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Linguistic Decolonization: Revitalizing Indigenous Languages in Pakistani and Indian Anglophone Fictions

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Abstract

This paper employs the decolonial approach to Pakistani and Indian Anglophone fictions through a comprehensive analysis of *How It Happened* by Shazaf Fatima Haider; *Our Lady of Alice Bhatti* by Muhammad Hanif; *The God of Small Things* by Arundhati Roy and *A Suitable Boy* by Vikram Seth. These authors predominantly attempt to revive indigenous sovereignty by strategically incorporating native languages as a mode of resistance as well as decolonial stance. In this regard, the aim of this paper is to explore how these authors through the manifestation of local or national languages such as Urdu, Punjabi, Hindi and Malayalam dismantle the Eurocentric dominance of English language. For this, the analytical part theorizes the theory of decolonization particularly the conceptions of linguistic decolonization. Hence, the core discussion revolves around linguistic appropriation in native language of cultural expressions of kinship, religious terms, cuisine and culinary diction, clothing and dressing, and native narratives to challenge linguistic dominance of English. These linguistic insights contribute to a broader spectrum of decolonization of the colonial legacies. Thus, the study illustrates that these fictions strengthen a literary tradition by affirming self-identity to maintain the sovereignty of South Asian language in the postcolonial literature. Moreover, they set an epitome of linguistic decolonization and invite indigenous people to promote national languages.

Keywords: Decolonization, National language, Indigenous sovereignty, Postcolonial literature, Anglophone fiction

Introduction

Ngũgĩ wa Thiong'o, a leading theorist of linguistic decolonization, advocates for the dismantling of colonial languages to revive indigenous sovereignty. Through his writing in *Decolonizing the Mind (1986)*, he wrote that language works to express messages but also serves as a vault of historical evidence: "language as culture is the collective memory bank of a people's experience in history" (15). He further argues that postcolonial nations maintain cultural dependencies because English as well as French and other colonial languages serve as their primary literary platforms. He advocates for the revival of indigenous languages, citing them as the purest form of self-expression and the cornerstone of cultural preservation.

In his works *The Wretched of the Earth (1961)* and *Black Skin White Masks (1952)*, Frantz Fanon examines how colonialism leads to psychological distress, which includes colonized people adopting the worldview and language of their colonizers. According to Fanon, the process of learning colonial languages results in cultural estrangement, as it reinforces the belief that indigenous languages are inferior and leads them to believe that only the colonizer's language can foster creative thought.

Fanon addresses the psychological impact of colonialism on both culture and language:

> *Every colonized people—in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality—finds itself face to face with the language of the civilizing nation; that is, with the culture of the mother country. (Fanon 19)*

Furthermore, the authors of *The Empire Writes Back (1989)* propose linguistic hybridity as a way postcolonial writer use indigenous language to challenge hegemonic power in their works[1]. According to Ashcroft, Griffiths, and Tiffin, linguistic decolonization shows that English language retention is possible when indigenous people manipulate language usage to present their cultural expressions through their local diction and ideas.

From the vault of postcolonial critics, Aijaz Ahmad and Gauri Viswanathan analyzed how India and Pakistan experienced transformations in language and literature because of British educational programs (Rehman). According to Viswanathan in *Masks of Conquest (1989)*, English literature received institutional support within colonial India to build a group of middle agents who would serve British imperial objectives[2]. Through his analysis, Ahmad presents criticism about South Asian postcolonial literary production by showing how English has become the necessary language choice for numerous local writers in the region.

