



TEARING DOWN THE EMPIRE'S LANGUAGE: POSTCOLONIAL LINGUISTICS STRATEGIES IN *THE WEARY GENERATION*

Dr. Muhammad Ehtsham
mehtsham@gmail.com

Assistant Professor of English at Higher Education
Department, Lahore, Punjab, Pakistan.

Muhammad Inam
gender.inam@yahoo.com

Visiting Lecturer at Govt. Zamindar Graduate College
Gujrat, Punjab, Pakistan.

Abstract

During the process of colonizing, the British government used the English language as a state apparatus to control the natives and their education system. Abrogation and appropriation are the two postcolonial strategies used by the writers of the suppressed nation to express their feelings and emotions in a literary work (Ashcraft et al., 2002). The author, Abdullah Hussain, demonstrates the social and cultural realities of Pakistani culture through the use of abrogation and appropriation. The researcher has used the above-mentioned linguistic strategies of abrogation and appropriation by Kachru (1983) and Ashcraft et al. (2002). Kachru (1983) categorizes the techniques of appropriation, such as translation equivalence, contextual redefinition or kinship words, lexical innovations, and indigenous discourse markers or tag switching. Meanwhile, Ashcraft et al. 's (2002) techniques consist of five main categories, namely glossing, syntactic fusion, interlanguage, untranslated words, and code-switching. Furthermore, the results of the data analysis show that the researcher has identified a new strategy in the novel, which is a kind of local proverb.

Keywords: *Abrogation, Appropriation, Glossing, Syntactic Fusion.*

Corresponding Author: Dr. Muhammad Ehtsham (Assistant Professor of English at Higher Education Department, Lahore, Punjab, Pakistan).
Email: mehtsham@gmail.com

1. Introduction

When the decolonization process started, the colonized nations started rejecting the language of the colonizers by using their native language. In the present era, post-colonialism writers have used different techniques and strategies to reject the language of the colonizers and start giving value to their language by using it in literary work. Abrogation and appropriation are the two postcolonial strategies used by the writers of the suppressed nation to express their feelings and emotions in a literary work (Ashcraft et al., 2002). This is a form of counter-discourse and revenge for the writers of the colonized nation who were deprived of their basic rights. According to Ashcroft et al. (2002), abrogation means “the complete negation of the imperial culture’s burden.” Through the technique and procedure of abrogation, the authors of the literary texts appropriate English to promote the sentiments of the natives. The native writers of the literary texts incorporated their local words into the language of the colonials’ writers. According to Ashcraft et al. (2002), appropriation means “a process by which the language is taken and made to bear the burden of the native cultural experience.” Postcolonial writers of the world, especially Indian, Pakistani, and African writers, have used the techniques mentioned above to promote their local language and culture.

English has been used as a lingua Franca in colonized countries, especially in India and Pakistan. The British used the English language as a state apparatus to control the natives and their education system (Khosa, 2018). English is believed to be the language of the elite and civilized states of the globe. This hegemonic power of the English language forced the natives to stand against the colonizers and reject their standard language altogether. This act of rejection of the Standard English language and use of their local language in a literary text is called decolonization. Ngugi (1986), a postcolonial writer, is against the use of the language of the colonizers, especially the English language, for their cultural exhibition and educational purposes. However, Awan & Ali (2012) state that writers like Soyinka were encouraged to write back to the empire.

This research aims to explore how the postcolonial writer refuses to use the Normal English language to manifest to the world that they are not bodily decolonized, but psychologically as well. This rejection of the standard terminology of the colonizers is evidence that they are active members of the sovereign state. They have their language, religion, literature, and culture. Khosa (2018) states that ‘the English speech of the colonizers is a weapon to control the colonized and create a power hierarchy based on the linguistic dominance by suppressing all the native tongues.’ However, the authors of the postcolonial world have challenged this hegemonic power of colonial language and

perverted it by using different strategies in their own social–ethnic settings. As Currey (1986) states, language shares values, ideas, cultures, emotions, and notions, and these features of language create a distinction between the states of the macrocosm. McLeod (2000) argues that the “British did not rule the world by applying physical force only; they rule the world by forcing the people of a colonized nation to accept and use the language of the colonizers, which they believe that the only standard language of the world to communicate.” The colonizers used the language as a tool that helped them to colonize different nations of the world. In the same way, the colonizers ignore the language of the natives by creating an inferiority complex in them. Thus, the only standard language of the world is the language of the colonizers.

