

Glossing: Glossing refers to the process of explaining non-English vocabulary in cross-cultural writings, typically in the form of a sentence, word, or clause to indicate cultural differences. Glossing can be seen as a tool for appropriating language and culture, particularly when it is done without proper attribution or recognition of the source language and culture.

Translation Equivalence: Translation equivalence is creating equivalent arrangements in literary translation (Kachru, 1965). Both conscious and unconscious translation is possible, according to Kachru.

Contextual Redefinition: Contextual redefinition in language appropriation refers to the process of changing the meaning of a word or phrase within a specific context or cultural group like kinship terms (Akram & Ayub, 2018).

Untranslated Words: Untranslated words refer to the usage of specific vocabulary terms from the native languages of postcolonial writers to reflect the cultural differences in their works.

Syntactic Fusion: Syntactic fusion is the blending of two linguistically distinct structures, in which the English lexicon is combined with the sentence structure of the original tongue (Khosa, Bano, Khosa, & Malghani, 2018).

Code-Switching: Code-switching occurs when a writer turns between two different languages in the middle of sentences or phrases (Richards & Schmidt, 2010). In language appropriation, code-switching can take on various forms, depending on the context and the speakers involved. Some types of code-switching are Inter-sentential code-switching, Intra-sentential code-switching and Code-mixing.

Lexical Innovation: Lexical innovation in language appropriation refers to the formation of new phrases and words in a target language because of being exposed to a different language or cultural context.

Rhetorical and Functional Styles: In language appropriation, rhetorical style refers to the use of language to convince, influence, or impress others by using rhetorical devices like metaphors, similes, hyperbole, and irony etc. On the other hand, The functional style is how language is used for a particular purpose or in a specific context. Style can be formal or informal, technical or colloquial, and so on.

Interlanguage: The word "interlanguage" refers to the unique linguistic system utilized by second-language learners who combine the linguistic structures of native language and the target language during the process of acquiring a new language (Brown, 2001; Nemser, 1971; Selinker, 1972).

DATA ANALYSIS AND DISCUSSION

Kachru, and Ashcroft, et al. explored the linguistic strategies used by various postcolonial writers to appropriate the English language. The present section examines each of them properly in the context of how Khaled Hosseini used them in his book *The Kite Runner*.

Glossing

Glossing is one of the methods that is often employed in cross-cultural texts to demonstrate cultural differences and enhance the writer's identity by describing non-English terms in the form of a word, clause, or sentence. Glossing provides information about the writers' heritage of culture. Glossing can be done in a variety of ways and styles. One common practice is to capitalize or italicize the gloss to make it clear that it is not the real word or phrase in the target language but rather a translation or explanation. To indicate particular grammatical features like tense, case, or word class, language users may also use symbols or acronyms.

A few of the glossed words in the Khaled Hosseini novel *The Kite Runner* are below:

Table 4.1 List of Glossed Words

Words	Glossing	Page number
Sartan	Cancer	13
Qiyamat	Judgment day	14
Sherjangi	Battle of the Poems	17
Goshkhor	The ear eater	34

Eid Mubarak	Happy Eid	38
Boboresh	Cut him	57
Azan	(Call for the faithful to unroll their rugs and bows their heads west in prayers)	60
Dhul-Hijah	The last month of the Muslim calendar	67
Eid-Al-Adha or Eid-e-Qorban	A day to celebrate how the prophet Ibrahim almost sacrificed his own son for God	67
Tassali	Condolences	120
Salam, bachmen	Hello, my child	121
Nang and Namoos	Honor and Pride	126
Moalem	Teacher	132
Khoshteeep	Handsome	145
Shirini-khori	Eating of the Sweets	147
Awroussi	The wedding ceremony	148
Maghbool	Like the Moon	156
Nazar	The evil eye	185
Hadia	A gift	209
Dostet Darum	I love you	284
Jai-namaz	Prayer rug	301
(La illaha il Allah, Muhammad u rasul ullah)	(There is no God but Allah and Muhammad is his messenger)	301
Bakhshesh	Forgiveness	310

Table 4.1 depicts that the author glosses words quite frequently and innovatively. When utilizing a glossing strategy in the context of appropriation, the implementation of religious

ideology is more significant. To address several significant Islamic principles, the writer purposely utilizes religiously oriented terms and terminology. Such examples can be seen in “The Kite Runner” novel. The words “La illaha il Allah, Muhammad u rasul ullah” has been taken from the novel. The translation of this Arabic sentence has been given in the novel is “(There is no God but Allah and Muhammad is his messenger)”. Other words are; Azan “(Call for the faithful to unroll their rugs and bow their heads west in prayers)”, Dhul-Hijah (The last month of the Muslim calendar), Eid-Al-Adha or Eid-e-Qorban (A day to celebrate how the prophet Ibrahim almost sacrificed his own son for God) and so on.