During the British colonial period, in addition to political and economic control, English became established as the preferred language above native language. However, the indigenous languages such as Urdu, Hindi, Malayalam, and Punjabi had been systematically subdued by the British colonizers. Therefore, after the 77 years of independence, English still stands as the prestigious language used for national publishing and intellectual discourse. This is the undeniable fact regarding colonial heritage established during the colonialism. Hence, Indian and Pakistani Anglophone literature now incorporates local vocabulary into its Anglophone fictions to decolonize the linguistic control and revive indigenous languages. In the light of this effort, this study explores linguistic decolonization articulated in Pakistani-Indian Anglophone fictions. These fictions employ native languages to dismantle the British imperial as well as post-independence dominance of English. Precisely, the novelists deliberately use various local diction to assert linguistic authenticity and cultural rootedness. By doing so, they reject complete translation into standard English to build literary resistance, which sustains multiple languages. Thus, the study illustrates how the selected fictions challenge colonial linguistic dominance while creating new epistemic terminologies by using decolonial approach.

Literature Review

The twentieth-century independence movements destroyed outright colonial governance systems; however, deeper colonial matrices of power, including economic control, cultural repression, and intellectual domination are still existing. Walter Mignolo and Aníbal Quijano say that the idea of coloniality lives on after official colonial rule by being deeply ingrained in systems that make knowledge, as well as in systems of governance and financial structures. Decolonization triumphalism is burdened by this view because it exposes how states with formal independence continue to maintain power inequalities.

According to Basil Davidson in *The Black Man's Burden*, the structural elements of colonial rule survived to jeopardize African nations after independence because they continued to embed themselves into economic frameworks and governance paradigms. According to Davidson's analysis, decolonial theorists note that independent states did not replace colonial methods of governance, instead giving these structures to local elite rulers who maintained traditional colonial power structures. Salman Rushdie depicts South Asian decolonization through *Midnight's Children* by revealing the violent chaos that emerged during India's independence as well as partition. Rushdie presents the abandonment of colonial governance in a way that demonstrates how the independence movement led to intensified conflicts between ethnic and religious groups that the British Empire had shaped.

[1] They explore that how the post-colonial writers through abrogation reject the dominant colonial language's assumptions and attempt to revive their indigenous languages.

[2] Viswanathan, Gauri. Masks of conquest: Literary study and British rule in India. Columbia University Press, 2014.

Decolonization challenges positive perspectives of national independence through the narrative of Clear Light of Day by Anita Desai, which displays the profound personal and social disruptions it created. Desai's book shows how the large-scale migrations of people during partition reflected the nation-state logic that changed people's identities and belongings by violently reorganizing institutions that used to be British colonies. Decolonial scholars say that when European nation-state foundations were forced on postcolonial states, they kept colonial ideas that the nation-state was the most important part of government, even though native political systems were still not connected to modern government structures (Ray).

Through their work, Ashcroft, Griffiths, and Tiffin show that colonized peoples adopted the colonial languages and epistemologies that they originally detested to construct their own decolonization expression. The paradox indicates that true decolonization surpasses national independence by requiring epistemological[3] and linguistic transformations, as argued by decolonial critics. Without breaking down colonial knowledge systems, people who were colonized stay stuck in what Ngũgĩ wa Thiong'o calls the "captive mind," constantly figuring out who they are within the limits of colonial ways of knowing.

Among the various linguistic aspects explored in Gloria Anzaldúa's literary work Borderlands/La Frontera are the Chicanx communities' resistant use of Spanglish alongside Nahuatl as alternative expressions. Anzaldúa posits that language hierarchies imposed by colonial and national institutions marginalize Indigenous and mixed-language speakers, creating what she calls "linguistic terrorism."[4] Walter Mignolo's concept of "epistemic disobedience" expands on this by arguing that reclaiming Indigenous languages disrupts the Eurocentric order of knowledge production. The Hawaiian language, suppressed during colonial times, regains strength according to the research in Aloha. Noenoe K. Silva's Betrayed and Leanne Betasamosake Simpson's Dancing on Our Turtle's Back present a framework about language revitalization for Indigenous resurgence. The main argument in Linda Tuhiwai Smith's *Decolonizing Methodologies* argues that Indigenous language holds a central position for self-determination and highlights how Western research practices silence Indigenous knowledge systems.

