The Cultural Appropriation of Urdu in Usman T. Malik's Collection
Midnight Doorways: Fables from Pakistan

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Keywords:	Abstract

The current paper investigates language appropriation strategies in Usman T. Malik's award-winning collection Midnight Doorways: Fables from Pakistan. Furthermore, this paper also investigates how culture is portrayed through language. Through the technique of Appropriation, the language of the Centre is assimilated and altered in a creative manner to create space for indigenous cultures and expressions. It is a self-empowering strategy used by many post-colonial writers, of different ethnicities affected by the colonial encounter, to empower and promote their indigenous culture and interests. Corpus software AntConc 3.5.9 along with Qualitative Textual Analysis were employed to evaluate the data. For the analysis Wordlist and Concordance tools were used to first identify and catalogue all instances of language appropriation. Additionally, the data was also evaluated through closed reading to reduce the chance of oversight. Finally, all the identified instances were individually analyzed to investigate the method of language appropriation. Most prevalent appropriation strategies include the use of un-translated words, syntactic fusion, lexical innovation, translation equivalent, contextual redefinition, and code-switching. After cataloging the data, the Urduized words were analyzed to map the appropriation at the lexical level and sentential level. The research and its findings can be used for pedagogical purposes as they make significant contributions toward establishing the Pakistani variant of English.

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INTRODUCTION

English has enjoyed the status of being the official language of Pakistan since its inception. It has remained the predominant language in all domains of power in Pakistan including executive, legislative, judicial and economic domains, etc. (Rahman, 1996). A vast number of resources have been expended on teaching English in Pakistan; as a result, it has almost become the lingua franca in Pakistan. This investment in English language has led to an increase in the number of Pakistani English writers since the 1980s. Various Pakistani Anglophone writers have won accolades of fame at home and in the international arenas such as Mohsin Hamid, Kamila Shamsie, Shazaf Fatima Haider, Moni Mohsin and recently Usman T. Malik to name a few.

Literature has always been celebrated as the birthplace of legacies, philosophies and change. This change is most evident in the literature of any society as literature provides creative liberties to the writers through which they can challenge the status quo. This change can be witnessed in Pakistan's literary landscape which is slowly evolving to depict postcolonial characteristics; thus English in Pakistan has slowly altered from the Received Standard and the local idiom has become a part of Pakistani English. The key factor causing the language variation in Pakistani English has been the influence of regional languages, which has necessitated the process of localization. (Baumgardner, 1993). Thus we see various Pakistani writers adopting different language appropriation strategies and word formation processes to preserve and promote the indigenous idiom and culture by taking creative liberties with English language and by giving it a Pakistani touch.

Through Appropriation, language is taken and made to bear the burden of the native cultural experience (Khosa et al., 2018). By employing this strategy, writers incorporate words having special local connotations to the Received English in an attempt to localize the Received English. Due to its continuous contact with Urdu and other regional languages Pakistani English, a non-native variant, expresses its own linguistic and cultural identity through language appropriation and word construction at the lexical, phrasal, and sentential levels (Ahmad & Ali, 2014). There have been significant appropriations of Urdu and Pakistani regional languages into Pakistani English (Baumgardner, 1993).

Problem Statement

Over the last few decades, writers from around the world have employed various techniques of abrogation and appropriation. This has led to the emergence of various varieties of Englishes around the world. Pakistani fiction writers such as Bapsi Sidhwa, Moni Mohsin and others also employ appropriation techniques in their narratives due to which a specific variant of English has emerged. Though various scholars have explored this phenomenon such as Haider (2012), Khosa et al. (2018) and Akram and Ayub (2018), there is still a research niche to explore how recent works of fiction employ the strategy of appropriation. Malik's (2021) work is representative of the recent fictional works; furthermore, due to its worldwide renown it can be studied as a culture bearer. This paper examines the appropriation strategies employed by Malik in his famous work *Midnight Doorways: Fables from Pakistan*

Aims and Objectives

- To identify the instances of language appropriation, and the techniques employed for appropriation using the textual strategies proposed by Kachru (1983) and Ashcroft et al. (2002)
- To uncover how Pakistani culture is portrayed through the use of these appropriation strategies in *Midnight Doorways: Fables from Pakistan*

Research Question

The study was guided by and centered around the following questions:

1. Which language appropriation strategies have been employed by Malik in the selected work?
2. How do these appropriation strategies portray Pakistani culture in the narratives?

LITERATURE REVIEW

Language, in both Colonial and Post-Colonial contexts, served as a major tool for shaping ideologies and discourses both at the Centre and Peripheries. In fact, one significant hallmark of the era of colonization was imperial oppression in the form of control over language (Ashcroft et al., 2002). In the contemporary Post-Colonial times many of the former colonies reasserted their

sovereignty and individuality by reasserting their control over language. Language abrogation and appropriation strategies served as a cardinal tool in this endeavour of wresting control back from the Centre.

Language abrogation is when the norms and standards set by the Centre are rejected and deliberately flouted. Ngugi (1986) and Achebe (1975) both opposed the dogmatic usage of the colonizer's language. Ngugi went so far as to consider the colonizer's language to be a "cultural bomb" (Ngugi, 1986); additionally, they advocated the use of local idiom and expressions to project and promote indigenous cultures. In contrast to this strategy, language appropriation employs the language of the Centre to express ideologies and values which are rooted in Marginal cultures. Essentially through the technique of language appropriation as the language of the Centre is made to bear the burden of conveying the ideas and spirit that are alien to it (Rao, 1938). Post-colonial writers, especially African writers, employ both these strategies in tandem to resist the hegemony of English and to create space for indigenous ideologies and expressions. In fact, the success of these two strategies is attested by the very fact that with the help of these strategies – appropriation and abrogation – many varieties of English have emerged globally in competition with British English.