The novel under study is the debut novel of the postcolonial writer Abdullah Hussain, first published in Urdu under the title “Udas Naslain” in 1963, which won the “Adam Jee” award in the same year. The novel was translated into English by the writer himself and published in 1999 in England. Abdullah Hussain was born on 14th August 1931 in Gujrat, Pakistan. He has completed his B.Sc. From Govt. Zamindar Postgraduate College, Gujrat, in 1952, and got a job in chemical engineering in a cement factory at Mainwali. His classic novel, *The Weary Generation*, draws the struggle of the masses of India against the British Raj. Naim, the protagonist of the novel, lost his arm fighting for the British during the First World War. Over time, his faith in the British Raj has been shattering. He took part in politics and joined Congress, and later, he joined the Muslim League. He marries Azra, the daughter of a landlord. After the partition, his family was forced to migrate to Pakistan. The novel presents the disillusionment of the hero during the partition in India.

In the present research, the researcher has applied the textual techniques of abrogation and appropriation of the writers Kachru (1983) and Ashcraft et al. (2002) to see how the Pakistani novelist Abdullah Hussain has used such techniques to express native philosophies and ideologies. Abdullah Hussain has used linguistic techniques to handle glossing, code-switching, syntactic fusion, and regional, social, cultural, and religious terms to indigenize the enforced colonial tongue.

1.1. Objectives of the study

1. The first objective of the research is to explore the linguistic strategies of abrogation and appropriation used by Abdullah Hussain in his novel “*The Weary Generation*.”
2. To find out the native sentiments and ideologies using abrogation and appropriation strategies in the novel “*The Weary Generation*.”

1.2. Research Questions

1. How did the writer use linguistic strategies of abrogation and appropriation in his novel, 'The Weary Generation'?
2. To what extent is the writer successful in applying linguistic strategies of abrogation and appropriation in the novel, 'The Weary Generation'?

1.3. Significance of the study

This study is significant for those who love to study postcolonial linguistic strategies of abrogation and appropriation, especially in Abdullah Hussain's novel *The Weary Generation*. After reading this research, the readers will be able to know how the Pakistani writer abrogates the Standard English language and appropriates the local language into English to show their identity, sentiments, and culture. Furthermore, the process of abrogation and appropriation is also a reaction against the use of the English language.

2. Literature Review

Language is an instrument, a state apparatus that helps the colonizers exert their influence on the colonized. The imperial education system of the colonizers forced the East to study and use English terminology for their welfare (Khosha, 2018). Using the imperial language means the masses of the East were ready to take on the cultural and political orientations of the West. Ngugi (1986) claims that social, political, and economic control can only be complete and effective if the mental control accompanies it." Thus, to control the minds of the aborigines, they abandoned the role of the local languages or the native languages by declaring them poor, ineffective, and meaningless. This partial act created a sense of inferiority in the natives, and they lost their religious control over everything, including their linguistic communication, their civilization, their culture, their tradition, their religion, their history, their education, etc. (Jadoon, 2017). In this way, the colonizers marginalize the natives and their dialects. The East rejected such forms of hegemony, and their local languages were incorporated into English. This counter-discourse gives birth to a new language. Abdullah Hussain, being a true Pakistani postcolonial writer, is conscious of his own identity. He desires to look for his tradition and culture by infusing the Urdu language into English.

Ngugi (1986) and Fanon (1967) are both against the use of the English language. Still, writers like Aijaz Ahmed believe that the use of English, whether it is for good or for bad, is one of our/Indian languages"(Aijaz Ahmed, 1997, p.103). Nandy (1973, p.8) claims that English, an Indian language, is our language. Kachru, 1976, p.225) also

believes that the Indianization of English means it is an Indian language”. Arundhati Roy, in her novel, *The God of Little Things*, claims that the function of linguistic strategies of abrogation and appropriation is the only worthy means to respond to the West. She also reshaped the English language and developed a new variety of English for the Indians. She also breaks the Standard English language into pieces and uses it for communication (Roy, 1997). Zabus’s (2007) research also asserts that abrogation and appropriation are acts of decolonization. Meanwhile, a postcolonial writer, Ngugi (1986), considers “colonial language as a cultural bomb.”

