

Appropriation of Language in "Stoned to Death" the English translation of the Pashto novella "Sangsaar"

Rahila khan*

Zainab Akram♦

Prof. Dr. Muhammad Nasim Achakzai♥

Abstract:

The present research attempts to investigate the strategies of language appropriation utilized by Naseem Achakzai in the book "Stoned to death, The Collected Stories" (2018). This book is a literary translation of Pashto writing Sangsaar (1979) and other short stories composed by an Afghan author Noor Muhammad Taraki. The hypothetical structure utilized for this investigation is language appropriation. Appropriation is characterized as a procedure by which an author claims another culture and language by adjusting it as per one's very own necessities and interests. This method is generally utilized by Post-colonial scholars who appropriate English in their creation according to their need. The information gathered from this investigation is examined through various strategies of language appropriation as proposed by Kachru (1983) and Ashcroft, Griffith and Tiffin (2002). These strategies as suggested by Kachru (1983) are consisted of include Translation equivalence, lexical innovations, Rhetorical and functional styles and Contextual redefinition. While glossing, untranslated words, interlanguage, syntactic fusion, and code-switching as suggested by Ashcroft, Griffith and Tiffin (2002). Discoveries of the investigation uncovered that the language appropriation strategies of Contextual Redefinition, Translation Equivalence, Rhetorical and functional styles, Untranslated words, Glossing, Syntactic fusion, and Code Switching have been used in the text. Amongst them the use of Translation Equivalence is most frequent.

Key words: Pashto literature, Language appropriation, Translation Equivalence, Contextual Redefinition, Rhetorical and functional styles, Glossing, Untranslated words, Syntactic fusion, Code Switching.

Introduction:

Pashto is the official language of Afghanistan spoken by eight million people over there. It's spoken by six million people in Pakistan and fifty thousand people in Iran (Morgenstierne, 1982). Afghanistan was noted for its awesome language even before the Islamic accomplishment of Afghanistan from seventh to eleventh century. Because of the Russian occupation from 1979 to 1989, and the resulting Taliban rule in the mid-1990s, the writing in Afghanistan couldn't remain unaffected by the socio-

* Lecturer, Department of English, Govt Girls Post graduate College, Quetta Cantt.

♦ Assistant Professor, Department of English, SBKWU, Quetta

♥ Dean Faculty of Languages & Literature, University of Balochistan, Quetta

political circumstances winning there (Awan and Ali, 2012). The Modern Pashto writing composed from nineteenth to twentieth hundreds of years was composed affected by the British in this manner is named as the English Period (Afridi, 1990). Noor Muhammad Taraki, the Pashto writer, an Afghan socialist statesman amid the Cold War who filled in as President of Afghanistan from 1978 to 1979 is one among the modern Pashto writers.

In the field of literature for centuries there has been a trend of literary translation, in which literature has been translated from local to global or from global to local languages according to the interest of readers (Boushaba, 1988). The literature of Afghanistan too has been translated to different other languages. In postcolonial hypothesis translation for quite a while has been a space of humanistic order, and there has arisen inquiries of felicity and quality between the first and deciphered abstract content (Ashcroft, Griffiths, & Tiffin, 2007)

Language is an important tool of communication in order to express one's feelings, thoughts and ideas. Language is a tool to make social ties which are developed with communicating with people around us (Diamond, 1959). Language has its connection with culture and identity. What makes the identity of people of one area unique and individual from people of other area is dependent on their language. Language is the store of the historical backdrop of people which gives them their identity. Oral declaration, in the type of adventures, folktales, melodies, ceremonies, axioms, and numerous different practices, gives us a unique perspective of the world we live in, and a unique ordinance of writing (Crystal, 2003).

Language appropriation a post-colonial term can be characterized as a methodology in which post-colonial social orders embrace the parts of the imperial kingdoms. It is the procedure through which the language is possessed to shoulder the weight of one's own customary practices. Appropriation in various national circles can be characterized as usurpation, in which writing and language are the most dominant circles. In these two domains the overwhelming language and its casual structures are appropriated in order to express social happenstances different in nature, and to present these happenings into the dominant procedures of depiction to exchange the most widespread imaginable group of onlookers (Ashcroft, Griffiths, & Tiffin, 2007).