Some African fiction writers, like Achebe (1958), Masiye (1971) and Luangala (1991) have Africanized English by appropriating English language. Postcolonial literature on the African continent is characterized by the integration of native tongue; this has led to the preservation of the African soul and culture (Chilala, 2016). Similarly, the Filipino author Manuel Arguilla also employed language appropriation strategies in her English-language short stories. She uses English to express the sentiments of the Filipino people. Arguilla's short stories serve as a platform for the expression of native Filipino presumptions and aspirations and serve as an example of the archetypal tension between the coloniser and the colonised. (Quinto & Santos, 2016).
Pakistani authors Shazaf Fatima Haider and Ahmad Ali used linguistic appropriation as a weapon to resist the limitations set by Received Standard in their respective novels – *How it Happened* (Haider, 2012) and *Twilight in Delhi* (Ali, 1940) respectively. The examinations of these novels show that the authors have used language appropriation techniques to emphasize Pakistani values, language, and culture through English in order to communicate rich heritage and culture of this part of South Asia to the international audience (Khosa et al., 2018; Akram & Ayub, 2018).

Ali and Ahmad (2019) in their comparative study of Pakistani English General Fiction and

British English General Fiction concluded that the majority of Pakistani English writers favor using cultural terminologies from regional languages above their accurate English equivalents in order to express Pakistani cultural impressions. They further expressed that the majority of Pakistani fiction writers choose to employ cultural terminology on a number of levels, particularly at the lexico-grammatical levels which is strongly suggestive of the context-and-culture-specific discourse development in Pakistani English General Fiction.

Though language appropriation is not a new field of study, not much work has been done on the works of Usman T. Malik. Being the Crawford 2022 winner, Malik's fiction has an international audience. Thus this paper aims to explore how Malik has appropriated Urdu in his fiction and how he depicts Pakistani culture through these strategies in his collection *Midnight Doorways: Fables from Pakistan.*

METHODOLOGY

The study combines corpus linguistic methods and textual analysis, where the former is used as the point of departure for the latter. For the research framework, the paper employs corpus-based qualitative textual analysis techniques such as Word Frequency, Word Collocation, and Concordance to account for the instances of language appropriation in the collection of short stories by Usman T. Malik, *Midnight Doorways: Fables from Pakistan.* The present research employs AntConc 3.5.9 Software. In the analysis following abbreviations are used in place of the titles:

I-   Ishq
WC-   The Wandering City
RP-   Resurrection Points
FS-   The Fortune of Sparrows
DLEB- Dead Lovers on Each Blade, Hung
VEP-   The Vaporization Enthalphy of a Particular Pakistani Family
RM-   In the Ruins of Mohenjo-Daro

Theoretical framework

Language, in the post-colonial context, is moulded and used as a tool by the writers to abrogate and challenge the standard imposed by the Centre. Thus writers, with a history of colonial legacy, employ many language appropriation and abrogation techniques to promote their indigenous cultures, and to preserve and present their indigenous languages by appropriating English language. The present study employs the textual strategies proposed by Kachru (1983) and Ashcroft et al. (2002) to analyze the collection of short stories of Usman T. Malik, *Midnight Doorways: Fables from Pakistan;* furthermore the study also uncovers how the Pakistani culture is presented through this usage of language in the selected corpora.

The language appropriation strategies proposed by Kachru (1983) and Ashcroft et al. (2002) include the following: *translation equivalence*, which enables the writer to incorporate local opinions and insights into a foreign language; *lexical innovation*, in which words are borrowed from local languages and incorporated into the New English; *contextual redefinition*; *glossing*, which is the addition of an explanation to a text (it can be a word, a sentence, or a clause characterizing the non-English word) – it is possible to introduce new vocabulary words through; the use of *untranslated words* or the omission of glosses (which aims to preserve the cultural distinctiveness of the indigenous language); *syntactic fusion,* which is the amalgamation of two different linguistic structures that results in mixing the syntax of a native language with the lexical forms of English, or vice versa; and finally *code switching,* which is the process of switching between two or more codes to create variety in the ways that ideas are expressed.

In accordance with the framework described above, this paper examines textual strategies employed for language appropriation found in the collection of short stories by Usman T. Malik, *Midnight Doorways: Fables from Pakistan* to rationalize how indigenous culture and sentiments are moulded and presented through the appropriated form of English.

Analytical Framework

In the present research, firstly, all the Urduized content and function words were collated and categorized using the wordlist tool. The frequency of all Urduized words was then recorded

and contrasted against the total words of the sample. For the qualitative analysis, the findings were analyzed keeping in view the textual strategies of language appropriation proposed by Kachru (1983) and Ashcroft et al. (2002). Thus the data would be tested against the strategies listed down in Table 1 below:

Kachru (1983)	Ashcroft et al. (2002)
1. Lexical innovations	1. Untranslated words
2. Translation equivalence	2. Syntactic fusion
3. Contextual redefinition	3. Interlanguage or code-switching
4. Rhetorical and functional styles	4. Tag switching or indigenous discourse markers
	5. Glossing
	6. Indigenous phonetic pronunciation

Table 1 Methodological Framework

Tool

The specific aim of this study is to explore the strategies through which Urdu language is appropriated by Usman T. Malik, and to find out how the indigenous culture is portrayed through language by the writer in his stories. The corpus was operated using the corpus programme AntConc 3.5.9. The software was used mainly to record concordance and create wordlist. Through the Concordance feature, instances of the word occurrence are listed down the middle of the window accompanied by their textual environment. If the concordance is missing that crucial information, it can be viewed using the File View feature, which connects the concordance to its source in the Text; this helped in studying appropriation in the context of the text.