Abdullah Hussain’s use of abrogation and appropriation in the novel shows that he also wanted to appreciate his native language by infusing it into English. He uses Urdu, Hindi, and Punjabi words in the novel “*The Weary Generation*” to show how he loves his native and local languages. In other words, this shows the counter-discourse and rebellion against the English language. The author intentionally used Urdu, Hindi, and Punjabi words in the literary text to show how the local and native languages have the power to incorporate with the English language and create a new variety of English called Pakistani English (Paklish). He uses some untranslated words in the novel to show the cultural depth and variety in the Urdu language; sometimes, he mixes the structure of two languages to make a new sentence or phrase; sometimes, he applies code-mixing, etc. Let’s study the novel and its linguistic strategies, abrogation, and appropriation, used by Abdullah Hussain to prove how he maintained his identity and ideologies even by using a foreign language. In the following chapter, the researcher will discuss the methodology of the research by applying Ashcraft et al.’s (2002) strategies of abrogation and appropriation.

3. Methodology

In this study, the researcher applied Kachru (1983) and Ashcroft et al. (2000) textual strategies to examine how the Pakistani novelist Abdullah Hussain has utilized such strategies (abrogation and appropriation) in expressing native ideologies and sentiments. The research is qualitative, and the source of our data collection is the text of the novel “*The Weary Generation*”. Kachru’s (1983) process of abrogation and appropriation consists of four major categories: translation equivalence, lexical innovation, indigenous discourse marker or tag switching, and contextual redefinition or kinship terms. In contrast, Ashcroft et al.’s (2002) process of abrogation and appropriation consists of the following five main categories, namely, Glossing, Untranslated words, inter-language, syntactic fusion, and code-switching. The technique that the writer has not used in his writing is interlanguage.

4. Data Analysis

This chapter deals with the presentation and analysis of data. The purpose of this research is to explore the Postcolonial Linguistic Strategies of Abrogation and Appropriation in Abdullah Hussain's novel, *The Weary Generation*. The researcher has collected the data from the novel, "The Wear Generation," and analyzed it with the help of postcolonial linguistic strategies of abrogation and appropriation. The following are the linguistic strategies of abrogation and appropriation presented by Kachru (1983) and Ashcraft et al (2002). These strategies are Glossing, Untranslated Words, Interlanguage, Code Switching, Syntactic Fusion, translation equivalence, lexical innovation, indigenous discourse marker or tag switching, and contextual redefinition or kinship terms.

4.1. Glossing

Postcolonial writers use the term glossing in cross-cultural texts for the explanation of non-English words. It could be in the form of a sentence, clause, or word to reflect the cultural difference. According to Ashcroft et al. (2002), glossing is additional information about the cultural word, sentence, or clause, often in the form of parentheses or after the use of commas and the use of the words "or," "as," etc. For example, in "Things Fall Apart," Achebe used Nigerian words like "Agbala... a man with no title or woman". It is the best example of the postcolonial strategy, glossing. The same idea is presented by a researcher, Khosa (2018), in her article on a Pakistani postcolonial novel, "And How It Happened." She quoted an example of glossing from the novel, like 'Baithak or sit in, and 'Nagorichurail.'! That clever witch. In Khantapura, Rao (1938) also used glossing, such as the use of cultural words "Zamindar" and "khadi". Sometimes, the writer uses the term deliberately to show that the reader must be aware of the meaning of the cultural term. This technique is often used in cultural, religious, and social conversations in daily life, etc. The following are some examples of glossing we found in the novel "The Weary Generation" by Abdullah Hussain.