Postcolonial Writers like Raja Rao, Mulk Raj Anand and Chinua Achebe are early instances of the individuals who trusted that the magnificent language should have been changed in order to re-contextualize it and make it bear the weight of the local experience. They establish the initial couple of authors who put their confidence in what is depicted as the appropriation and localization of the English language (Ashcroft, Griffiths, & Tiffin, 2007).

The Pakistani writers, Shazaf Fatima Haider's in her novel, "How it Happened" ; and Ahmad Ali, in his novel "Twilight in Delhi", have utilized the methods of linguistic appropriation as a weapon to revenge the restraining infrastructure of colonizers. The analyses of the content of these novels demonstrate

that the authors have utilized the strategies of language appropriation in these novels and have highlighted Pakistani culture, language and values in Pakistani English so as to convey the rich culture and legacy of this region of South Asia to the Frontline (Khosla, Bano, Khosla, & Malghani, 2018; Akram & Ayub, 2018).

In the literature of Afghanistan language appropriation can be witnessed in the novels of Khalid Hosseini. He has built up himself as a postcolonial novelist, who has thought of indigenous social confidence conveyed using indigenous dialects in his novels. In his books written in English about Afghanistan culture and society, he has utilized diverse techniques of language appropriation. He also endeavours to improve English dialect by adding phonetic effects from the Persian language, in order to make it more Arabicized and Persianized for conveying the societal encounters of Afghan culture (Awan and Ali, 2012).

The present research aims to investigate the strategies of language appropriation utilized by Naseem Achakzai in the book "Stoned to death, The Collected Stories". This book is a literary translation of Pashto short stories composed by Afghan author Noor Muhammad Taraki's Pashto writing "Sangsaar" (1979) and his other short stories. The language appropriation strategies adapted for analysis of this writing are ones suggested by Kachru (1983); and Ashcroft, Griffiths, & Tiffin (2004).

Literature Review:

Pashto Literature:

Pashto is a dialect spoken by eight million individuals in Afghanistan, by six million individuals in Pakistan and by fifty thousand individuals in Iran. In Afghanistan it is the official dialect. Pashto is named as Afghan too, yet Pashto is viewed as the local and unique name (Morgenstierne, 1982).

Afghanistan for centuries has faced an amalgamation of history and the societal crossover. Afghanistan for its magnificent language was reknown even before the Islamic success of Afghanistan in the seventh through eleventh hundreds of years. The Pota (Pata) Khazana, contains Pashto verse composed as far back as the eighth Century. A portion of the well-known artists who were conceived or lived in Afghanistan, incorporate Rumi, Khushal Khan Khattak, Rahman Baba, Ahmad Shah Durrani, Timur Shah Durrani, Shuja Shah Durrani, Ghulam Muhammad Tarzi, Ghulam Habib Nawabi, Massoud Nawabi and numerous others. The country, additionally has various female writers, for example, Rabia Balkhi, seventeenth century Nazo Tokhi, and others. Due to the Russian occupation from 1979 to 1989, and the consequent Taliban rule in the mid-1990s, the writing in Afghanistan couldn't stay unaffected by the socio-political situations prevailing there (Awan and Ali, 2012). The Modern Pashto literature written from 19th to 20th centuries was written under the influence of the British, that is why, Abdur Rauf Nowsherwi terms this period as the English Period. Rahat Zakheli, Sahibzada Muhammad Idrees and Noor Muhammad Taraki are the famous Pashto writers of this period (Afridi, 1990).

Noor Muhammad Taraki, the modern Pashto novel and story writer was an Afghan communist statesman during the Cold War who served as President of Afghanistan from 1978 to 1979. In 1937 he became Deputy Head of the Bakhtar News Agency and became known throughout the country as an author and poet. His works are usually viewed as embodying scientific socialist themes (Misdaq, 2006). He has written novels and short stories which in their diction and subjects are purely realistic. Common people from laboring society are the characters of his stories whose hardships and struggles are given voice in Taraki's writings. His writings were banned in Afghanistan and were considered to be a reflection of the socialist-political ideas. Abdur Rasheed argues that the understanding of Taraki's writings have been distorted, as his writings are reformative in nature. Taraki's novels include; *Be-Tarbiyata Zoi* published in 1939, *Sara*, published in 1943, *Spin and Da Bang Musafri* both published in 1958, and *Sangsaar* published in 1979. His novels remain fragmentary as their installments were not allowed to be published (Khalil, 2000). *Stoned to Death: The Collected Stories* (2018) is an English translation of Taraki's Pashto writing *Sangsaar* (1979) and his other short stories, translated by Naseem Achakzai. Achakzai (2018) views Taraki's writings as, "the true voices of feelings that what or why Afghanistan went through these terrible events in recent years. This is the story of Afghanistan what Mr. Taraki tells us in his simple Pashto language".