ANALYSIS AND DISCUSSION

The findings revealed that Malik (2021) has employed a myriad of strategies to creatively assimilate Urdu language in his narrative. This process of creative assimilation and amalgamation also served the purpose of propagating the cultural ingenuity of the Pakistani society. This section first discusses the multitude of ways through which Malik has studded Urdu language and its associated ideologies through various language appropriation strategies. Secondly, this section

pays particular attention to the cultural exposition of the Pakistani Society in Malik's narrative.

Language appropriation strategies:

The present study uncovered that Malik employs some of the strategies identified by Kachru (1983) and Ashcroft et al. (2002) to give a touch of local idiom and flavor to his narrative. The strategies employed by Usman T. Malik include untranslated words, syntactic fusion, code-switching, translation equivalence, lexical innovation, and contextual redefinition. These have been discussed below.

Untranslated Vocabulary

Malik employs **untranslated vocabulary** items of Urdu language in context of English sentences so as to insinuate the endemic culture and values of Pakistan. This strategy is employed as there are no equivalent words present in the English lexicon which can intend and convey the same emotions in the indigenous language; for example

[1] a misplaced sense of **ishq** settled over me (p. 28)

[2] harmonium dueled with the vocal **alaap** (p. 104)

There are no equivalents of *Ishq* and *alaap* in the English lexicon. Thus the use of these indigenous vocabulary idioms contributes towards creating a Pakistani variant of English.

However, Malik also employs Untranslated words deliberately, despite the presence of equivalent English words, as an attempt to diffuse the so-called authority of the Centre and to preserve the cultural uniqueness of the native language. Furthermore, these words may or may not have their meaning glossed within the narrative (Khosa et al., 2018). Malik mostly uses unglossed indigenous vocabulary to project the Pakistani Culture and values. Some examples from the text can be seen in Fig. 1 and Fig. 2.
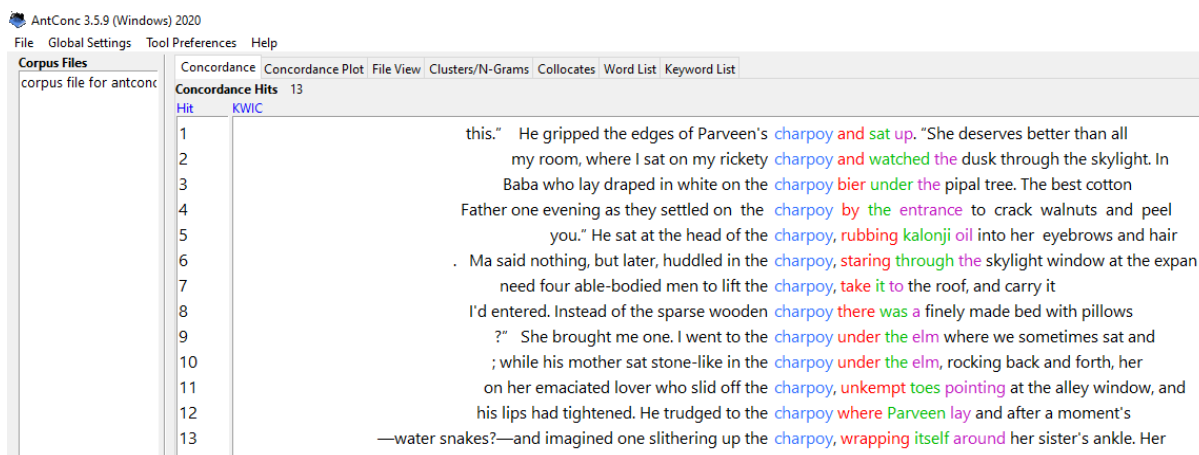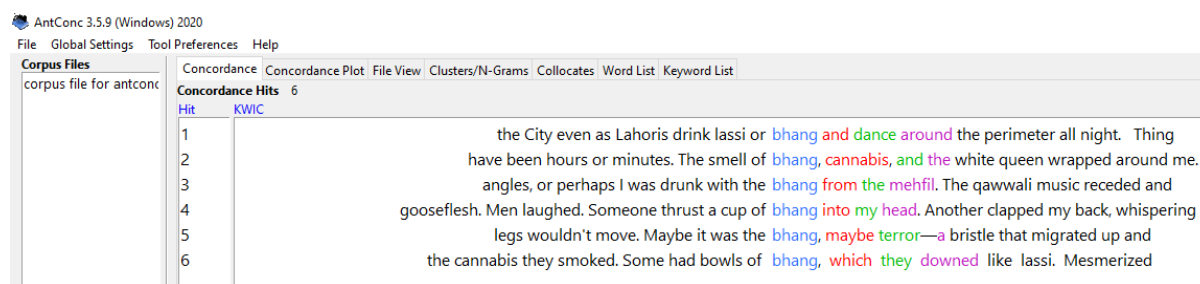
Figure 1: Concordance hits of lexical item "charpoy"

Figure 2: Concordance hits of lexical item "bhang"

[3] There was biryani, sweet **lassi**, mangoes, and lychees (p. 73)

[4] I want to tell my nation today: **ghabrana nahi hai** (p. 32)

According to Sheeraz and Abid (2019) when post-colonial writers use indigenous terms instead of their English equivalents, it adds layers of meaning to the narrative. In the above examples local vocabulary items such as *lassi, bhang, charpoy* and *ghabrana nai hai* are used by Malik (2021) despite the availability of their alternate English expressions, as these indigenous phrases and words have local culture and history associated with them.