Table 1

1. Soo'er (Pig) (50)	7. Naeen for you, Naeen hai (49)
2. 'Mai -Bap' -'Mother- Father' (85)	8. When an ikka or bullock cart (13)
3. Sae'en, meaning in simple terms, Man of God (289)	9. Hala hala hala, faster, faster, faster (81)
4. Come to me, (aa jao) (229)	10. Tsk, Tsk! (167)
5. Nakal jao, (go,go,go) (50)	11. Suffering ha! (218)
6. Nikal jao , get out (49)	12. Hun! Hun! (62)

In Table 1, the use of different punctuations, conjunctions, and juxtapositions of different cultural words helps the readers understand the native culture of the author. For example, the word ‘soo’er’ (pig) has a negative connotation in Pakistani culture, whereas in Western culture, the animal ‘soo’er’ is considered to be a sacred animal. In this novel, the writer uses the word for the poor people of the town to demonstrate how the head of the town, Chaudhary, abuses the poor peasants by calling them soo’er. They inherited this attitude from their masters, the colonizers. The word “Mai-Bap” (parents) is typically cultural. In Pakistani culture, especially in Punjab, the word “Mai-Bap” is used for the Chaudhary or the head of the village. The writer has also used this cultural term in the novel for the Chaudhary of the village, who is considered to be the godfather or the savior. Unfortunately, the Chaudhary exploited the poor villagers in the same way the colonizers exploited them at the time of the British Raj. Another exciting word the author has used in the novel is ‘Sa’en’ (a person who has lost his senses). It is purely a cultural term often found in Punjabi and Sindhi culture. In Punjabi culture, the term ‘sa’en’ means a man of God, an intellectual person, or a person who has lost his senses. In Sindhi culture, it means the head of the village, friend, etc. The author has used the term in the novel for those who have lost their senses, and people respect him as a man of God.

4.2. Untranslated Words

To convey cultural identity and uniqueness, postcolonial writers used some words in their text, taken from the local languages, without giving their explanations in parentheses or commas (Ashcraft, 2002). These words are called untranslated words. It is a clear indication that a postcolonial writer has written the text. This linguistic device is common, especially in third-world countries. Sometimes, a source language word may express a concept that is completely unfamiliar to the target language. That concept may be abstract or concrete; it may be related to religion, social customs, law, or even cultural rituals. These concepts are called culture-specific. Sometimes, a source language concept may express a concept that is known in the target culture but is not lexicalized, i.e., not allocated a target language word to express it. Sometimes, a single word may express more complex sets of meanings than a sentence does. The following are examples of untranslated words taken from the novel “The Weary Generation” by Abdullah Hussain.

Table 2

1. Kammi (51)	2. Nullah (57)
3. Kikar Tree (51)	4. Bhaya (57)
5. Dhoti (82)	6. Halwa (70)
7. Sari (25)	8. Lasi(65)
9. Bibi Uff (42)	10. Bargard (134)

11. Marasi (52)	12. Pepal (134)
13. Gora Sahib (52)	14. Shesham(73)
15. Haveli (66)	16. Dopatta (132)
17. Wahaya guru(74)	18. Kumhari (102)
19. Hooa,hooa(99)	20. Tha,tha,tha (85)
21. Kawha (35)	22. guru(69)

According to Ashcraft et al. (2002), “the untranslated words are imported from the native culture of the author.” For example, in Table 2, the word “Lasi” is purely a cultural word taken from Pakistani culture. Lasi, a milk water, is a traditional drink in the subcontinent, especially in Pakistan and India. It is purely a cultural word with no appropriate translation in English. The writer has used the word “dhoti” (see Table 2) in the novel to show how the Muslims and Hindus of India used to wear this dress. Dhoti is an unstitched piece of cloth used to wrap/cover the legs. In Pakistani cultures, people often wear dhoti instead of trousers. It is purely a cultural word which cannot be translated into English. On the other hand, it is also the author’s strategy to use the maximum amount of untranslated cultural words in the novel to show their love for and cultural uniqueness of the culture.

The word “Marasi” belongs to the Punjabi culture. The word “Marasi” means a person who assists the Chaudhary, the head of the state. The character of “Marasi” in the novel is talkative and offers his advice to Chaudhary on every matter of life. The Chaudhary snubbed him for talking too much. This “Marasi” is present all over the world in different forms and shapes. The interesting thing is that Chaudhary always needs a “Marasi” for boasting and praising. In short, most of the cultural words are difficult to translate because of the cultural history and the background carried by the words.