Translation Equivalence

According to Kachru (1965), translation equivalence means developing similar arrangements in literary translation. From his point of view, when it involves translation, there doesn't seem to be a balanced connection between two languages, such as the source language and the target language. Both conscious and unconscious translation is possible.

In simple words, a writer uses the Translation Equivalence technique to convey beliefs, emotions, norms, and practices exactly as they are recognized in the native environment. The use of translation equivalency as a method of language appropriation is evident throughout the text. Employing the translation equivalence technique, many sentences in the book have been taken from quotes and sayings from various cultural, social, and religious settings.

Here are a few examples from the novel *The Kite Runner*:

“On a high mountain, I stood,
And cried the name of Ali, Lion of God,
O Ali, Lion of God, King of Men,
Bring joy to our sorrowful hearts.” (p.10)

The above is translations of one of the Persian songs. This song has been translated into English by the author of the novel. The song has been sung by Ali, one of the important characters of the novel. Hassan and Amir always love to hear these lines from Ali and they have heard these lines countless times.

“Make morning into a key and throw it into the well,
Go slowly, my lovely moon, go slowly,
Let the morning sun forget to rise in the east,
Go slowly, my lovely moon, go slowly.” (p.149)

These are some of the lines from a Persian song “Ahesta boro”. This is a song usually played in the weddings in wedding hall to welcome the new bride. These lines have been translated into English by the author. In the novel, this song has been blared at the wedding ceremony of Amir Agha and Soraya.

“Zendagi migzara, we say, Life goes on.” (p.176).

In the novel "The Kite Runner" the Persian proverb "Zendagi migzara" has been used which means "Life goes on" in English. It is an idiom that is frequently used to represent the idea that life goes on despite challenges or struggles. It tends to convey resilience and the ability to stay positive in the face of difficulties.

"Khar khara mishnassah, takes a donkey to know a donkey" (p.206).

The above sentence is a Persian proverb, and it has been translated into English by the author Khaled Hosseini in his novel *The Kite Runner*.

Contextual Redefinition

The use of native words to convey the respect and affection that exist in the native society is known as contextual redefinition. Such terms are consciously used alongside kinship terms to highlight feelings and appropriate the text. The use of contextual redefinition supports the use of fresh words in the vocabulary. To highlight the indigenous comprehensive and expanded family system, kinship, and values, the language appropriation method redefines various terms linked to kinship that has been used in the indigenous language (Akram & Ayub, 2018).

In the process of language appropriation, Khaled Hosseini redefines some concepts, particularly those relating to family because the dynamics of family in Afghanistan differ greatly from those in Western society. For example, he uses the words like 'Baba' (p.02) for father, 'Mullah' (p.15) for Islamic scholar, 'Agha sahib' (p.22) for a nobleman, 'Kaka' (p.27) for the uncle, 'Khan' (p.33) for a local chieftain, 'Khala' (p.72) for the aunt, 'Khanum' (p.117) for the wife, 'Bachem' (p.121) for my child, 'Ghazi Sahib' (p.129) for the judge, 'Moalem' (p.132) for a teacher, 'Pari' (p.149) for an angel, 'Nawasa' (p.161) for the grandson, 'Madar Jan' (p.168) for mother, and 'Sasa' (p.185) for the grandmother.

These are some native Pashto and Urdu kinship terms that are used in the text. They are used as social indicators and to appropriate the local socio-cultural context of the novel. The native Pashto kinship terms included in the English translation bring beauty and uniqueness to the writing. The Contextual redefinition technique has been used here to appropriate the text.