Literary Translation:

For centuries there has been a trend of literary translation, in which literature has been translated from local to global or from global to local languages according to the interest of readers. The trend of translating dates back to the Roman Realm. Doing a literary translation has some challenges associated with it because the text being translated does not belong to a translator, but to the author who has originally produced it according to the literary tradition and language around him/her. A translator while attempting to interpret a text from the source language to a target language needs to establish a connection with the text understanding deeply the author's perception of life and his/her thoughts. There is supposed to be a fairly accurate correspondence between the original and translated literary text in their literary upshots. Overall translation is a reproduction of the original text in the target language with an attempt to keep the adjoining meaning, the suitable entity of conversion, exact communicative similarity, and the same effect (Boushaba, 1988).

In postcolonial hypothesis for quite a while translation has been a space of humanistic order, and there has arisen inquiries of felicity and quality between the first and deciphered abstract content. Translation has turned into an issue of developing significance in postcolonial examines, with respect to the translation of scholarly messages from nearby dialects to worldwide dialects, for example, English. It has arisen as a hostile issue in light of the tendency of postcolonial artistic examinations to focus on writing in English (Ashcroft, Griffiths, & Tiffin, 2007)

Language Appropriation:

Language is an important tool of communication in order to express ones feelings, thoughts and ideas. Just as Aristotle pointed out that man is a rational animal and what makes him above and different from animals is his/her ability to reason, this reason cannot be expressed with the use of language. Language is a medium which makes human rational (Mc Keon, 1946). Language is a tool to make social ties which are developed with communicating with people around us. It's the necessary means of relationship, an essential mechanism for connection to the society without which an integrated social action is impossible (Diamond, 1959). Language has its connection with culture and identity. What makes the identity of people of one area unique and individual from people of other area is dependent on their language. Language is the store of the historical backdrop of people which gives them their identity. Oral declaration, in the type of adventures, folktales, melodies, ceremonies, axioms, and numerous different practices, gives us a unique perspective of the world we live in, and a unique ordinance of writing (Crystal, 2003).

Appropriation a post-colonial term can be characterized as a methodology in which post-colonial social orders embrace the parts of the imperial kingdoms, for example, their language, their method of reasoning, their rationale, their strategy of examination, and use them in communicating their own public and conventional independences (Spurr, 1993). It is the procedure through which the language is possessed to shoulder the weight of one's own customary practices. As such Appropriation can be characterized as a procedure by which language students make the qualities of one language and culture their own by adjusting it to their own needs and premiums (Richards & schmidt, 2010).

From the perspective of Ashcroft, Griffiths, and Tiffin (2007), appropriation in various national circles can be characterized as usurpation, in which writing and language are the most dominant circles. In these two domains the overwhelming language and its casual structures are appropriated in order to express social happenstances different in nature, and to present these happenings into the dominant procedures of depiction to exchange the most widespread imaginable group of onlookersport.

Language appropriation, as characterized by Hill (2009) is a kind of complex social obtaining that includes an overwhelming gathering's robbery of parts of an objective gathering's language. Semantic appropriation enables the overwhelming gathering to control the language of the objective gathering in a wide range of routes: from changing word implications altogether to partner certain words or expressions with social wonders. It can by implication sustain racial generalizations by enabling the predominant gathering to guarantee highlights and characteristics that will at that point characterize the objective gathering.

Postcolonial Writers like Raja Rao, Mulk Raj Anand and Chinua Achebe are early instances of the individuals who trusted that the magnificent language should have been changed in order to re-contextualize it and make it bear the weight of the

local experience. They establish the initial couple of authors who put their confidence in what is depicted as the appropriation and nativization of the English language (Ashcroft, Griffiths, & Tiffin, 2007).