4.3. Syntactic Fusion

The postcolonial author often mixed two linguistic structures, one of the local languages and the other from a foreign language. The mixture of two linguistic structures is called syntactic fusion (Ashcraft, 2002). The author uses different syntactic fusions for different purposes; for example, in the novel *The Weary Generation*, he frequently adds the English letter “S” with the local words. When the author added the English letter “S” to the Urdu word, it became a syntactic fusion. The following are examples of the syntactic fusions.

Table 3

1. Nawabs (40)	11. Dopattas(79)
2. Kammiss (51)	12. Rotis (81)

3. Papas (35)	13. Jangles (89)
4. Abbas (35)	14. Blochis (92)
5. Sherwanis (24)	15. Bhopalis (92)
6. Tilaks (25)	16. Kebabs (162)
7. Belhis (25)	17. Chaudris (169)
8. Mazaras (67)	18. Muslas (172)
9. Kurtas (79)	19. Peepees (210)
10. Shalwars (79)	

In the novel, the author makes use of plurals by adding “S” at the end of Urdu words like Rotis (bread), shalwars (trousers), kurtas (shirts), etc. The writer created this syntactic fusion to promote the local language to the readers. It is also a social reality that we often use the word ‘S’ at the end of the Urdu word to make it plural. Abdullah Hussain is aware of this reality. That’s why he used so many syntactic fusions in the novel. The plural of the word ‘Roti’(bread) is ‘Rotian’ in Urdu, but the author makes it plural by adding ‘S’ at the end of the Urdu word Roti. The same is the case with the words ‘Abbas,’ ‘Shalwars,’ and ‘kurtas,’ etc. These words are an addition to the local language, Urduwana, in Urdu.

4.4. Lexical Innovation

The postcolonial writers borrowed words from the indigenous languages and incorporated them into the New English. This gives the author a new taste and experience. In other words, lexical innovation is a combination of two words from two different languages (Ashcraft, 2002). Abdullah Hussain frequently used this technique to promote his language and culture to the world. The following are the examples taken from the novel ‘The Weary Generation.’

Table 4

1. Lassi pot (58)	10. Mushki bullock (169)
2. Our guru (52)	11. Wearing surma (165)
3. Roti tray (58)	12. Old Roti (167)
4. Water chukkar (218)	13. Dry Roti (63)
5. Lathi charge (223)	14. Farsi couplet (161)
6. Walima party (178)	15. Grand khana (161)
7. Yellow gur (169)	16. Smoking hukka (156)
8. Pink gur (169)	17. White china (137)
9. Mushki ox (169)	18. China plate (137)

The first word in the list is a ‘Lasi Pot’ (a pot used to save milk water), a cultural word often called ‘Chaati’ in Urdu and Punjabi. The word ‘Lasi’ is a Punjabi word,

whereas the word ‘pot’ is an English word. So, this lexically innovative word is a combination of two languages; one is an indigenous language, Punjabi, while the other language is the language of the colonizers, i.e., English. So, we have a new, lexical innovative word, lassi pot. The word ‘White china’ is also an amalgamation of two languages, English and Urdu. The author can use the word ‘white grain’ instead of ‘white china,’ but the author deliberately combined two different words from two different languages to create a new word. The words ‘Smoking Hukkah’ and ‘Wearing Surma’ can also be discussed in the same way.

4.5. Code-Switching

In postcolonial writings, code-switching is used as a technique of abrogation and appropriation of Standard English. According to Khosa (2018), “switching between two or more codes in the process of abrogating the Standard English and appropriating it as a culturally distinct entity, termed as code-switching. The selection of a particular code on a specific occasion indicates that the selected code is the most appropriate code for the expression of ideas. Kachru (1983) observes that code-switching is employed as a marker of attitude, emotional intensity, or various types of identities.