Syntactic Fusion

Malik deliberately employs *syntactic fusion* by mixing the syntax of Urdu language with English to express the divergent traditional practices and values of their native culture. According to Sheeraz (2014) the use of this technique is a deliberate attempt to adapt the colonizer's discourse

to suit the needs of the previously colonized peoples. Alomoush (2021) in the study of Arablinglish suggests that the use of English affixes with indigenous vocabulary items suggests the influence of glocalization through which language is commodified. Malik, too, employs this technique in his narrative to display how Pakistani locals employ Urdu phrases with English affixes and English words with Urdu affixes in their everyday language usage. Some examples from the text exhibiting this phenomenon are as follows:

[5] directed me to some of the **heroinchies** who kept an eye out on the goings-on (p. 90)

[6] Photo-**wallas**, cigarette-wallas, toymakers, street magicians, cotton candy men grow rich in weeks (p. 32)

[3] Silent men and women in colorful shalwar **kurtas** and **saris** sat inside (p. 70)

[8] The **cheels** of Lahore and the ravens of the City have finished with him (p. 33)

[9] Wide-eyed **Lahoris** gather outside the City's rectangular walls (p. 30)

[10] my hands smelled after rolling dough **peras** on the nights it was my turn to bake roti (p. 65)

As seen from these examples, syntactic fusion is done mostly by adding 's' to the indigenous Urdu words in this case – except for example 5 where an Urdu affix *-chies* is added to the English word *heroine*. From the above examples it is evident that Malik appropriates English language by using the grammatical rule for making plurals of Urdu nouns.

Code Switching

Code switching, also termed as Interlanguage, is when a writer employs multiple languages within a single narrative. Malik fuses Urdu and English together without any apparent break in the narrative. According to Kachru (1983), code-switching is employed as a marker of attitude, emotional intensity or various types of identities. Some instances of this technique from the text include following:

[11] 'they met under a **peepal tree'** (p. 13)

[12] 'Hashim popped chunks of **lemon-squeezed shakarkandi** into her mouth.' (p. 13)

[13] 'so be mine, won't you, **jaan'**, (p. 14)

[14] 'I want to tell my nation today: **ghabrana nahi hai'** (p. 32)

[15] 'The sewerage **nullah** filled with dead fish'. (p. 17)

In the examples 11-15, words such as, *peepal, shakerkandi, jaan, nullah,* and the phrase *ghabrana nai hai* are taken from the English lexicon and embedded within English sentences without any apparent fissures. Code-switching serves different purposes aside from the apparent flouting of English Standard. The integration of these indigenous words into English contexts, according to Abbas and Chandio (2021), serves two purposes: first, to promote indigenous culture, identity and language; and second, to send a candid message to the empire that the writer never perceived English language as being superior to his indigenous language. For example, in example 13, the word *jaan* is an Urdu term for endearment that men use for their beloved; thus clearly the word *jaan* is a subtle hint to the emotional intensity and attachment of the character. Also in example 14, the phrase *ghabrana nai hai* is a sarcastic reduplication of the assurances given by Pakistani politicians.

Translation Equivalence

Through this artistic use of language, postcolonial authors reassemble their fractured identities. It functions in positive ways, enabling the writers to use language to forge a new identity and also acting as a form of resistance to language hegemony (Brown & Patchainayagi, 2022). Apart from the strategies mentioned above, translation equivalence also plays a vital role in appropriating the text to carry the burden of the natives. Second-generation authors like Achebe and Thiong'o naturally translate proverbs and idioms to depict the realities of the social lives of characters in their works. These idioms and proverbs are frequently employed in the narrative to highlight the psychology and cognitive abilities of the locals. Through the strategy of ***Translation Equivalence*** Malik tries to convey the local sentiment by translating phrases and idioms to English in order to reach near proximation to the intended indigenous phrase. Some instances of Malik's use of Translation Equivalence are listed below:

[16] You are all I ever see, Everywhere I turn I see you (p. 16)

[17] your silence is heavier than the crash of a thousand heaven falls (p. 13)

[18] Be the moon that whitens my way. (p. 14)

[19] Love teaches me the etiquette of knowing myself (p. 9)

Examples 16 and 19 are translations of poems by Bulleh shah and Iqbal respectively, whereas examples 17 and 18 are translations of local proverbs. Thus through the strategy of Translation Equivalence, Malik is able to instil Pakistani culture in his narrative and exhibit how Pakistanis employ language to express themselves. Furthermore, by employing this strategy Malik also conveys the cultural richness of Pakistani expression as it is not the narrator but the characters that employ idiomatic expressions to convey their emotions.