The Pakistani writers, Shazaf Fatima Haider's in her novel, "How it Happened" ; and Ahmad Ali, in his novel "Twilight in Delhi", have utilized the methods of linguistic appropriation as a weapon to revenge the restraining infrastructure of colonizers. The analyses of the content of these novels demonstrate that the authors have utilized the strategies of language appropriation in these novels and have highlighted Pakistani culture, language and values in Pakistani English so as to convey the rich culture and legacy of this region of South Asia to the Frontline (Khosa, Bano, Khosa, & Malghani, 2018; Akram & Ayub, 2018).

Arundhati Roy the Indian author has also utilized the systems of language appropriation in her novel, "The God of Small Things". She seems to have intentionally done that so as to speak to her Indian socio-cultural substances. Roy's appropriation of English mirrors that India is certifiably not an inactive substance to endure the imposing bequests; as an alternative she defies the measurements of western power, destroys them and brings them under her very own terms and conditions. For this very reason it's said that, this novel is not a content formed in colonial English, rather it is an Indian tale written in Indian English (Jadoon, 2017).

Some African fiction writers such as, Chinua Achebe, in his novel *Things Fall Apart*; Andrey Masiye, in his novel *Before Dawn* ; and John Luangala in his novel, *The Chosen Bud*; have composed an Africanised English by appropriating English language. Postcolonial writing, as displayed on the African continent, is portrayed by the appropriation of the local language so as to empower it to carry the burden of the African soul and culture (Chilala, 2016).

Manuel Arguilla, a writer of Philippine likewise utilized language appropriation techniques in her short stories written in English. She has appropriated English in communicating local Philippine feelings. Study of Arguilla's four short stories recommends that the utilization of untranslated words and glossing were the most copious methodologies used to appropriate the colonizer's language. Postcolonial Philippine short stories of Manuel Arguilla are example of paradigmatic strain between the colonizer and the colonized, and they fill in as a medium through which native suppositions and desires of Filipino are given an articulation (Quinto & Santos, 2016).

In the literature of Afghanistan language appropriation can be witnessed in the novels by Khalid Hosseini. Hosseini is an Afghan-born novelist who has created the smash hit books *Like The Kite Runner* (2003), *A Thousand Splendid Suns* (2007), *And the Mountains Echoed* (2013). He has built up himself as a postcolonial novelist, who has thought of indigenous social confidence conveyed using indigenous dialects in his novels. In his books written in English about Afghanistan culture and society, he has utilized diverse techniques of language appropriation. He appropriates English to depict Afghan way of living in its true sense. He also

endeavours to improve English dialect by adding phonetic effects from the Persian language, in order to make it more Arabicized and Persianized for conveying the societal encounters of Afghan culture (Awan and Ali, 2012).

Methodology:

The present research investigates the strategies of language appropriation utilized by Naseem Achakzai in the book "Stoned to death, The Collected Stories". This book is a literary translation of Pashto short stories composed by Afghan author Noor Muhammad Taraki's Pashto writing "Sangsaar" (1979) and his other short stories. The language appropriation strategies adapted for analysis of this writing are Translation Equivalence, Contextual Redefinition, Rhetorical and functional styles as suggested by Kachru (1983); and Glossing, Untranslated words, Syntactic fusion, and code switching as suggested by Ashcroft, Griffiths, & Tiffin (2004).

Analysis of Language Appropriation Strategies used in *Stoned to Death*:

Textual analysis of the text under study reveals that, almost all strategies of appropriation have been used in the text except for Interlanguage and Lexical innovation. Additionally, analysis of the text exposes that the author has made extensive use of translation equivalence by translating a great number of Pashto proverbs to English language. It is also important here to mention that most of the words which remain untranslated are kinship expressions used for addressing different relations.