Table 5

1. He went to madassara in a neighboring village. (19)	13. He jumped up from under a kitar tree. (51)
2. I am not your mazaras. (67)	14. Send this talkative marasi for this job. (52)
3. Your hulwa must have gone cold. (34)	15. Chacha, have your son arrived? (52)
4. Cheap silk karta and shalwar. (79)	16. Got a paper from gora sahib. (52)
5. Everything is in the place of tajposhi. (22)	17. Ditta marasi sat down. (53)
6. A bright yellow sari. (25)	18. My proper angreze libas. (41)
7. Give me some achar. (171)	19. He is a well-known kabadi players. (102)
8. Cup of my daro. (80)	20. Come to our dera when the sun is up to spear's height. (132)
9. You are drinking my kawha. (35)	21. You killed a chowkidar. (150)
10. You have been out in the rain bibi (uff). (42)	22. Liar. you smell of kebab. (162)
11. This dabba first class reserve for sahib loge. (49)	23. Naime was met by a kami. (51)
12. A small quantity of gur. (50)	

Abdullah Hussain has used two types of code-switching in the novel, *The Weary Generation*; one is called intra-sentential, and the other is called inter-sentential. When a person switches from one code to another within the same sentence, it is called intra-sentential code-switching. Roy (1997) used this postcolonial technique in her novel “*The God of Small Things*.” For example, the sentence in her novel, “I think so, you are in Amayrica now”, shows how the character switches from one language to another within a sentence. This mixture of two languages into a single sentence reflects her strategies of abrogation and appropriation of the English language. Example no. 1, in the Table mentioned above, “He went to Madassara in a neighboring village,” shows the infusion of two different languages in a single sentence. Sentence no. 2, I am not your mazaras; it is also another example of intra-sentential code-switching. The same is the case with all the above-mentioned examples.

Intersentential code-switching is a postcolonial strategy in which the narrator switches from one language to another between different sentences. Most postcolonial writers, instead of providing a translation of the local words, switched from a foreign language to a local language or vice versa. Abdullah Hussain does not provide explanatory notes or the meaning of the local words in a sentence. For example, in the following sentences, the writer shows how the narrator shifts from one language to another between different sentences. A reader can observe a touch of regionalism in the novel.

Two thick rotis of kneaded butter,
With garam daal seared with fried onion,
Followed by a pot of lassi.
After another few pulls at the hukka.

In another example, we can see how the narrator is shifted from one code to another between the sentences.

Hello, uncle, Pervaiz said, appearing from the side, ‘adaab’.
Assalam-o-alakam, ‘betay’. Ayez Beg patted him on the head.

4.6. Translation Equivalence

Postcolonial authors often used translation equivalence to impart personal ideologies in a foreign language. According to Kachru (1983), “It is a kind of factual/truthful translation of the social and cultural words or ideas.” Through this

technique, the author, Abdullah Hussain, straightforwardly expresses his ideas. The following are examples of translation equivalence.

Table 6

1. I will pull your tongue out.(72)	2. Farmer's son don't sleep like women.(62)
3. Hold your tongue, foolish woman. (171)	4. Did it burn your mouth? (34)
5. Punjab is full of jangles.(89)	6. Have you come to read me a lesson? (59)
7. It will burn your mouth. (34)	8. If you lie, I will pinch you. (216)
9. Spoil the whole mood. (69)	10. You will get hot cold, if you bathe after eating. (254)
11. We have lakhs of men in our countries. (83)	12. You do this to a tongue-less animals.(86)
13. Young girls should not run their tongue free. (186)	14. Shut your tongue(175)
15. It will make you inside light. (171)	16. My feet are burning. (212)
17. Your kawha must have gone cold. (34)	18. Naim's blood boiled(216)
19. You have dark heart. (52)	20. You think this is your mother-in-law's house.(216)
21. Have you no shame? (55)	22. Do you not eat your brother's land(60)
23. Don't show your teeth. (57)	24. Have you stop wearing surma in my eyes.(168)

The novel *Weary Generation* is a postcolonial novel in which Abdullah Hussain discusses the local culture of Pakistan. The sentence, I will pull your tongue out, is a factual translation of Urdu. In Urdu, we often use this expression like, “main tumhare zuban khanch lo ga”. We have another expression like, shut your tongue (apni zuban band karo). The same is the case with this example: Have you no shame (kia tumay sharam nahe ate). In short, all the above-mentioned expressions are the direct factual translation of the local language into English.

