

Sadia Husain

Language Sensibility in Khaled Hosseini's *A Thousand Splendid Suns*

Language is the very basis and medium of our thoughts. Hender believed that every nation speaks in the manner it thinks and thinks in the manner it speaks. (Barnard 132). Our language thus, has the exalted status of being the repository of our thoughts, feelings, memories, hopes and fears. There also exists a close relation between culture and language, making it not just a means of communication and self-expression but an embodiment and vehicle of culture.

When English witnessed its advent in the colonies, it was an alien 'colonizer's language' and for those who sought to learn it, it had an exalted ivory-tower quality about it. But since then, we, the Commonwealth natives have accepted it, moulded it, twisted it, made it do local somersaults and ultimately have asserted our right over it.

The novel, too has travelled beyond the restrictive kingdom of an all-European domain and carries impressions, sounds, tastes, colours and feel of the places where most of the people and critically acclaimed novels today are emerging from. And this in my belief is a tributary of cosmopolitanism as it is free from the ties of an overwhelming single-identity.

In a quote from *South Asian Literature in English* by Jalna C. Sanyal, "Cosmopolitanism, (however), has also developed as a contemporary mode of understanding global cultures. In a multicultural world, where nationality is often fluid and subject to change, cosmopolitanism becomes a useful way of thinking about citizenship, national affiliations and cultural allegiances" (59). English language under the influence of the binaries of nationalism and globalization has been infused with words derived from local language.