1. Translation equivalence

Kachru (1965) characterized translation equivalence as setting up equivalent arrangements in literary translation. From his point of view in translation there isn't really a balanced correspondence between two languages such as the source language and the target language in which a translation is done. Translation in Kachru's perspective can be conscious and unconscious. The conscious translation is carried out with the motivation behind building up a balanced correspondence, or partial correspondence, between the formal things of the source and target language, in order to make the discourse reasonable. While during the unconscious translation, a bilingual does not generally understand that he/she is utilizing an exchanged thing of local language. In simple words, an author uses the technique of Translation Equivalence in order to impart the perceptions, emotions, dogmas, and practices just in the way they are taken in the native context. This is done to give a native touch to the text written in global language.

The technique of language appropriation through translation equivalence has been frequently used in the text. Lots of sentences from Pashto quotes and saying from cultural, social and religious context have been frequently used in the text using the strategy of translation equivalence. Few of them are as follows: "If he became conscious of your bad condition and left with a heavy heart his neck would always be bent and turned towards back" (p.153). "if we don't do so these white dressed and the students will get our eyes out by curse" (p.155). "And keep your dirty faces out of my sight" (p.171). "it has been said well that: the desire of a greedy does not deserve

God's mercy" (p.172). "he soliloquized a saying that: saved are eaten by dogs.' And he decided that whatever he earned would be spent on his stomach" (p.182). "Everything is available in this city, except parents" (p.197). "A proverb of Pashto defines it very well, that: 'You miserable tree, a daze would never have cut you, if it hadn't had a handle from your roots;" (p.205). "twenty times that don't ask food from atheist" (p.210) in Pashto language instead of saying 'so many times' or 'couple of time', 'Shul war' is said which means 'twenty times'. "A wealth is Hindu's beard" (p.217). "he doesn't have mercy at all..... if he dies , the earth won't give him any place to be buried honorably" (p.221). "I would like to quote a Pashto saying that: I am not interested in the carrot, while the voice of its bite KHRUP, gives me pleasure" (p. 336). "It has been mentioned in the books, that the heaven does exist under the feet of parents" (p.341). "You need not forget Pashto Language's proverb, that: look and take care of the personality, whenever you deal" (p. 344). "It's Pashto proverb that 'you're the part of my chest even if you're an atheist" (p.402).

2. Contextual redefinition

Contextual redefinition involves the use of native words for expressing respect and love existing in the native society. Such terms are deliberately integrated with a text for kinship expressions in order to show emotional attachment and to appropriate the text. Contextual redefinition provides a way to introduce new vocabulary words. The process of language appropriation, redefines some kinship related term used in the indigenous language, in order to expose the native integral and strengthened family system, kinship and values. (Akram & Ayub, 2018).

"Baba Jan" (p. 32), "Sahiba" (p.43), "Mullah" (p.155), "Kaka" and "Mullah Sahib" (p.95), "Qazi" and "Mufti" (p.110), "Sahib" (p. 196), "Khan Sahib" (p. 199), "Haji Agha" (p. 241), "Mairmani" (p.253), "Kako" (p. 266), "Baba Faqir" (p. 285), "Naazaka" (p 305), "Sahibzada Sahib" (p. 307), "Lalai Aka" and "Aday Jani" (p. 333), "Zoiya" (p. 335), "lalo" (p. 361), and "Babo" (p.380) are few examples of the native Pashto kinship expressions appropriated in the text. Use of the native Pashto kinship expressions in English adds beauty and originality to the text, because as social symbols, they approve their relevance to the local socio-cultural setting of the text .The language is appropriated here using the strategy of Contextual redefinition.

3. Rhetorical and functional styles

Whenever a writer is writing at the peak of his/her emotions expressing the feeling of love, passion, respect, contempt, anger and revenge consciously or unconsciously he/she turns to his/her native language. This shift to native language strengthen the deepness of the feelings and it rationalizes those emotions are of great importance (Akram & Ayub, 2018).

Few examples of words and sentences used in the text with rhetorical and functional style are : "Uff, she sewed me by a single sight as though arrows pierced my chest;" (p. 40). "Hay, hay and someone would scream hashha hashha. May your backbone be broken!" (p.238). "a cry of 'Wagh, you killed me,' would be heard." (p.

255). “he got the hot bowl of tea, and sipped which burnt his lips..... and that terrible voice of UUUFFF was heard and noticed by all” (p. 332).

