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I. All manuscripts in English should follow the following format:

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- 1.1
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Use of Appropriateness in Sidhwa's 'Water', and 'Their Language of Love': Measurement on A Continuum

Syed Alamdar Nabi¹, Lubna Yasir², Arshad Saleem³

Abstract

This paper aimed at investigating the approximation of the usage of 'Appropriateness' between two novels of Bapsi Sidhwa naming Water (2006) and a collection of short stories, Their Language of Love (2013). The qualitative approach was adopted, and the content of the original text was analyzed through Key Words in Context (KWIC). The elements of appropriateness (Ashcroft, B., Griffiths, G., & Tiffin, H., 2002) were applied to elicit data from the text. The words and verbal tokens were the outcomes, which were further categorized into the predominant themes and concepts. The frequency-based collected data were analyzed. The classified data of "Their Language of Love" was compared with the previous study on, "Water" about Appropriateness. This analysis supplied enough evidence to support the hypothesis that Sidhwa has reduced the use of the technique of Appropriateness in her work. On the continuum, the techniques of Appropriateness are reduced in their appearance in the later work of Sidhwa. The data show that appropriateness has been decreased in its approximation on the continuum.

Keywords: Appropriateness, Post-colonial, Continuum of Language in literature.

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1. Introduction

European expansion reached its climax during the nineteenth century. After World War I and II, colonial nations began reclaiming territorial possessions from their foreign excursions. This withdrawal was not just voluntary on their part; it was also the result of military confrontation by the colonised people, which forced the rulers to return to their homeland. Nevertheless, this struggle for liberty prompted the indigenous population to interfere in several strata of society against the British. Additionally, the intervention occurred on literary and creative levels (Said, 1993). On an aesthetic level, resistance appeared as post-colonial kinds of literature. This protest their way of thinking, feeling, and expressing themselves is also represented in postcolonial literature.

The biased literature prompted the colonised to come up and defend themselves against such a portrayal. One well-known example of this slanted portrayal is E. M. Foster's 1965 novel *A Passage to India*, which features the role of Dr. Aziz. This colonizer's portrayal of the colonised was unacceptable. As a result, the colonised developed a desire to show personal identities. Colonized peoples' identities are bound and concealed by their moral ideals, language, culture, social conventions, religious views, status, and customs.

The different techniques of linguistic exploitation with the theme and cultural issues among the post-colonial writers have made post-colonial literature a distinct literary trend in English literary history. Therefore, the pieces of literature from different regions of the world are known as post-colonial literature, for example, Australia, Africa, New Zealand, Singapore, and Pakistan (Ashcroft *et al.*, 2002). All these experiments are exercised in the writings, through the tool of language. Ashcroft, *et al.* (2002) have identified this tendency as a textual strategy of post-colonial writing and named it as the term "Appropriateness and Abrogation". It was a mechanism for depicting a cultural perspective that the coloniser misunderstood. Besides having broad implications for language, this instrument has also shaped political and cultural beliefs. The term, 'Appropriateness' deals with the reconstitution of language to new usages. Ashcroft *et al.* (2002) have discussed and provided us with the description of this term in the following words:

...the appropriation and reconstitution of the language of the center, the process of capturing and remolding the language to new usages, marks a separation from the site of colonial privilege. (37)

The term, 'Appropriateness' is the key to all the discourse of post-colonial literature. This definition allows us to probe further to know how efficiency and efficacy are achieved through 'Appropriateness' in the writings of post-colonialist authors. The language for expression, itself, is utilized as a sharp intellectual resistance.

Appropriateness is the process by which the language is taken and made to 'bear the burden' of one's own cultural experience...language is adopted as a tool and utilized in various ways to express widely different cultural experiences. These differences may exist in cultures which are quite similar. (Ashcroft, *et al.*, 2004)

The anti-colonial texts are produced as Ashcroft, *et al.* (2004) have discussed that writers use the language of their 'Masters' in place of their indigenous language but they use it by the intermingling of the words from indigenous language because they find this method more effective for putting resistance against the rulers. This method of mixing indigenous languages also helps them to create anti-colonial literature. It is an interesting aspect, whether a writer stays resistant in his writings maintains the intellectual resistance in the literature. Multiple reasons and factors may cast their role in the shift of resistance for its increased or decreased form. Among some writers, the element of disliking begins to minimize and as a result, the bitterness in their writings disappears. The present study aimed to investigate whether Sidhwa maintained her writing style, or she has become less resistant in her literary writings. The main purpose of the study is to find an approximation of Appropriateness in Post-colonial writings with a reference to Sidhwa. Post-colonial literature is distinctive because of the resistant writing style of the writers. The study has an objective to assess the impacts of diachronic changes on the usage of language and style, especially appropriateness, for the expression of thoughts by the Sidhwa which may alter in her earlier and later writings.

2. Literature Review

Although the writers were proficient in their use of the English language, they appropriated language to make it acceptable and comprehensible to both the rulers and the native readers. In Post-colonial writing, English is considered as the language of power and hence becomes a site for contestation. The Post-colonial writers challenge the conventional rules and standards that govern the form of the language. They consciously or unconsciously break the set standards and appropriate them by blending their native varieties and experimental forms to make them culturally relevant to their society. They subvert the colonizer's language, such as English or French. They distort the language by

interspersing it with indigenous forms of language. English remains but in different construction and shape. There is wilful imitation for values because of economic, intellectual, and political pressures, which may result in coercion among the people of the world (Edward, Z., 2020).