Hence, in the light of theorists and critics, the core intent of decolonial theory is not only dismantle the colonial legacies but also revive the indigenous sovereignty regarding language, culture and national identity. However, Ngũgĩ's and Fanon's ideas directly address the stance of linguistic decolonization in the postcolonial societies. Their perspectives establish the critical nuances of language as a decolonial tool. By incorporating linguistic aspects, the postcolonial intellectual can contribute to the ongoing debate on decolonization and revitalize the indigenous sovereignty.

Theoretical Foundation

The idea of decolonization in the postcolonial context primarily revolves around dealing with linguistic power relations from colonial times that forcefully ingrained in the colonized nation. Fanon addresses that colonial rule operates through mental space supremacy by using colonial language to establish identity frameworks and validating authority. Linguistic domination allows European languages to achieve dominance over indigenous languages that lead to enhanced power for European languages. According to Fanon, the colonized experience linguistic alienation[5] because they lose access to their cultural heritage after being required to view reality only through colonizing language schemes.

Kenfield says that the decolonial orientation requires both intellectual advancement and linguistic development to overcome the still-active colonial systems. In Indian and Pakistani Anglophone literature, the strategic use of Urdu, Hindi, Malayalam, and Punjabi opposes dominant English standards through linguistic revitalization. South Asian

[3] Sagar, R. K. "Imperatives of Decolonization: Insights from Fanon, Quijano, and Mignolo on Colonial Legacy." Social Science Chronicle 1 (2021): 1-20.

[4] Anzaldúa, Gloria. "Linguistic terrorism." Tongue-tied: The lives of multilingual children in public education (2004): 270-271.

[5] Stawarska, Beata, and Annalee Ring. "Black Speaking Subjects: Frantz Fanon's Critique of Coloniality of Language in Merleau-Ponty's Phenomenology." Histoire Épistémologie Langage 45-1 (2023): 65-86.

Anglophone writers use contemporary English literary forms to challenge colonial language order through the insertion of indigenous languages in their texts as per Fanon's concept of linguistic decolonization.

According to Fanon, language produces both communicative abilities and functions as a powerful element that contains historical meaning and ideological content. In *Black Skin White Masks*, Fanon describes how colonized people adopt colonizer language supremacy, which results in their fractured relationship between native identity and adopted language. He writes in the chapter *The Negro and Language*[6], "to speak a language is to take on a world— a culture" (38). Furthermore, he argues that the understanding the epistemological systems of the colonial language requires assimilating Western modes of thought that belittle and obscure indigenous knowledge systems. The resulting colonial subjects maintain epistemic reliance on the former colonizer's language and intellectual patterns even though they achieve political separation from their colonial ruler.

Hence, the process of decolonization requires revitalizing the indigenous languages foster resistance against colonial structures. For this, the literary writers dismantle the dominance of English language by including indigenous linguistic elements in their Anglophone fictions. This approach both overturns English dominance as the exclusive language of intellectual knowledge while bringing back the intellectual value of indigenous linguistic prestige. He provides valuable insights that can be critically applied to South Asian postcolonial writing. He emphasizes the importance of indigenous epistemological revival, which can create a new temperament of native identity. Thus, Fanon's ideas support this approach because decolonization demands the dismantling of both colonial legacies and the epistemological frameworks. Therefore, the revival of indigenous languages serves as a tool to support a wider decolonial effort that fights against linguistic colonial practices.

By integrating the theories of linguistic decolonization, the analysis focuses on six predominant aspects through which the novelists attempt to revive indigenous languages: Authenticity and rootedness; Religious Precision to Prevent Distortion; Native Expressions of Kinship Respect; Cuisine Emblematic and Language Appropriation; Traditional Clothing and Linguistic Survivance; and Narratives to Promote National Language.

Discussion and Analysis

This section predominantly delves into the linguistic elements that have been used in the selected fiction*: Haider's How It Happened, Hanif's Our Lady of Alice Bhatti, Roy's The God of Small Things,* and Vikram Seth's *A Suitable Boy*. It focuses on authenticity and rootedness, religious precision to prevent distortion, native expressions of kinship respect, cuisine emblematic and language appropriation, traditional clothing and linguistic survivance, and indigenous narratives to promote national language. These six major categories provide the comprehensive insights of the four fictions separately. Hence, by analyzing these fictions, this analytical section aims to explore how the novelists attempt to use indigenous languages as a tool to dismantle the dominance of English in South Asia.