Lexical Innovation

When words are imported from other languages and assimilated into English, *lexical innovation* occurs, and a new English variant emerges (Kachru, 1983; Baumgardner, 1993; Malik, 2014). In fact, it is the result of this strategy that various variants of English have developed around the world including American, Canadian, Australian and many other Englishes. Some instances of lexical innovation from the corpus are quoted below:

[20] The **shakarkandi vendor** of Narrow Alley did all these things (p. 13)

[21] the **clockwork jinn** that trundles out of the City's mosque (p. 35)

[22] Wasif was a **Police hawaldar,** and on the rough side of sixty (p. 160)

[23] She knew a woman who knew a **desi woman** who was a graduate of Rollins College (p. 8)

[24] He had been selling the queen and its **substrate masala** to their direct competitors (p. 93)

[25] Women with hollow eyes offered **jasmine motia bracelets** (p. 55)

A language's abrogation and subsequent appropriation assure its liberation from the confinement of a select few and its emancipation through alteration and reconstitution (Sahar, 2019). This process enables a native to localize a language by filling in the inadequacies of the Received Standard with the vernacular. Malik uses these strategies of abrogation and appropriation by employing lexical innovation by combining Urdu nouns with English Nouns and adjectives to create hybrid noun phrases which express local sentiments to the readers.

Contextual Redefinition

The strategy of *contextual redefinition* is usually used in case of terms of veneration of respect (Khosa et al., 2018). Malik employs this strategy for introducing vocabulary items which depict kinship relations, veneration and respect to English lexicon. The inclusion of native kinship expressions in English context enhances the text's beauty and originality, since as social symbols, they validate the relevance of expressions to the local socio-cultural context (Khan et al., 2019) – for example, *Baba* for father, *Ammi* for mother, and *Khala* for maternal aunt. Malik also employs this strategy to introduce indigenous words which have no equivalent in the English lexicon:

[26] The snakewoman's translucent children licked and ripped and gorged on the lower half of **Hakim** Shafi (p. 111)

[27] The **mullah** came to sanctify the body (p. 17)

[28] until the **muezzin** called the maghrib prayer and, suddenly, the courtyard came alive (p. 59)

[29] They have a written **fatwa** stating that since the dead boy was Christian (p. 45)

[30] as my old **Dada** used to say (p. 77)

[31] **Khala Apee** was a young-old woman. (p. 47)

[32] It was a fetid, soggy teenager **Baba** dragged home (p. 38)

[33] rows of cemented graves of sinners wanting the sacred proximity of **Bibi** Farida. (p. 103)

Kinship terms are considered social indicators, and their use in English is significant as they contribute to the local or regional setting of the novel (Sardar et al., 2021). In examples 26-28, *Hakim* is an indigenous word for traditional medicine practitioners, *Mullah* is a title bestowed upon a person who is well versed in Quran and serves at a mosque, whereas *Muezzin* is the title of the person who regularly gives the call for prayers at the mosque. *Dada* and *Baba* are local expressions for grandfather and father respectively. *Khala* is a mode of address for maternal aunt but in Pakistani society, it is also used to address older women; same is the case with *Apee* which means sister in Urdu but is also used to politely address elder females. *Bibi* is a term for respect whose near approximation in English is a holy woman. Thus by using the local idioms, Malik gives a glimpse into the societal makeup of Pakistani society.

Malik's dexterity in his varied use of linguistic appropriation strategies is significant because his assimilation is nearly a seamless amalgamation of native language and the received language. Malik's expression is fluid and quite natural. Furthermore, the use of untranslated vocabulary and other kinship and food terminologies have anchored his narrative particularly within the Pakistani society; thus, even a neophyte can understand the context and envision the Pakistani society.

Cultural Representation Through Language

The findings revealed that an overwhelming majority of Urduised words in the data were Proper nouns: these are divided into the classes of Places, Religious Class, Food class, culture-specific names, and some specific Urdu phrases. Pakistani writers employ Urdu words in English contexts because of cultural associations (Yasir, 2019). There are many categories in which Urdu words are mixed together, including those for food, clothing, administration, policy, politics, education, prestige, music, and culture. Pakistani fiction writers are contributing to the predominant Urduization of Pakistani English by employing the language in its Urduized form. Malik (2021) too employs socio-cultural-specific nouns to represent the indigenous culture of Pakistan in his stories. Infact Malik's narrative pays homage to both the material and non material culture of Pakistani society. Thus he represents a truly wholesome picture of the way of life of common folk in Pakistan in his work.

Material Culture of Pakistan

Material culture is signified through actual physical objects which a society hold in particular regard. These include specific food and dress items, historic land marks and other practical object with which the common masses particularly associate themselves. Malik exhibit's the material culture of Pakistan by referring to the famous landmarks, historic figures, and by describing the specific cuisine and dress code of Pakistani society in his stories.

Famous Landmarks and Figures

The Material Culture of Pakistan is exhibited throughout the corpus through the employment of the **names of famous places** in Pakistan (Fig. 3), and the names of famous figures like Bulley Shah who was a famous Sufi poet.

Figure 3: Concordance hits of lexical item "Mohenjo-Daro"

[34] You ask Old Lahoris about **Teddy Galli** and they will laugh (p. 9)

[35] The world inside **Mochi Gate** would be submerged (p. 18)

[36] Lala's Shadi House near **Data Darbar** (p. 69)

[37] I have also traveled to the **desert of Thal**, looking for such "naag manis" (p. 95)

[38] chanting the verse from **Bulleh Shah** again and again (p. 16)

Teddy gali, Mochi Gate Data Darbar and *Thal dese*rt are actual landmarks in Pakistan whereas *Bulleh Shah* is the name of a famous sufi poet. By referring to these famous landmarks and Figures, Malik has insinuated the rich cultural legacy of Pakistani geographical landscape in his narrative.