The different and divergent critical issues were always present and were recognized in most of the writings of post-colonial writers. A writer always plays an important part in political function, and it is more functional when there is a rival present who is ruling over the country by making the nation a colony. There, they guard and preach their inner wills in the disguise of rulers' language. However, they always expect their people to be stuck fast with their origin. Ngugi (1972; 1986) spoke forcefully against European ideals and institutions, claiming that liberation must be a fundamental and broad struggle against Whiteman and his doctrines, whether they be ideals or even the word itself since the language transmits beliefs. Ngugi anticipates more from his people in terms of disclosing their ancestors. All these issues are so intricate and intertwined that it might be impossible to separate and examine them at times. Ngugi expects the same from his people to turn over their origin. Ashcroft, et al. (2002) posit that three major tensions of relationship in settler colonies are about literary practices, indigenous people and invaders, and uses of imported language. These relationships are incorporated in an extremely complicated manner which is critically difficult to explore. The delicacy and intricacy of these features of post-colonial writings are worth attention for the critics and researchers.

In Post-colonial literature, there is a common tendency of conflict between the centre and indigenous or between the colonizers and the colonized. This tension is often veiled in cultural difficulties, but it is also depicted in the portrayal of the ruler's and the populace' respective social statuses on other occasions. In both the ancient and modern worlds, the tension is represented in the writings. Aiming to "resist" or contradict the inaccurate and generalised descriptions of the native population, locations, and practises those colonisers spread in governmental, cultural, judicial, and academic materials and contexts, post-colonial writers examine native population, sites, and practises in depth. Choosing to compose in the colonisers' "tongue" and consciously re-moulding English to represent the cadence and structure of indigenous languages, as well as generating new terms and patterns, the writers show that they are masters of such a language that was imposed upon them. They use devices like 'Appropriateness' to contest the centre.

Many strategies can be dealt with the label of Appropriateness. Post-colonial writers used them in their context and according to their needs.

Europeans reached different corners of the globe and made their colonies. They subjugated people and their lands, their resources, their minerals, and their labour. The post-colonial writers, who appeared from various parts of the world such as America, Africa, and South Asia and the amongst other locations, decided to "write back" against imperialism as a form of retaliation. Eventually, they realised that it was past time for Postcolonial writers to tell their own stories, from their points of view. Consequently, it will not be incorrect to state that post-colonial writings arose because of colonised people's pursuit of justice, liberty, and fairness. All those people who have been brutalised and oppressed for generations by European invaders have rediscovered their voices and spoken up for freedom. Pseudo-colonial literature is based on literature from South Pacific Island countries and India.

Ngugi wa Thiong'o, from Kenya, was recognised as an African academic and author. British colonialism and the Mau Mau struggle for independence and Kenya's place in the neo-colonial period had an enormous influence on his literature. His most well-known writings include *Weep Not, Child* (1964), *The River Between* (1965), *A Grain of Wheat* (1967), *Petals of Blood* (1977), *Penpoints, Gunpoints, and Dreams* (1984), and *Penpoints, Gunpoints, and Dreams* (1986). (1998). *Murogi wa Kagogo* (2004), also known as *Wizard of the Crow*, is a giant Gikuyu-language novel that was translated into English. He expresses.

'I know'

'He betrayed black people'. Together, you killed many sons of the land, you raped our women. And finally you killed my father. Have you anything to say in your defence ?'

Boro's voice was flat. No colour of hatred, anger or triumph. No sympathy.

'Nothing'

'Nothing' Now you say nothing. But when you took Our ancestral lands-

'This is my land! Mr. Howlands said this as a man would say,

This is my woman.

'your land!, then, you white dog, you'll die on

Your land!

(128-29) *Weep Not, Child* (1964)

The language and the theme both depict that sharp bitterness in the above lines which needs no explanation.

Similarly, Chinua Achebe (1958) is a Nigerian writer who is often regarded as the founding father of contemporary African literature. Even though his work is in Standard English, he incorporates certain elements into them such as terminology, proverbs, pictures, speech patterns, and indigenous references, all of which serve to convey his feelings about a king. Achebe has closely examined and stood for the influence of western civilization on the society of Africa in his writings. He says:

The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart.”

(Achebe, 1958. Things Fall Apart.)

Achebe's compositions are likewise infused by the language of the region. He has also pointed the finger at European critics, claiming that they have failed to grasp the nuances of African writings. He has also received the African National Merit Award, which is the highest honour available. Things Fall Apart (1958), A Man of the People (1966), No Longer at Ease (1960), Arrow of God (1964), Anthills of the Savannah (1966), and Chike and the River (1966) are some of his pieces of work.

Nobel Laureate poet and playwright Derek Walcott (1986) expresses in “A Far Cry from Africa” the typical post-colonial style. As a writer from the Caribbean, he uses English, the language of the colonizers, but with a different touch;

“I who am poisoned with the blood of both
Where shall I turn, divided to the vein?
I who have cursed
The drunken officer of British rule, how choose
Between this Africa and the British tongue I love?”

The agony and split mind are depicted in the lines with a peculiar contrast of the thought.

In The Mystic Masseur (1957), Naipaul has used the wrong helping verb on purpose:

Ah, sahib. I know you just come to comfort a old man left to live by hissself. Soomintra say I too old-fashion. And Leela, she always by you. Why you don't sit down, sahib? It ain't dirty. Is just how it does look.'

Ganesh didn't sit down. 'Ramlogan, I come to buy over your taxis.' "The moment you start reading to me you does make me feel sleepy. I know some people does feel sleepy the moment they see a bed.'