Authenticity and rootedness

Shazaf Fatima Haider uses Urdu diction to revive the national language while indirectly challenging the dominance of English. The untranslated terminology enables Haider to sustain Urdu independently with a goal to make readers confront Pakistan's cultural uniqueness. Through her use of native terms in Urdu, she establishes accurate Pakistani social representation and confronts the archaic English dominance. For instance, "Mithai-wallahs" refers to traditional sweet vendors in South Asian culture. By employing this term instead of an English equivalent such as "sweet sellers," Haider preserves the cultural significance of "mithai" (South Asian sweets), which are deeply embedded in Pakistani customs and celebrations. The use of native culinary language rejects the advance of Western standardization while retaining the pure traditional South Asian food preparation methods. Further, the "Dhol-wallahs" are drummers

[6] Fanon, Frantz. "Black skin, white masks." Social theory re-wired. Routledge, 2023. 355-361.

who play a vital role in South Asian weddings and celebrations. She maintains the Urdu word "Dhol-wallahs" to display the crucial role that traditional performing arts play in uniting Pakistani communities through their communal practices. The use of this specific term preserves the authentic cultural heritage of the narrative, as translation cannot capture its festive meaning.

Moreover, "Chowkidar" is a commonly used term in Pakistan to refer to security guards. Unlike the English term "guard," "Chowkidar" encapsulates a historical and social reality tied to colonial-era security structures. Instead of adopting English names, Haider selects the term "Chowkidar" to represent security guard roles that continue from both linguistic and socio-historical perspectives in Pakistan. Through the use of native Urdu words, she resists cultural elimination while forging English literary validity for Urdu. Putting together different parts of language is a way to resist colonial mimicry[7] and make people more aware of their native language. In Haider's novel, we find that language establishes itself as an instrument for cultural preservation within postcolonial storytelling, which creates authentic connections to antiquated linguistic practices.

Like Haider, Arundhati Roy uses native words throughout *The God of Small Things* to build authenticity of the cultural and political aspects of Kerala state. Roy employs native words directly in her text to overcome colonial trends which reduce cultural particularity within indigenous art. In Indian politics "Bandh" functions as a term for administering complete shutdowns known for their connection to resistance efforts in the nation. She includes this political word to demonstrate native protesting activities throughout Indian cultural history.

She depicts various instances of feudal system in India that how "Zamindari" (landlord system) oppress the unprivileged by exploiting the institutional system. However, to dismantle such notions of feudal legacy, Roy asserts "Swaraj" (self-rule) that denotes the self-actualization. Similarly, she mentions a Hindi word "Janata" (the people), mostly used in the political scenario, which insinuates the democracy. Furthermore, "Vidhan Sabha" (legislative assembly) blatantly demands the transformation of new system by decolonizing the political structure. Moreover, "Charpai" (traditional woven cot) and "Hookah" (smoking pipe) explore the indigenous craftsmanship and traditional leisure that are deeply rooted in Indian culture.

Roy chooses to maintain the Malayalam version of this term because English translation could bring colonial themes while emphasizing the distinctive social and moral semantics of words across languages. "Poda Patti" in Malayalam means go away, dog, however, Veshya is a term used for prostitutes to ridiculed their dignity. Inspector Mathew frequently uses this word to insult Ammu to pressurize her to take back from Velutha's case. The burial ground for outcasts described by "Themmady Kuzhy" demonstrates caste prejudice and "Kushumbi" describes jealousy while both words illustrate how deeply Roy embeds specific cultural and linguistic components into her fiction. Roy also employs onomatopoeic expressions[8] that originate from the distinctive languages of India. Chhi-Chhi and Chhi-Chhipoach express disgust in ways that English equivalents (e.g., "yuck" or "ew") cannot fully capture. The term "Porketmunny" showcases the mixture of English and Malayalam, which represents the postcolonial linguistic development patterns in language evolution. The word entomologist comes from English, and "modalali" comes from Malayalam. She brings together the scientific definition of entomologist along with the lordly meaning of modalali to explore how knowledge and economic arrangements developed during colonial times. Thus, through the utilization of multiple languages in their fictions, Haider and Roy maintain complete authenticity and rootedness in their texts to connect strongly to local cultural elements that aligns with the broader scope of decolonization.