4. Glossing

The most noticeable interruptions in cross-cultural texts are parenthetical translations of individual words. Such translations conform the difference between the cultural distances between two different languages. In the cross-cultural text the main issue with glossing is that it may change the setting of plot and the meaning connected with it (Ashcroft, Griffiths, & Tiffin, 2004). In short, an author while using some word from the native word gives the meaning in glossing in order to help the reader comprehend the text properly.

Few of the words glossed in the index portion of the text are: “Afghanies” (p. 40), “Hakim” (p. 83), “Hazrat Sahib” (p. 30), “Pul-e-Sirath” (p.92), “Qazi Sahib” (p.81), “Ramadan” (p.110), “Saadi” (p. 91), “Salaam” (p. 347), “Sandaley” (p.32) and so on.

Some of the examples of Post glossed words from the text in which meaning is given in parenthesis after the words are: “Aday Jani [Mother]” (p. 49), “I think Gulalai’s [gulalai means beautiful in Pashto]” (p. 50), “Jalabai [sweet]” (p. 54), “Mubarak [the holy one]” (p.167), “Sahib [Sir]” (p. 196), “Tahajud [it is the prayer that is performed by those great religious people , in the late night, who are enormously fearful by God]” (p. 201), “I bought one ana’s [sixteenth part of a rupee]” (p. 215), “small eid [A muslim festival after the holy month of fasting]” (p. 224), “I’d walk with the caravan of nomads and would be singing my Babolali [A type of folk songs]” (p. 238), “Baba Faqir [holy man]” (p. 285), “Insha-Allah [by the will of God]” (p. 333), “Siratul-Mustiqim [right path]” (p. 356) and so on.

5. Untranslated words

Leaving few native words untranslated in a text is the most common practice done to keep the writing have the sense of being unique traditionally. This mechanism helps to indicate the variance found amongst diverse traditions, and it additionally demonstrates that how discourse is important in understanding cultural notions (Ashcroft, Griffiths, & Tiffin, 2004). In order to keep the societal individuality harmless leaving the words from native language untranslated is one of the best mechanism. It adds beauty, individuality and originality in a text.

Certain words in the text have been left untranslated, few examples of such words are: “HASHA” (p.158), “loee Bund ” (p. 175), “Hookah ” (p. 200), “Jumadar” (p. 203) and so on. The words with contextual redefinition used for kinship expression are also left untranslated in the text ,such as “Baba Jan” (p. 32), “Sahiba” (p.43), “Mullah” (p.155), “Kaka” and “Mullah Sahib” (p.95), “Qazi” and “Mufti” (p.110), “Sahib” (p. 196), “Khan Sahib” (p. 199), “Haji Agha” (p. 241), “Mairmani” (p.253), “Kako” (p. 266), “Baba Faqir” (p. 285), “Naazaka” (p 305), “Sahibzada Sahib” (p. 307), “Lalai Aka” and “Aday Jani” (p. 333), “Zoiya” (p. 335), “lalo” (p. 361), “Babo” (p.380) and so on.

6. Syntactic fusion

Syntactic fusion is a strategy used to develop coinages in a writing that in postcolonial in its context. In the English text effective coinages highlight the fact that words do not symbolize the true spirit of any culture, thus in such circumstances the formation of fresh lexical forms may be generated in English adopting the linguistic constructions of the local language, the triumph of this practice depends on its employment in a text (Ashcroft, Griffiths, & Tiffin, 2004). In other words Syntactic fusion is the unification of linguistic structures different from one another, in which the sentence structure of native language are mixed with the lexical forms of English (Khosa, Bano, Khosa, & Malghani, 2018).

A small number of examples of words appropriated with the use of syntactic fusion found in the text are: “Khan’s” (p. 209), “cababs and curries” (p. 279), “Haji’s” (p. 301), “Khans” (p. 314), “lalai aka’s” (p. 323), “Mullahs” (p. 366), “Salaams” (p. 347) and so on.

7. Code-switching

A change by a writer from one language variety to another one is known as code switching. In the context of writing it happens when a writer switches between two different languages in the middle of words and sentences (Richards & Schmidt, 2010).

Code-switching strategy is infrequently used in the text. Those few examples of code-switching terms found in the text are: “Khan’s Bodyguard” (p. 209), “Fifty paisa” (p. 211), “Huge Agha” (p. 245), “small Eid” (p. 209), and “cababs and curries” (p. 279).