'They is people with clean mind. But listen, girl. A man may turn over half a library to make one book. It ain't me who make that up, you know. (8)

Naipaul uses the Hindi word 'sahib' for Appropriateness. Then the use of 'Is' with the plural pronoun 'They' and the use of 'Does' with the pronoun 'You' and plural word 'People' are extra abnormal. The purpose of all these techniques is to reveal cultural distinctiveness. It is a good blend of Standard English and Trinidadian dialect by V. S. Naipaul. He challenges the authority of the colonial language and contests it.

Among South Asian writers, Arundhati Roy, with her unique writing style, English grammar and syntax is violated, as is proper punctuation, in this passage. In her novel *The God of Small Things* (1997), she distinguishes between English and English speakers. She appropriates the vocabulary not only to show complex figures and storey themes, but also to build a post-colonial discourse that criticises, examines, and debases the imperial colonizer's long-standing dominion over the world. She emphasises a western audience, and she used "Inglish" throughout her storey to highlight the evolution of hybridized morals, as well as to reinforce Indian identities and to make the readers suffer from their native tongue.

If you ever, Ammu said, "and I mean this, EVER, ever again disobey me in Public, I will see to it that you are sent away to somewhere where you will jolly well learn to behave. Is that clear?

When Ammu was really angry, she said Jolly Well. Jolly Well was a deeply well with larfing dead people in it. (P. 141).

And we find more examples:

This river of ours...[pretends to be] a little old churchgoing ammooma, quiet and clean...idi appams for breakfast, kanji and meen for lunch. Minding her own business. (Roy, 1998: 201).

Inconsistencies in the orthographic and semantic structure—italics, block capitals, unexpected capitalizations, misspellings, and misinterpretations—exactly show how well a writer integrates English with his or her mother language (or vice versa).

Sidhwa is widely considered as one of the most notable Pakistani writers of today. She belongs to the Parsi community in Pakistan. She is considered as a feminist Post-colonial Asian author whose novels— *The Crow Eaters* (1978), *The Bride* (1982), *The Ice Candy Man* (1988), *Cracking India* (1991), *An American Brat* (1993), *Water* (2006) and *Their Language of Love* (2013) —portray a society of India and Pakistan. Her characters, frequently women, show an evolution in the event of a social division namely the division of the subcontinent in 1947. Her primary themes encompass immigration, cultural hybridity, social connections, and deceits, the coming of age and its concomitant disillusionment, as well as societal and political upheavals. Sidhwa expertly relates different themes with one another such as gender, religion, community, nationality, and class. For example, *The Pakistani Bride* (1983) is a representation of life, marriage, perception, and subordination of Pakistani women, for example:

Zaitoon pulled her chaddar forward over her face. Her voice was barely audible. “Anything you say, Abba.” She waited. [...] “You saw the stranger I was talking to?” She nodded. “That was Misri Khan, my cousin. I’ve promised you in marriage to his son Sakhi.” Zaitoon sat still. A blind excitement surged through her. “I think you’ll be happy [...] We will set off for the hills before the month is over.” [...] Zaitoon sat, unable to move. (95-6)

Here the Urdu words like ‘chaddar’, ‘abba’ have been used for Appropriateness. She has used the technique of Untranslated words which is one of the tools classified by Ashcroft *et al* (2002). Here, it is an important keynote that the appropriateness of language is one of the prominent features among post-colonial writers. The purpose of this study is to see if the trend of appropriateness remains constant, enriches, or decays in Sidhwa's subsequent work. If it is decaying, it may be explained as ‘decreased appropriateness’ and the writer has moved in a less resistant intellectual state.

3. Methodology

The research work is based on a qualitative approach for a descriptive aspect of appropriateness. The study was concerned to investigate the approximation of appropriateness. The approximation would show the tendency of the Sidhwa for the use

of Appropriateness in her earlier and later writing. A comparative and contrastive study was executed. Qualitative research has an inductive method to find out the facts (Johnson, B., & Christensen, L., 2011). This inductive method means the research goes from bottom to top. Inductive reasoning normally begins with some specific observation to find out some patterns. The data (words, themes, and patterns) were collected through an analytical survey and content analysis (Berelson, 1952) of the text of work 'Their Language of Love' (2013). Based on this analytical survey, the categories are formed. The data are enumerated and identified based on frequency. In this process, the inferences are identified on the features that a text bear. The words and their frequency are identified as part of some main categories. As a result, the words and themes of the same register are collected under related conceptual categories. The main categories formed through this process are Religious References, Cultural References, Feelings for the Ruler, Language and Places, and Miscellaneous. These categories have enumeration and frequency of content. The 'Enumerated' and 'Categorized' data have also been further analysed category-wise to provide a description. The data on the same pattern of Sidhwa's 'Water,' was adapted from an unpublished research work of Syed Alamdar Nabi (2008) as a research dissertation at Islamia University of Bahawalpur, Pakistan.

The following parameters discussed by Ashcroft, et al. (2002) are utilized to collect the data for the investigation of the approximation of appropriateness made through the linguistic tool by Sidhwa in her earlier work, 'Water' (2006) and 'The Language of Their Love' (2013). The following are the techniques:

- **Glossing:** Glossing is a technique that is used to explain a difficult word or phrase by providing a note or comment in narration.
- **Un-translated Words:** Some words from indigenous languages are used without providing any translation or explanation.
- **Inter-language:** This technique is used to interfuse the structures of words for their formation.
- **Syntactic Fusion:** This technique deals with the interfusion of the syntactic structure of a sentence according to the norms of two different languages.
- **Code-switching and vernacular Transcription:** This technique deals with the use of equivalent words from the indigenous language along with the foreign language to provide an apt and appropriate description of some feeling, situation, theme, or matter.