Untranslated Words

The term "untranslated words" in the context of language appropriation refers to words or phrases that have been taken from one language without being translated into the language of the appropriating culture. This is one of the most common approaches to leaving some native terms untranslated to maintain the originality of the text. This process highlights the distinctions throughout different cultures and shows the value of discourse in understanding societal ideas (Ashcroft, Griffiths & Tiffin, 2004).

Table 4.2 Reports a few examples from Hosseini's *The Kite Runner*

S. No.	Untranslated Words	P. Number	S. No.	Untranslated Words	P. Number
1	Namaz	15	2	Kaka	27

3	Jan	27	4	Kaka	27
5	Watan	35	6	Quwat	37
7	Tashakor	41	8	Kursi	50
9	Mareez	71	10	Dil	126
11	Noor	147	12	Nika	148
13	Attan	149	14	Watan	152
15	Pari	149	16	Madar	158
17	Chaman	174	18	Ghamkhori	176
19	Chai	178	20	Khanum	181
21	Bakhshesh	215	22	Masjid	276

As Table 4.2 depicts the words that are left untranslated by the author. Words like, “Kaka”, “Watan”, “Tashakur”, “Dil”, and “Noor” are been left untranslated. To enhance the realness and cultural variety the author left these words untranslated, and it is one of the best techniques for maintaining societal uniqueness. It makes a text more appealing, unique, and original.

Syntactic Fusion

Syntactic Fusion is a technique used to create coinage in writing that is postcolonial in nature. Effective coinages in English texts point out that words fail to accurately represent the essence of any culture, so in such situations, the formation of new lexical forms in English may be accomplished through the incorporation of local linguistic buildings; however, the effectiveness of this technique depends upon how it's utilized in a text (Ashcroft, Griffiths, & Tiffin, 2004).

Syntactic fusion is another strategy that Hosseini uses in his novel and through this, he appropriates some words in the novel. The following list shows how the English rule of making plurals have been applied to the words in local languages.

These words are; ‘Bazaars’ (p.23), ‘Sultans’ (p.24), ‘Pajamas’ (p.31), ‘Rickshwas’ (p.93), ‘Rakats’ (p.94), ‘Ayats’ (p.94), ‘Roussis’ (p.120), ‘Kolchas’ (p.120), ‘Khastegars’ (p.123), ‘Surrahs’ (p.152), ‘Hijabs’ (p.152), ‘Ghazals’ (p.154), ‘Mehmanis’ (p.203), ‘Pakols’ (p.257), ‘Pakorras’ (p.262), ‘Samosas’ (262), ‘Kameezes’ (p.262).

The above list shows that Hussaini uses this technique quite frequently. For instance, ‘pakora’ is an Urdu word used to mention a special local dish. A plural of pakora in local languages will be pakoray. However, Hussaini chose to use the English rule of making plurals by placing ‘s’ with the noun and comes up with the plural of pakora as ‘pakoras’ (p.262).

Below is another list of words depicting the syntactic fusion of local languages and English. All these words have been generated in the text by simply adding an inflection “s” to the root word.

“Tandoor’s” (p.112), “Baba’s” (p.153), “Mueszzin’s” (p.231), “Khan’s” (p.313), “Jamil’s” (p.314), “Taliban’s” (p.316), “Karzai’s” (p.316), “Shah’s” (p.319),

These words have been appropriated by just adding an apostrophe (’s) to the root word to show possession. For instance, to show possession “tandoor’s” has been written. However, in local languages, possession is expressed using the words ‘kay’ or ‘ki’. So, the possessive form of “tandoor” in local languages will be ‘tandoor ki’.

Code-Switching:

In the context of language, code-switching happens when a speaker switches between two or more languages or chooses a new variety while speaking a single sentence, in an entire conversation. Bilingual or multilingual speakers frequently employ such approaches when interacting with one another. Code-switching in language appropriation is the act of switching back and forth within a conversation or discourse between different languages or linguistic variants. It involves switching between languages, depending on a variety of factors such as the social setting, audience, subject, or individual identity.

Intra-sentential code-switching

Intra-sentential code-switching in language appropriation often takes place when speakers or writers adopt code-switching conventions from another language or culture. This can be considered a type of language borrowing in which people adopt specific linguistic characteristics to improve communication or to represent their social or cultural connections.