Conclusion:

This study attempted to examine the usage of the strategies of language appropriation in the book “Stoned to death, The Collected Stories” (2018) by Naseem Achakzai, which is a literary translation of Pashto writing Sangsaar (1979) and other short stories composed by the Afghan author Noor Muhammad Taraki. The study examines how Pashto terminologies are used in the text to make it appropriate. Analysis of the text reveals that the author consciously or unconsciously has used number of language appropriation strategies in the text such as: Translation Equivalence, Contextual Redefinition, Rhetorical and functional styles, Glossing, Untranslated words, Syntactic fusion, and Code Switching. Use of these strategies has added charm to the text and has made it look more original and native. While going through the text one can feel and enjoy the amalgamation of local and global. The writer of this literary translation by the use of language appropriation strategies seems to make an attempt towards confirming his connection to his roots. This attempt indeed has been successfully done through representation of Pashto traditional, religious and social individuality to the globe in an appropriated global language.

REFERENCES

1. Achakzai, N. (2018). *Stoned to Death*. New College Publications.
 2. Afridi, K. Q. (1990). *Amir Hamza Khan Shinwari: Life and Works*. University of Peshawar: Area Study Centre.
 3. Akram, Z., & Ayub, A. (2018). Appropriation of Language in Twilight in Delhi. *New Horizons*, 12(1), 41-53.
 4. Ashcroft, B., Griffiths, G., & Tiffin, H. (2004). *The Empire Writes Back Theory and practice in post-colonial literatures*. Taylor & Francis .
 5. Ashcroft, B., Griffiths, G., & Tiffin, H. (2007). *Post-Colonial Studies: The Key Concept* (2nd ed.). New York: Routledge.
 6. Boushaba, S. (1988). *An analytical study of some problems of literary translation: a study of two Arabic translations of K. Gibran's The Prophet*. PhD thesis, University of Salford.
 7. Chilala, C. H. (2016). Footprints of Caliban: Appropriation of English in Selected African Fictional Texts. *Ufahamu: A Journal of African Studies*, 39(2).
 8. Crystal, D. (2003). *English as a Global Language*. Cambridge: Cambridge University Press.
 9. Diamond, A. (1959). *The History and Origin of Language*. London: Methuen and Co. Ltd.
 10. Hill, J. H. (2009). *The Everyday Language of White Racism*. John Wiley & Sons.
 11. Jadoon, N. K. (2017). Abrogation and Appropriation of English in Arundhati Roy's the God of Small Things. *Research Scholar*, 5(3).
 12. Kachru, B. (1983). *The Indianization of English. The English Language in India*. . Delhi: Oxford University Press.
 13. Kachru, B. B. (1965). The Indianness in Indian English. *WORD*, 21(3), 391-410.
 14. Khalil, H. (2000). *Pakhto Novel: Tehqiqi Ao Tanqidi Jaiza*. Lahore: Millat Educational Printers.
 15. Khosa, M., Bano, S., Khosa, D., & Malghani, M. (2018). Appropriation in Shazaf Fatima's novel and how it happened? *WALIA journal*, 34(1), 87-92.
 16. Mc Keon, R. (1946). Aristotle's Conception of Language and the Arts of Language in Classical Philology. *University of Chicago Press, Chicago*, October 1946,, 41(4).
 17. Misdaq, N. (2006). *Afghanistan: Political Frailty and External Interference*. Taylor & Francis. Taylor & Francis.
 18. Morgenstierne, G. (1982). AFGHANISTAN vi. Paštō. Retrieved from Encyclopaedia Iranica Online Edition:
<http://www.iranicaonline.org/articles/afghanistan-vi-pasto>
-

19. Quinto, E. J., & Santos, J. C. (2016). Abrogation and appropriation in selected pre-war Philippine short stories in English. *Journal of Language Studies*, 16(1), 157-168.
 20. Richards, J. C., & schmidt, R. (2010). *Longman Dictionary of Language Teaching and Applied Linguistics*. London : Pearson .
 21. Spurr, D. (1993). *The Rhetoric of Empire: Colonial Discourse in Journalism, Travel Writing and Imperial Administration*. London: Duke University Press.
-