The research procedure was executed to collect and calculate the results.

Data were analysed through comparison. The comparative number of tokens and per cent, about the texts of Sidhwa, show the difference of style and utility of the technique of appropriateness. The comparison between past and present styles may reveal some tendency of reduction or increase of some specific characteristics.

4. Data Collection and Analysis

To examine the approximation of ‘Appropriateness’ regarding Sidhwa’s ‘Water’ and ‘Their Language of Love, the data were drawn from the text. The data collected under distinct categories were organized and analysed to find out the results of the research. All the initial raw data had been enumerated, processed, and presented under different labels to find out the facts. The refined tabulated results are presented in the following. The tabulated form shows four important aspects: the category, the content, the tool of Appropriateness, and the frequency.

Table1 shows the category, ‘Religious References,’ which has sixteen tokens, and the frequency of these tokens is 54 while different techniques of Appropriateness are 34.

Table: 1: Religious References

<i>Sr. No.</i>	<i>Sub Sr. No.</i>	<i>Content From Original Text</i>	<i>Enumeration</i>					
			<i>g</i>	<i>u</i>	<i>i</i>	<i>s</i>	<i>c</i>	<i>F</i>
1	1.	Mecca	g	u				5
2	2.	Nankana Sahib,		u			c	1
3	3.	Badshahi Mosque.		u				1
4	4.	Gurdwara Dera Sahib	g	u				1
5	5.	Data Sahib		u			c	4
6	6.	Juma Prayers		u	i		c	1
7	7.	Bhagwan		u			c	1
8	8.	Hajj		u				3
9	9.	Zarathushtra Prophet.		u			c	3
10	10.	Gurdwara.		u				3
11	11.	Mushkail-Asaan (literally: Trouble -Easer)	g	u				10
12	12.	Girja-Church	g	u			c	1
13	13.	Angel Behram-Yazad.	g	u	i		c	0
14	14.	Sarosh Ejud, the Angel of Success	g	u				1
15	15.	Mullah-supervised television censors		u	i		c	1
16	16.	Mujahedeen	g	u				8
Total			7	16	3	0	8	54
Grand Total			34					

Table 2 shows the category, ‘Cultural References,’ which has six tokens and the frequency of these tokens is 14 while different techniques of Appropriateness are 6.

(*g-Glossing, u-Untranslated word, i-Interlanguage, s-Syntactic Fusion, c-Code Switching, f-Frequency of Content*)

Table2: Cultural References

<i>Sr. No.</i>	<i>Sub Sr. No.</i>	<i>Content From Original Text</i>	<i>Enumeration</i>							
			<i>g</i>	<i>u</i>	<i>i</i>	<i>s</i>	<i>c</i>	<i>f</i>		
24	1.	'Maa jee If you go about talking of people's pedigrees, the Americans will laugh at you.		u				c	1	
25	2.	You know what happens to Parsee girls who marry out?' And then, like a magician conjuring up the inevitable rabbit, proclaimed: `They become ten times more religious! Take Perin Powri: like most of you girls she never wore her sudra or kusti	g	u					c	1
26	3.	You should see her now that she's married to a 'non'. She drapes her sari in the Parsee way with her sudra showing, and her kusti tassels dangle at the back! She misses her connection with community matters,		u					c	1
27	4.	'We'll have the madasara ceremony first. You will plant a mango; it's to ensure fertility: "May you have as many children as the tree bears mangoes."	g	u						1
28	5.	Her gaze lingered on the wide, gold-embroidered sari border, the red bindi on her forehead, the centre parting in her hair that lacked the red powder customary to Hindu brides.		u	i					1
29	6.	The title 'Khan' is indiscriminately tagged on by most Pakistanis in the USA who generally lack family names in the Western tradition.	g	u	i					1
Total			3	6	2	0	3			
Grand Total			14						6	

Table 3 shows the category of, 'Marriage,' which has three tokens, and the frequency of these tokens is 5 while different techniques of Appropriateness are 3.

Table 3: Marriage

<i>Sr. No.</i>	<i>Sub Sr. No.</i>	<i>Content From Original Text</i>	<i>Enumeration</i>					
			<i>g</i>	<i>u</i>	<i>i</i>	<i>s</i>	<i>c</i>	<i>f</i>
30	1.	If there is a wedding,' Zareen said solemnly. 'You'll sit on thrones like royalty, under a canopy of white jasmine. The priests will chant prayers for an hour and shower you with rice and coconut slivers. 'We'll give your family clothes: suit- lengths for the men, saris for the women. A gold chain for your mother, a pocket-watch for your father.	g	u	i			1
31	2.	Marketable Indian brides—in those days at least—wore the uniformly bewildered countenances of lambs to the slaughter.					c	1
32	3.	The gold guineas, embossed with Queen Victoria's profile, were always at hand to give as wedding Navjote.		u				1
Total			1	2	1	0	1	
Grand Total			5					3

Table 4 shows the category, ‘Dress and Makeup,’ which has three tokens, and the frequency of these tokens is 5 while different techniques of Appropriateness are 3.