Local Dress Code

Dress is an important component of any society's culture as it reflects the norms and values of the society. The findings of the research corroborate with that of Setyono and Widodo (2019). By depicting a multitude of Dress codes, Malik portrays the polycultural nature of Pakistani society which is an amalgamation of multiple cultures and ethnic groups. Thus through the different dresses common in Pakistan, Malik portrays and promotes cultural, moral and religious values of the Pakistani Society, as can be seen in Fig 4 below:

Figure 4: Concordance hits of lexical item "Mohenjo-Daro"

[39] His **turban** was large and sequined with a starched **turra** at the top (p. 65)

[40] A burly man, naked except for a **dhoti**, looked at me (p. 105)

[41] she lifted the cuffs of her **shalwar** and tiptoed through the water (p. 178)

[42] ...instead of the plain **shalwar kameez** and **dopatta** she wore now (p. 136)

[43] For all his starched **kurta shalwar** and that brown waistcoat, his air was neither

prideful nor wary (p. 76)

[44] He was short and swarthy, dressed in a checkered **ajrak shirt**, white shalwar, and an embroidered **Sindi cap** (p. 142)

Shalwar kameez and *kurta shalwa*r are the local dresses of Pakistani society. However, these don't encapsulate the entirety of Pakistani dress code. Pakistan is a culturally rich country and each of its four provinces has its own local dresses which are common among its people. Malik gives due regard to the cultural diversity of Pakistan by describing characters donning a wide variety of garbs such as *dhoti, turban, saree, Ajrak shirt and sindi cap.*

Local Food Items

Sarfraz (2021) found that the most prevalent phenomenon and aspect of non-native English variation, that contributes to independent diversity in language, is borrowing. It also made clear that borrowing might take place in a variety of contexts, including writing on Islamic culture and religion, in phrases that portray Indian and Pakistani cultures, and in the translation of apparel and food from Urdu into English. The names of **local food items** (Fig. 5) used in the text add the flavour of Pakistani cuisine to his stories. These food items include famous Pakistani street food and other common household dishes.
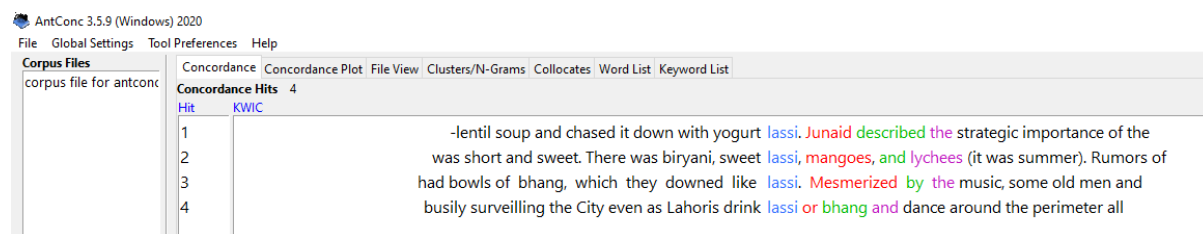

Figure 5: Concordance hits of lexical item "lassi"

[45] **Panipuri, papri chaat, mixed chana, coconut water,** and **rosewater sherbet** sell out daily before noon (p. 32)

[46] my hands smelled after rolling **dough peras** on the nights it was my turn to bake **roti** (p. 65)

Some food items have been described using both English and Urdu words such as *Rosewater Sherbet, Rice Khichri* and *Shakerkandi* basket.

[47] They dipped **sheermal** in chicken-and-lentil soup and chased it down with **yogurt lassi.** (p. 147)

[48] he spooned **rice khichri** into her mouth and waited for it to stop dribbling (p. 16)

[49] He had abandoned his **shakarkandi basket** (p. 15)

These could have been described by using their English names such as Rosewater drink instead of *Sherbet* [which is a local construct] or Sweetpotato basket instead of *Shakerkandi* basket. However, the writer chose to use indigenous Urdu vocabulary in tandem with English vocabulary to give a distinctly Pakistani flavor to the text.

Non Material Culture

Non material culture is difficult to pinpoint as it is associated with the value system, norms, mores and taboos observed in a society. However, it is of cardinal importance as the non-material culture actually glues the multi-ethnic society of Pakistan into a single cohesiveness. The non material culture of Pakistani society is represented in Malik's work through reference to local folklore, kinship terms, culture and religion specific addresses, words and phrases. At a glance these singular terms might appear insignificant; however each usage of each term is underlined with indigenous Pakistani norms and mores.

Reference to local Folk Lore

Non-material culture of Pakistan is promoted by the author by employing characters from famous folk tales of Pakistan such as *Heer, Ranjha, Laila, Majnun, Soni and Mahiwal.*

[50] Call me **Ranjha**, sisters, don't call me **Heer** no more (p. 7)

[51] Despite songs of legendary lovers—**Heer Ranja, Laila Majnun, Soni Mahiwal**—always on the lips of beggars (p. 12)

According to Khan et al. (2018), Pakistani authors express themselves by employing

hybridized language – a mix of Urdu and English, to reflect their national identities to audiences outside of Pakistan. Malik's use of these culture specific nouns add the flavor of Pakistani oral and literary tradition into the fiction and introduces the reader to the literary landscape of Pakistan. The author makes the reader familiar with different rich literary tradition of the indigenous culture by employing Urdu words in the selected corpora.