- (i) “(People hugged and kissed and greeted each other with ‘Eid Mubarak).” (p.38)

The word “Eid” is from the Arabic language which means ‘gather’ or ‘assemble’. The word “Mubarak” is also borrowed from the Arabic language. This word is also the part of Urdu language. The word “Mubarak” means blessed or auspicious.

- (ii) “Tashakor, Ali jaan.” (p.59)

The word “Tashakor” in the example is from Farsi/Persian which means “thank you”. These are words of appreciation and can be used when someone feels gratitude towards someone else.

- (iii) “She was as beautiful as a pari,” (p.86)

The word “Pari” is from the Persian language which means “fairy or angel”. It’s a common name in Iran and other Persian-speaking countries.

- (iv) “These Roussi are not like us.” (p.10)

The word “Roussi” has been used in the novel for Russians, although it’s not a common word.

- (v) “You look khoshteeep, Baba said.” (p.145)

The word “Khoshteeep” is in the Persian language that means Handsome.

- (vi) "I remember our nika." (p.148)

The word "Nika" is an Urdu language word. It is an Islamic term by which marriage is referred to in the Quran. Nika is a civil contract whose main function is to render sexual relations between man and woman.

- (vii) "The first woman I'd seen in weeks dressed in something other than a burqa or a shalwar-kameez." (p.285)

The word "Burqa and Shalwar-kameez" are been used in the above sentence. The word "Burqa" is from both Persian and Urdu languages. Burqa is a loose, envelop cloth worn in public by some Muslim women that hide their faces and body. The word "Shalwar-kameez" is from the Persian language. It's a kind of dress that usually Muslims use to wear.

Inter-sentential code-switching:

Inter-sentential code-switching is the practice of shifting between two or more languages at the sentence level in the same speech event. People who are proficient in multiple languages are frequently able to shift between them according to the situation, audience, or social setting. Inter-sentential code-switching can be viewed as a visible indication of the appropriation process when it comes to language appropriation.

- (i) "Ali was taking me to the bazaar to buy some naan." (p.07)

The word "Bazaar" and "Naan" has been used in the above sentence. The word bazaar is a Persian word that can also be seen in other languages. Bazar is an area that is usually used for shopping. The word "Naan" also came from the Persian language which refers to bread.

- (ii) "I think I have saratan, I said." (p.13)

The word "Saratan" is an Arabic word that means cancer.

- (iii) "High on hashish and mast on French wine" (p.21)

The word "Hashish" also known as Hash, is an Arabic word. It's a kind of drug that is smoked, chewed, or drunk for its intoxicating effect. The word "Mast" is from the Urdu language and has also been used by the author in the sentence.

- (iv) "Amir and Hassan, the sultans of Kabul" (p.24)

The word "Sultan" is also from the Arabic language which means a king or sovereign, especially of a Muslim state.

- (v) "Who is the noor of my eye." (p.147)

The word "Noor" is from the Arabic language that means "light."

- (vi) "Please, no nazr, Khala jan, I said kissing her face. Just do zakat, give the money to someone in need, okay? No sheep killing." (p.159)

The word "Nazr" mean evil eyes. The word "Nazr" is derived from the Arabic language. The word "Zakat" is also from the Arabic language as well as from the Persian language. Zakat is

an Islamic term that refers to the obligation of donating a certain amount of wealth each year to charitable causes.

Tag switching

Tag switching is the practice of switching between multiple languages or dialects throughout the same conversation or other contexts of communication. It is frequently observed in multilingual people or communities when speakers are proficient in multiple languages and smoothly shift between them depending on the context, audience, and cultural norms.

- (i) “Chi? What did you say?” (p.78)
- (ii) “(Hadn't I already said that? ‘Khoda Hafez).” (p.127)
- (iii) “(Bia, bia, my boy, the Talib said, calling Sohrab to him).” (p.245)

Lexical Innovation:

Lexical innovation in language appropriation involves the discovery or acceptance of new phrases or words by people or groups who appropriate a specific language. Lexical innovation in language appropriation can take several different forms, such as stealing, combining, or developing new words or phrases. An Indian linguist and scholar named Kachru (1980), explained lexical innovations as "Includes the lexicalization of various types in the texts." A good method to do this is to introduce terms from two different lexical sources into English that are local words. Some of the examples of lexical innovation.