Table 4: Dresses and Makeup

<i>Sr. No.</i>	<i>Sub No.</i>	<i>Content From Original Text</i>	<i>Enumeration</i>					
			<i>g</i>	<i>u</i>	<i>i</i>	<i>s</i>	<i>c</i>	<i>F</i>
33	1.	Sari =49, Saris =12	g	u	i		c	49+12=61
34	2.	Woollen Sherwanis	g	u	i		c	1
35	3.	Pallu	g	u				2
36	4.	Pajama	g	u				1
37	5.	Shalwar= 10, Shalwars =1	g	u	i			10+1=11
38	6.	Tent-like Burkhas		u	i		c	1
39	7.	Chaddar		u				5
40	8.	Churidar Pyjamas		u	i			1
41	9.	Bindi		u	i			2
42	10.	Salwar Kurta = 1 Kurtaz =1		u	i			1+1=2
43	11.	Dupatta	g	u				4
44	12.	Kameez= 3 Kameezes =3		u	i			3+3=6
45	13.	Lungi =1 Lungis =1		u	i			1+1=2
46	14.	Pashmina shawl		u				2
47	15.	Orange sarrappa scarf		u			c	1
Total			6	15	9	0	4	
Grand Total			34					102

Table 5 shows the category, 'Food Items,' which has thirty-two tokens, and the frequency of these tokens is 19 while different techniques of Appropriateness are 17.

Table 5: Food Items

<i>Sr. No.</i>	<i>Sub No.</i>	<i>Sr. Text</i>	<i>Enumeration</i>					
			<i>g</i>	<i>u</i>	<i>I</i>	<i>s</i>	<i>c</i>	<i>f</i>
48	1.	Vegetarian Langar,		u	I		c	1
49	2.	Kabab=1 Kebabs =3		u	I			1+3=4
50	3.	Tikkas		u	I			1
51	4.	Samosas		u	I			1
52	5.	Chutneys		u	I			1
53	6.	Chapattis		u	I			1
54	7.	Parathas		u	I			4
55	8.	Biryani		u	I			2
56	9.	Chicken Korma		u			c	2
Total			0	9	8	0	2	
Grand Total			19					17

Table 6 shows the category, 'Feelings for Ruler,' which has four tokens, and the frequency of these tokens is 4 while different techniques of Appropriateness are 4.

Table 6: Feelings for the Ruler

<i>Sr. No.</i>	<i>Sub Sr. No.</i>	<i>Content From Original Text</i>	<i>Enumeration</i>					
			<i>g</i>	<i>u</i>	<i>i</i>	<i>s</i>	<i>c</i>	<i>F</i>
57	1.	'After the Maharaja's death the city was swallowed up by the British.		u				1
58	2.	It is about the Partition of India after the collapse of the British Raj		u				1
59	3.	The British Raj had ended; that there were religious riots between Hindus, Muslims and Sikhs, and the country was divided because of them.					c	1
60	4.	Lahore was gradually ingested, like the rest of India, to satisfy the British Empire's boaconstrictor-like appetite.'		u				1
Total			0	3	0	0	1	
Grand Total			4					4

Table 7.1 shows the category, 'Language: Urdu/Hindi Words, Expressions,' which has forty-one tokens, and the frequency of these tokens is 77 while different techniques of Appropriateness are 186.

Table 7.1: Language: Urdu/Hindi Words, Expressions

<i>Sr. No.</i>	<i>Sub Sr. No.</i>	<i>Content From Original Text</i>	<i>Enumeration</i>					
			<i>g</i>	<i>u</i>	<i>i</i>	<i>s</i>	<i>c</i>	<i>f</i>
61	1.	Salaaming doorman	g	u			c	1
62	2.	Maajee		u				1
63	3.	Yes ji yes =18, Je re Je=1		u	i		c	18+1=19
64	4.	Achaaa		u				8
65	5.	Hookah		u				1
66	6.	Sheesham		u			c	1

Sr. No.	Sub Sr. No.	Content From Original Text	Enumeration					
			g	u	i	s	c	f
67	7.	Chaprasi		u			c	1
68	8.	Anjuman	g	u				2
69	9.	Arrey wah		u			c	1
70	10.	Begum	g	u				3
71	11.	Ayah	g	u				5
72	12.	Bibi-ji		u			c	1
73	13.	Kitni der laga di	g	u				1
74	14.	Yaar		u	i			2
75	15.	Bhabi	g	u				5
76	16.	Ammi-ji	g	u				37
77	17.	Zenana		u			c	4
78	18.	Durri=3 Durries=2	g	u	i			3+2=5
79	19.	Hey Raam,		u				1
80	20.	Maha raja=7 Maha rajas=1		u	i			7+1=8
81	21.	Khandan	g	u	i			1
82	22.	Saat Sri Akal		u			c	2
83	23.	Chowkidar		u				1
84	24.	Bankwalla		u			c	1
85	25.	Salaam=1 Salaams=2		u	i			1+2=3
86	26.	Janoo	g	u				7
87	27.	Sahib	g	u				29
88	28.	Memsahib	g	u				11
89	29.	Khaki		u				2
90	30.	Jaan		u			c	2
91	31.	Jehaz bohat neechay hai		u			c	1
92	32.	Arrey bhai		u			c	2
93	33.	Seth ji		u			c	1
94	34.	Arrey baba		u			c	1
95	35.	Langar	g	u				1
96	36.	Jana		u			c	1
97	37.	Vazir		u				1

<i>Sr. No.</i>	<i>Sub Sr. No.</i>	<i>Content From Original Text</i>	<i>Enumeration</i>					
			<i>g</i>	<i>u</i>	<i>i</i>	<i>s</i>	<i>c</i>	<i>f</i>
98	38.	Mullah		u			c	2
99	39.	Urdu		u				8
100	40.	Jharoo		u			c	1
101	41.	Charpoy		u				1
Total			13	41	6	0	17	
Grand Total			77					186

Table 7.1 shows the category, ‘Language: Characters with Local Label,’ which has fifty-two tokens, and the frequency of these tokens is 59 while different techniques of Appropriateness are 1183.