Local/ Religion specific Addresses

Malik has employed certain **religion-specific names** and titles (Fig. 6 & 7) in the text which denote the spiritual culture of the Pakistani society such as *Mullah, Fatwa* and *Bulley Shah* [who is a famous Sufi poet].
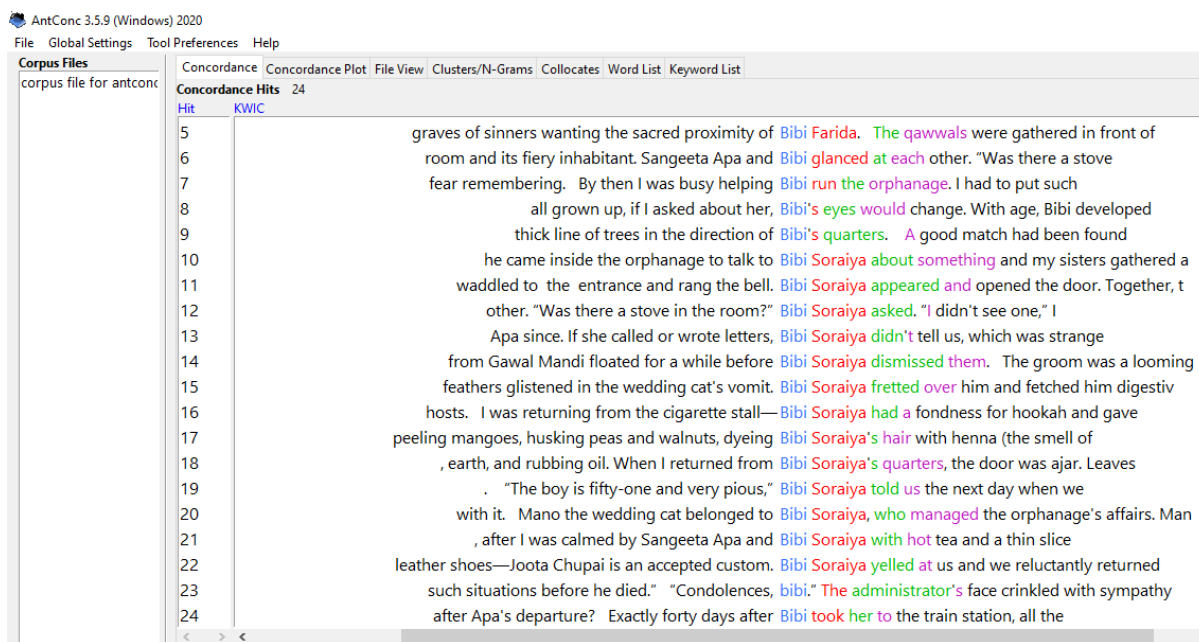

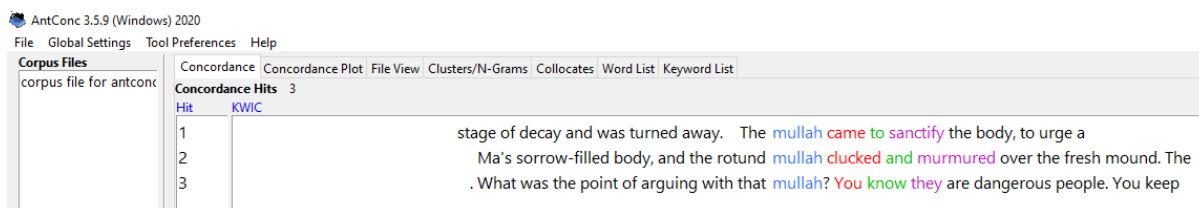*Figure 6: Concordance hits of lexical item "bibi"*

Figure 7: Concordance hits of lexical item "mullah"

[52]..instant **fatwas** are passed against the existence of the Enchanted City (p. 35)

[53] except for a quiet **burkah**-clad part-time lecturer (p. 136)

Interestingly, no details or explanation has been provided by the writer to explain these indigenous Pakistani concepts to the English readership [such as *Al-Azhar consensu*s regarding burial]; rather, these local constructs have been used quite naturally and have been found to be seamlessly embedded in English narrative by Malik. Unglossed words are a common linguistic abrogation technique used by Postcolonial authors, in which authors use native terminology while adapting and assimilating English to make room for the indigenous expression (Khosa et al., 2018).

Culture Specific Words and Phrases

The **culture specific words and phrases** such as *Dhobi Ghat, Henna, Cheels of Lahor, Basant season,* etc. hint at the author's attempt to project specific Pakistani culture through his writing (Fig 8 & 9.