4.7. Indigenous Discourse Markers or Tag Switching

Tag switching is a part of language that does not express any major meaning to the conversation, but it has the power to control the movement of the speech (Kachru, 1983). Every language has its particular tag switching. Most of the tag-switching is cultural and social. The examples of tag-switch in the novel are as follows:

Table 7

1. Hoo,hoo,hoo! (94)	5. Ohi, You low caste (51)
2. Nakal jao..jao..jao...jao (50)	6. Soo'r, Pig! (50)
3. Haa,Haa, My daughter (50)	7. Huh! Huh!Huh! (54)
4. Tha! Tha! Tha! (85)	8. Lalloo! (62)

The above-mentioned tag switching is particular to the language and culture. For example, the tag switching, Ohi, you low caste, and soo'er, pig, both purely belong to the Pakistani culture and society. Both the tags 'Ohi' and 'Soo'er' are used to humiliate the opponent in the novel.

4.8. Contextual Redefinition or Kinship Terms

These words are used to show the deepest respect and honor for the family members (Kachru, 1938). The writer deliberately used these emotive words to show how the people of Pakistan show their respect and love to their family members as well as to the elderly members of society. For example, the author uses the expression in the following way:

Table 8

1. Mai,Bap for Mother, Father, (85)	2. Saeen for elder person or intellectuals (289)
3. khala for Aunt, (181)	4. Beta for Son (79)
5. Baya for Brother (60)	6. Mazara for Surf/Peasant (67)
7. Chacha for Uncle (166)	8. Khudaya for God (122)
9. Maharaj for the king or Nawab (290)	10. Chaudhri for the Head of the Town/Councilor (52)
11. Hakeem for the Doctor (277)	

The author divided these expressions into two categories. The first kind of expression is for the family members, and the second kind of expression is for the people living around them. The first example, Mai-Bap for Mother-Father, expresses an emotional attachment to the parents and sometimes to the most influential member of society. In the same way, the writer uses the expression Khala for Aunt, Chacha for Uncle, Bhaya for

Brother, etc. In the second category, the author used different expressions, like Hakeem for the Physician, Chaudhary for the head of the village, Maharaja for the king, etc.

4.9. Neologism (use of proverbs or saying)

The researcher has found a new kind of strategy in the novel, the weary generation, which has not been mentioned by Kachru (1983) and Ashcraft et al. (2002). This strategy is the use of local proverbs/wise sayings in the novel. Proverbs/sayings are common in Pakistani culture. Too many uses of the new local proverb/ saying in the novel mean the writer is well aware of the culture living around. Through these proverbs/sayings, the writer expresses his own identity and culture. The following are some examples of these proverbs/sayings.

Table 9

1.	A man who works the land should not get ill. (253)
2.	When a buffalo's stomach gets heavy, a single achar mango does the job.(171)
3.	Young girls should not let their tongues run free.(168)
4	Keep your head on your work.(168)
5.	Former's son doesn't sleep like a woman.(62)
6.	Hold your tongue, it's growing wings.(171)

Look at the examples mentioned above, which state the command of writer on the use of language full of cultural expressions. The background of these expressions is typically a cultural background. They teach moral lessons to the younger members of society. For example, the sayings, 'Hold your tongue, it's growing wings' and 'a man who works the land should not get ill', teach a moral lesson to their readers.

5. Findings and Conclusion

The study examines how Abdullah Hussain applied different linguistic strategies to achieve the goal of introducing Urdu terminology to his readers. The author successfully proved that the language of the subaltern can also be used to present the socio-cultural realities of Pakistani society. The researcher has used seven different linguistic strategies of abrogation and appropriation developed by Kachru (1983) and Ashcraft et al. (2002). The author coined a new strategy of appropriation, i.e., a kind of proverb in the novel, to propagate the socio-cultural identities and distinctiveness of Pakistani society. In other words, through the technique and procedure of abrogation, the authors of the literary texts use appropriate English to promote the sentiments of the natives.

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