Table 7.2: Language: Characters with Local Labels

<i>Sr. No.</i>	<i>Sub Sr. No.</i>	<i>Content From Original Text</i>	<i>Enumeration</i>					
			<i>g</i>	<i>u</i>	<i>i</i>	<i>s</i>	<i>c</i>	<i>f</i>
102	1.	Rustom		u				23
103	2.	Junaid		u				4
104	3.	Sarahbai		u				16
105	4.	Umabhat		u				4
106	5.	Feroza		u				119
107	6.	Sorriya		u				1
108	7.	Nergis		u				1
109	8.	Parizad		u				2
110	9.	Nasira		u				4
111	10.	Khan	g	u				98
112	11.	Salma		u				1
113	12.	Abdul		u				54
114	13.	Nishat		u				1
115	14.	Zareen		u				115
116	15.	Shyma		u				1
117	16.	Shahnaz		u				6
118	17.	Lubna		u				1

<i>Sr. No.</i>	<i>Sub No.</i>	<i>Sr. Text</i>	<i>Enumeration</i>					
			<i>g</i>	<i>u</i>	<i>i</i>	<i>s</i>	<i>c</i>	<i>f</i>
119	18.	Raj		u				104
120	19.	Shireen		u				6
121	20.	Roy		u				14
122	21.	Mazhar		u				1
123	22.	Billo		u			c	47
124	23.	Arif		u				1
125	24.	Imam Buksh		u				1
126	25.	Azra		u				26
127	26.	Jungi Khan		u			c	12
128	27.	Manzoor		u				1
129	28.	Javid		u				1
130	29.	Ahmed		u				9
131	30.	Yussaf		u				3
132	31.	Mr. Singh		u			c	1
133	32.	Sadiq		u				2
134	33.	Salamat		u				1
135	34.	Abdul Abbas		u				49
136	35.	Nabila		u				9
137	36.	Dorab Patel		u				1
138	37.	Zalmai		u				6
139	38.	Vijay		u				33
140	39.	Abdullah		u				1
141	40.	Sikender		u				40
142	41.	Roshni		u				82
143	42.	Sheila		u				1
144	43.	Ruby		u				122
145	44.	Ravi		u				1
146	45.	Sehra bai		u			c	110
147	46.	Chaudhry		u				1
148	47.	Moinuddin		u				1
149	48.	Shehla		u				4

<i>Sr. No.</i>	<i>Sub No.</i>	<i>Sr. Text</i>	<i>Enumeration</i>					
			<i>g</i>	<i>u</i>	<i>i</i>	<i>s</i>	<i>c</i>	<i>f</i>
150	49.	Kandawalla		u			c	1
151	50.	Pratab		u				10
152	51.	Hirabai		u			c	5
153	52.	Khushwant		u				25
Total			1	52	0	0	6	
Grand Total			59					1183

Table 7.1 shows the category, ‘Language: Plural,’ which has ten tokens, and the frequency of these tokens is 21 while different techniques of Appropriateness are 16.

Table 7.3: Language: Plural

<i>Sr. No.</i>	<i>Sub No.</i>	<i>Sr. Content From Original Text</i>	<i>Enumeration</i>					
			<i>g</i>	<i>u</i>	<i>i</i>	<i>s</i>	<i>c</i>	<i>f</i>
154	1.	Pyjamas	g	u	i			3
155	2.	Sherwanis		u	i			1
156	3.	Durries		u	i			2
157	4.	Thags		u	i			1
158	5.	Kebabs		u	i			2
159	6.	Bazars		u	i			2
160	7.	Fakirs		u	i			1
161	8.	Goondas		u	i			1
162	9.	Badmashes		u	i			1
163	10.	Shaitans		u	i			2
Total			1	10	10	0	0	
Grand Total			21					16

Table 8 shows the category, ‘Places,’ which has fourteen tokens, and the frequency of these tokens is 24 while different techniques of Appropriateness are 23.

Table 8: Places

<i>Sr. No.</i>	<i>Sub No.</i>	<i>Sr.</i> <i>Content From Original Text</i>	<i>Enumeration</i>					
			<i>g</i>	<i>u</i>	<i>i</i>	<i>s</i>	<i>c</i>	<i>f</i>
164	1.	Wagah		u				1
165	2.	Punjab club		u				8
166	3.	Lahore Fort		u				1
167	4.	Margalla		u				1
168	5.	Nila gumbad	g	u				1
169	6.	Gulberg		u				1
170	7.	Mozang						1
171	8.	Gymkhana club		u				5
172	9.	Walton		u				1
173	10.	Badami bagh		u				1
174	11.	Shahra-e-Quaid-e-Azam		u				43
175	12.	Anarkali		u				1
175	13.	Sindh		u				1
176	14.	Naran		u				1
Total			1	13	0	0	0	
Grand Total			14					67

Table 9 shows the category, ‘Miscellaneous,’ which has sixteen tokens, and the frequency of these tokens is 24 while different techniques of Appropriateness are 23.