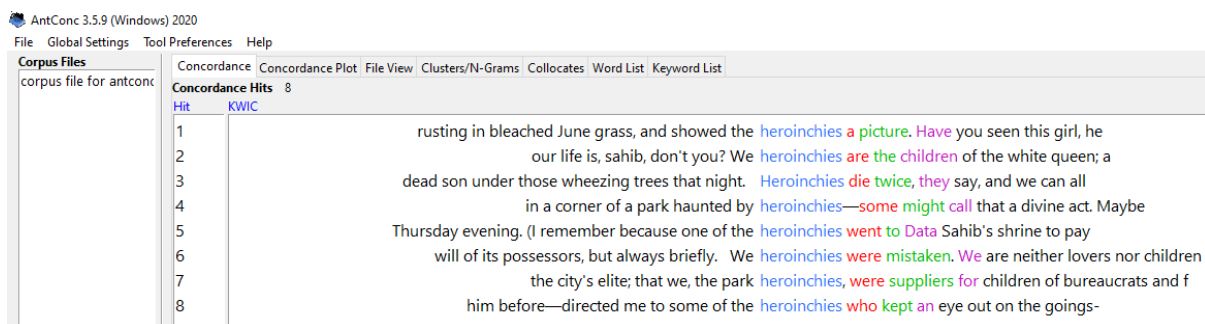*Figure 8: Concordance hits of lexical item "mullah"*

Figure 9: Concordance hits of lexical item "heroinchies"

[54] some old men and women had begun the **dhamaal**, that mystical dance in which the audience aspires to become the music. (p. 105)

[55] During **Basant season**, teenagers gather on rooftops and fly kites and drones (p. 35)

[56] I remember because one of the **heroinchies** went to Data Sahib's shrine to pay his respects. (p. 79)

[57] It was probably leftover **sherbat** from last Ramadan (p. 47)

[58] He wore a **tawiz** charm on his forearm (p. 45)

[59] this was a common route for Persian princes and **amirs** to travel .. (p. 100)

[60] to collect **bhatta** for letting us use the benches (p. 79)

These culture specific words are further supplemented by the Untranslated Urdu phrases used in the text by Malik. The untranslated phrases have been separately highlighted (Fig. 10) to show that language has been appropriated at both lexical and sentential level.
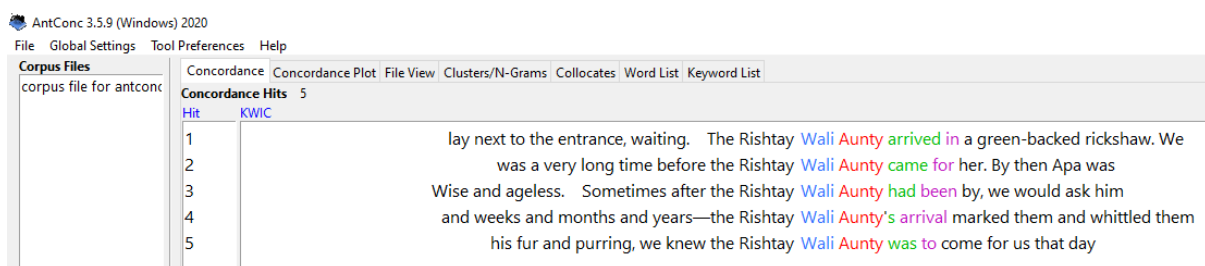

Figure 10 Concordance hits of lexical item "wali"

[61] I want to tell my nation today: **ghabrana nahi hai** (p. 32)

[62] the **Rishtay Wali Aunty'**s arrival marked them and whittled them away (p. 66)

According to Ahmad (2019) one of the reasons due to which postcolonial writers employ indigenous terms in English contexts is that the use of such innovative linguistic practices in the narrative also implies the inadequacy of the inherited dominant language to address the lived social and cultural gaps in terms of the complex realities of the postcolonial India and South Asia. All of bold-faced words in examples 52-62 are exclusive to Pakistani culture. Such words convey cultural context that would not have been accessible to the reader from a different country without the usage of local terminology in the text.

Malik's stories depict the belief system of Pakistani society through the depiction of non-material culture of the society. By anchoring his stories, specifically in different localities in Pakistan, Malik has actually stamped the individuality of his expression and anchored the ingenuity, uniqueness and originality of Pakistani way of life (which is in no way inferior to life anywhere else on Earth). Furthermore, through the exposition of Pakistani mores and norms in a naturalistic manner, Malik has truly paid a homage to the Pakistani society

CONCLUSION

This study focused on investigating the language appropriation strategies employed by Usman T. Malik in his collection *Midnight Doorways: Fables from Pakistan*. The study revealed that Malik has employed some of language appropriation strategies suggested by both Kachru (1983) and Ashcroft et al. (2002) which include Untranslated words, Syntactic fusion, Code switching, Translation equivalence, Lexical innovation, and Contextual redefinition. The instances of the usage of these strategies are studded throughout the narrative, albeit sporadically. Interestingly, however, Malik does not attempt to explain these local references for the non-Pakistani readership. This makes his writing distinctly Post-Colonial because through the act of appropriating, English Malik has actually moulded the Centre's language to represent distinctly Pakistani culture to the world. Aside from the above quoted language appropriation strategies, appropriation at both lexical and phrasal level was also apparent in Malik's selected short stories. At the lexical level, appropriation led to the creation of specific Urduized words which point to

the specific Pakistani variant of English.

    Aside from appropriation, language is also used by Malik to exhibit specific Pakistani culture to his audience. Through the description of indigenous food items, local dresses, famous landmarks and other items denoting cultural value, Malik depicts both the material and non-material culture of Pakistan in his narratives. By depicting the Pakistani culture and social situation Malik attempts to familiarize his readership to the contemporary realities of Pakistani society. According to Riaz (2022), Pakistani authors are creating a local idiom through creative communication in English. Malik too belongs to this group of multilingual writers who are employing language in a creative manner so as to make English bear the burden of Pakistani culture and sentiments.

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