Table 4.3.*Khaled Hosseini's novel The Kite Runner are mentioned*

S. No.	Words	Page No.
1	Caracul hat	13
2	Kabuli accent	38
3	Kabuli dressed	38
4	Fried pakora	57
5	Chicken qurma	74
6	Baked naan	74
7	Henna	130
8	Nika	148
9	Potato shorwa	150
10	Little nawasa	161
11	Chicken Bazaar	170
12	Brown pakol	201

13	Shari'a friendly	202
14	Vegetable shorwa	208
15	Cauliflower aush	318
16	Morgh kabob	319

Table 4.3 enlists instances of lexical innovations in the novel. For instance, in 'brown pakol' brown is an adjective from English lexis and Pakol is a noun in the local languages.

Rhetorical and Functional Styles

When a writer is writing at the peak of his or her own emotions, conveying feelings of affection, devotion, respect, mockery, frustration, and retribution, he or she intentionally or unintentionally uses his or her native tongue. By communicating in his or her native language, they can convey their emotions more effectively and rationally and this is crucial because emotions play an essential part in numerous circumstances (Akram & Ayub, 2018).

The deliberate use of language tools to inform, entice, or persuade an audience is known as a Rhetorical style. It focuses on using rhetorical techniques like metaphor, simile, irony, and hyperbole. It tries to engage the audience, awaken emotions, and have an impact on their decisions.

A functional style, on the other hand, deals with the use of language in certain social or professional situations for practical reasons. As it corresponds to the standards and adheres to a certain area, it emphasizes language use that is concise, accurate, and acceptable.

Some words and phrases used in the text with rhetorical and functional styles are:

“Aaah, he said, nodding.” (p.25)

“Oh, Hassan said.” (p.40)

“Wah wah, Amir Jan, we are all so proud of you!” (p.73)

“Oh” (p.123)

“Akh, Amir, he signed” (p.133)

“Shhh, Baba Jan, I’m here.” (p.139)

“Balay, Baba.” (p.141)

“Haiiii, he signed.” (p.173)

“Wah wah! Mashallah! They cheered.” (p.245)

From the above discussion, it has been concluded that the author has intentionally or unintentionally employed several language appropriation techniques in his novel. Almost all of the strategies of language appropriation mentioned in the theoretical framework are been used by the author only the Interlanguage strategy has not been employed by the author.

CONCLUSION

The current study aimed to identify and analyze the different language appropriation strategies in Hosseini's *The Kite Runner*. It focuses on various linguistic strategies that have been utilized in the text to make it acceptable to the Afghan culture. The author has used language appropriation techniques of glossing, untranslated words, code-switching, translation equivalence, contextual redefinition, syntactic fusion, rhetorical and functional styles, and lexical innovation. Glossing, untranslated words, and code-switching have been noted to be used frequently. The frequent use of these linguistic strategies establishes Hosseini as a post-colonial writer. The author, like other post-colonial writers, uses these strategies consciously for several reasons like: to represent his language and culture, to add charms to the text, to make it native, and to resist the dominance of the colonized language.

Hosseini portrays Pashto and Persian's cultural, religious, and social originality to the world in the international language, English. He enriches English language with Persian- and Arabic-derived linguistic elements to convey the cultural experiences of Afghan society. In this way the author shows Afghan life with all its unique culture, values, traditions, rich history and vibrant languages to the whole world. The novel presents the language as a vital thread that weaves together the characters' identities, interactions, and emotions. Dari, the native language of Afghanistan, is interwoven throughout the narrative, serving as a conduit for intimate conversations, expressions of love and loyalty, and a means to preserve cultural heritage.

The novel masterfully uses language, culture, and values to present an intricate portrayal of Afghani life, highlighting the enduring resilience, complexities, and evolution of a society deeply rooted in its past while navigating the challenges of a changing world.

Suggestions for Future Research

The current study explores a few of the language appropriation strategies in the novel. Future researchers can discover other language appropriation strategies as well. Further, the present research explores the language appropriation strategies in Khaled Hosseini's novel *The Kite Runner*. However, there are other novels by Khaled Hosseini in which he uses language appropriation strategies. So, one can research his other novels as well.

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