Table 9: Miscellaneous

<i>Sr. No.</i>	<i>Sub Sr. No.</i>	<i>Content From Original Text</i>	<i>Enumeration</i>					
			<i>g</i>	<i>u</i>	<i>i</i>	<i>s</i>	<i>c</i>	<i>f</i>
177	1.	‘He not go you come’					c	1
178	2.	‘Sir sahib is out of town’	g	u			c	1
179	3.	‘Memsahib cannot be disturbed when sahib is away		u			c	1
180	4.	‘Welcome! Welcome! Arrey bhai, we've been waiting for you! <i>Kitni der laga di,</i> ’		u			c	1
181	5.	Mashallah		u			c	1
182	6.	Pashtu		u				1
183	7.	Taliban		u				1
184	8.	Khalistan		u				1
185	9.	Karakoram		u				2
186	10.	Hindukash		u				2
187	11.	Hamalya		u				2
188	12.	Ravi		u				4
189	13.	River Kunhar	g	u				1
190	14.	Lake Saif-ul-malook	g	u				1
191	15.	Gajju		u			c	2
192	16.	Sitar		u				1
Total			3	15	0	0	6	
Grand Total			24					23

5. Discussion

In the previous section, categories are shown with the total frequency of content along with every technique of ‘Appropriateness’ in detail. Among five techniques of Appropriateness i.e., Glossing, Un-translated words, Inter-language, Syntactic fusion, and Code-switching, it has been observed that Sidhwa has not used the technique of syntactic fusion in ‘Their Language of Love’ for a single time. Among techniques of Appropriateness, ‘Untranslated Words,’ was used in the largest number. The detail is accumulatively shown in Table10 below:

Table 10: Frequency of Contents and Techniques of Appropriateness used in ‘Their Language of Love’

Sr. No.	Categories	Frequency	Glossing	Un-Translated words	Inter -language	Syntactic fusion	Code-switching	Total of Appropriateness’ Tech
1.	Religious References	54	7	16	3	0	8	34
2.	Cultural References	6	3	6	2	0	3	14
3.	Marriage	03	1	2	1	0	1	5
4.	Dresses and Makeup	102	6	15	9	0	4	34
5.	Food Items	17	0	09	08	0	02	19
6.	Feelings for The Ruler	04	0	3	0	0	1	04
7.	Language							
	7.1 Urdu/Hindi Words Expressions	186	13	41	06	0	17	77
	7.2 Characters with Local Labels	1183	01	52	0	0	06	59
	7.3 Plural	16	01	10	10	0	0	21
8.	Places	67	01	13	0	0	0	14
9.	Miscellaneous	23	03	15	0	0	06	24
Grand Total		1661	36	182	39	0	48	305

The data show that the total frequency of appropriateness in ‘Their Language of Love,’ is 1661 while the techniques used in multiple forms are 305. The highest technique used is ‘Untranslated Words’; while ‘Glossing,’ is the lowest technique that was adopted while Syntactic fusion is not used at all.

Table 11 presents a calculation made on a percentage basis for the study of conceptual categories in ‘Their Language of Love’. It would reveal the major part and focus of categories according to content. The total frequency of content is 1661 which stands for 100%. The division of the content in percentage in distinct categories is presented here:

Table 11: Percentage of the Categories in the Total Contents

Sr. No	Categories	Frequency	(%) of 1661
1	Religious References	54	3.25
2	Cultural References	06	0.36
3	Marriage	3	0.18
4	Dresses and Makeup	102	6.14
5	Food Items	17	1.02
6	Feelings For the Ruler	4	0.24
7	Language		
	7.1 Urdu/Hindi Words, Expressions	186	11.20
	7.2 Characters with Local Labels	1183	71.22
	7.3 Plural	16	0.96
8	Places	67	4.03
9	Miscellaneous	23	1.39
Total		1661	100%

Table 12 presents a calculation made on a percentage basis for the study of Techniques of ‘Appropriateness’. It shows that the major part and focus of technique of ‘Appropriateness’ according to weight in percentage. The total number of ‘Appropriateness’ is 305 stands for 100%. The division of the total ‘Appropriateness’ in percentage according to every technique revealed that the highest used technique was ‘Un-translated Words’. On the other hand, the unused technique was ‘Syntactic Fusion’.

Table 12: Percentages of the Techniques in Total Volume of Appropriateness

Sr. No.	Categories	Total	% Of 305 Appropriateness
1.	Glossing	36	11.80
2.	Un-translated Words	182	59.67
3.	Inter-language	39	12.78
4.	Syntactic Fusion	Nil	Nil
5.	Code-Switching	48	15.73
	Total	305	100%

Table 13 presents the average of the content per page and the average of the technique per page of the novel. This average shows that the ‘Appropriateness’ made by the novelist in the novel is 6.76. It means that the novelist has portrayed the indigenous identity 6.76 times on each page of the novel to her reader. On the other hand, the technique applied to make this ‘Appropriateness’ has an average of 1.31. It reveals that on each page she has applied 1.31 devices to complete her work making ‘Appropriate’.

Table 13: Average Rate of Appropriateness on each Page

Items	# Pages	Frequency of content	Techniques of Appropriateness
Their language of Love	249	1661	305
Average per page		6.67	1.22

The detailed comparative study and analysis show that Sidhwa in her novel “Water” (2006) frequently used the techniques of Appropriateness as told by Ashcroft, et.al. The following Tables 14 & 15 reveal that Sidhwa used 3698 content items in ‘Water’. Contrastively, her latest work that was published in 2013, “Their Language of Love”, shows that the content items have been reduced to 1661 content items in ‘Their Language

of Love'. The total number of the technique of 'Appropriateness' used in 'Water' is 437 while in 'Their Language of Love' is 305. It also indicates that the Appropriateness techniques have also been minimized. The most focused category by the writer in the novel 'Water' was 'Language'. There are 2987 content items in the category which is 80.77% of the total content. On the other hand, in 'Their Language of Love', the most focused category is also the same i.e., 'Language' and the content items used in it are 1385 which is 83.03% of the total content. In "Water", the most focused and utilized technique by the writer was 'Code Switching'. The total number of Code-switching is 157 out of 437. It is 35.92 per cent of the total; while in 'Their Language of Love', the most adopted and utilized technique was 'Un-translated words'. The total number of Un-translated words is 182 out of 305, which is 59.28 per cent of the total. There is another worth-mentioning enormous difference between the two pieces of work which is the overall reduction of usage of Appropriateness. A careful study manifests that the average frequency of content available per page in 'Water' is 18.58 while in 'Their Language of Love' it is reduced up to 6.76 per page. In the novel 'Water' The average frequency of technique of 'Appropriateness' available per page is 2.19. Contrastively, in 'Their Language of Love' the technique used per page on average is 1.31 which clearly shows that Sidhwa's writing style has undergone a clear-cut change. It is a shift in the usage of the technique of Appropriateness in the writings of the Sidhwa. The data show that not only there is a change in the style but the content itself is also altered regarding Appropriateness.

Table 14: Comparison of Techniques of Appropriateness between ‘Water’ and ‘Their Language of Love’

Sr. No.	Categories	Water/ Their Language of Love	Frequency	Glossing	Un-Translated	Inter-Language	Syntactic	Code switching	Frequency of Contents (%)	
1	Religious References	Water	167	19	12	Nil	1	20	4.50	
		TLOL	54	7	16	3	Nil	8	3.25	
2	Cultural References	Water	132	64	12	4	Nil	20	3.57	
		TLOL	6	3	6	2	Nil	3	0.36	
3	Marriage	Water	21	18	Nil	Nil	Nil	5	0.57	
		TLOL	3	1	2	1	0	1	0.18	
4	Dresses and Makeup	Water	148	2	8	2	Nil	8	4.00	
		TLOL	102	6	15	9	0	4	6.14	
5	Food Items	Water	72	1	14	4	Nil	16	1.95	
		TLOL	17	0	9	8	0	2	1.02	
6	Feelings for The Ruler	Water	12	Nil	03	Nil	Nil	Nil	0.32	
		TLOL	4	0	3	0	0	1	0.24	
7	Language	Water	2987	5	65	17	4	70	80.77	
		TLOL	1385	15	103	16	0	23	83.03	
8	Places	Water	114	1	1	1	Nil	2	3.08	
		TLOL	67	1	13	0	0	0	4.03	
9	Miscellaneous	Water	45	5	15	2	Nil	15	1.22	
		TLOL	23	3	15	0	0	6	1.39	
Total		Water	3698	115	130	30	5	157	100	
		TLOL	1661	36	182	39	0	48	100	
Total Enumeration of Techniques of Appropriateness					‘Water’		‘Their Language of Love’			
					437		305			

Data in this table shown against ‘Water’ is from Nabi (2008).

Table 15: Comparison Usage of Appropriateness in “Water” (2006) and “Their Language of Love” (2013)

Parameters Studied	Water (2006)	Their Language of Love (2013)
Total Pages	199	249
Total of the frequency of words from the content	3698	1661
Total Enumeration of Techniques of Appropriateness	437	305
Most Focused category in the content with Percentage	‘Language’=2987 (80.77%)	‘Language’=1385 (83.38%)
Most used Technique in ‘Appropriateness’ with percentage	‘Code Switching’= 157 (35.92%)	‘Un-translated Word’= 182 (59.28%)
The Highest content found in Category With Percentage	‘Cultural References’=159 out of 302 (52.63%)	‘Language’= 103 out of 192 (53.64%)
Frequency of content average per page	18.58	6.76
Techniques of Appropriateness per page	2.19	1.31

The above discussion reveals the usage of ‘Appropriateness’ in the two different writings of Sidhwa. The enumerated data has depicted a trend that was difficult to portray in the qualitative form of words and metaphors. The quantitative aspect has made possible the comparative edge in a unique and distinct perspective. The comparison has made it possible to know the writer’s tendency whether she has moved on continuum positively or negatively with a decreased or increased intellectual literary resistance.

6. Conclusion

Change is a natural phenomenon; sometimes we unknowingly undergo certain changes that affect our life very much. The same is the case with writers, artists, intellectuals, and people from other walks of life. Often it happens that the diachronic changes have a deep impact on the writers. Consequently, their writings are moved by these changes. If a writer moves from one place to another, or shifts from one culture to another, he consciously or unconsciously moves or evolved intellectually.

In this research work, it was attempted to find out the approximation of the usage of appropriateness on a continuum in the writings of Sidhwa. This usage may move on this continuum in increased or decreased form. As a Post-colonial writer, Sidhwa challenged the authority of the colonizers and their language. She used the Appropriateness technique to contest them. In her work “Water” (2006), we find her a typical post-colonial fictional writer who interacted with the traditional colonial discourse and after modification, subverted it. To know whether Sidhwa has moved from her resistant potent writing style or not, this research provides empirical data with comparative analysis. In her latest work “Their Language of Love” (2013), she has reduced the use of Appropriateness that reflects the change in her writings. The diachronic changes that took place over time in the mind of the writer are obvious in quantitative form. The total number of the technique of ‘Appropriateness’ used in ‘Their Language of Love’ decreases in frequency as compared to the number of techniques of Appropriateness in the earlier work, ‘Water’. A careful study manifests that the average frequency of content available per page in ‘Water’ is 18.58; while in ‘Their Language of Love’ it is 6.76. This data also manifests that the average frequency of content per page has been reduced. It has become one-third in comparison to the earlier work. The use of techniques of Appropriateness is on a negative side of the continuum in the writings of Sidhwa about the ‘Water’ and ‘Their Language of Love’.

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