Religious Precision to Prevent Distortion

Haider's novel is only set in Muslim community, therefore, throughout the novel she uses various religious jargons as they are and avoid English translation to prevent misinterpretation of those sacred terms. For instance, she mentions

[7] Homi K. Bhabha in The Location of Culture (1994) argues that the use of colonizers' language in the postcolonial state is actually a subtle mimicry of colonial subject that "almost the same, but not quite"

[8] These expressions are the phonetic imitation associated with a particular object, for instance, Onomatopoeic expression of cat is meow.

"Kismet (Fate/Destiny)" which refers to the Islamic belief system that human can't do anything in a situation of fate or destiny. Likewise, "Istikhara (Seeking Divine Guidance)" is a systematic way of seeking spiritual guidance to make a proper decision. Further, the depiction of "Maghrib (Evening Prayer)" is accurate of calling religious practice, rather, translating into English. Likewise, "Purdah (Veil/Seclusion)," reflects the identity of Muslim women, is more than just covering the female body. "Moharram (Sacred Month of Mourning)," signifies a theological connotation which represents the identity of Shia clan. "Maulana (Religious Scholar)" denotes the identity of Islamic scholar and devotion. Moreover, the religious and cultural greetings As-salam-u-Alikum and Khuda Hafiz illustrate specific identity markers within the text. Through their inclusion in the novel, Haider maintain respect and devotion toward religious terms, as well as maintains religious precision.

Hanif includes "Musalman" (Muslim), "Yasoo" (Jesus), "Masih" (Messiah), "Kafir" (Non-believer), and "Halaal" (Permissible under Islamic law). These religious terms from the indigenous vocabulary defend the original religious narratives against colonization. These terms highlight the connection between theological commitments and both cultural roots and the impact of colonial authority. The specific vocabulary remains untranslated within this English novel because it focuses on indigenous religious contexts instead of Western religious phrases and terminology. These specific religious terms serve two purposes: they achieve precise religious translation and defend against the common misinterpretation that happens during translation. Hence, the untranslatable words which Hanif uses function to question dominant linguistic power while strengthening national identity in a world where literature is developing globally.

In the Indian setting, Seth also incorporates religious diction to keep accuracy of the original language in his Anglophone fiction. For instance, "Hai Ram!" signifies the sacred mythological and Hindu tradition to express the gloomy feelings or compassion. Similarly, "Allah Miyan!" (Oh Lord Allah) refers to invoking God in Islamic culture. Further, "Arre Bhai!" (Oh Brother!) is commonly used in the Indian society to build communal relation between Hindu and Muslim. Thus, Like Haider and Roy, Seth deliberately uses religious terms to represent the linguistic decolonial stance.

Native Expressions of Kinship Respect

Haider uses native expressions to show important family relationships in Pakistani culture, which goes against the idea that English should be the main language. For instance, "Baji" (elder sister) and "Apa" (a more formal equivalent) encode reverence and hierarchy, affirming the centrality of indigenous familial structures. Likewise, "Abba Huzoor" is a combination of father with the addition of honorific adjective; 'Abba' in Urdu refers to father while 'Huzoor' is a respectful connotation to address his esteem. Similarly, "Ammi" (mother) with "Jan" (dear) is used to call mother to express affection. Further, "Phuppo" (paternal aunt) and "Khala" (maternal aunt) are frequently mentioned throughout the novel to protect familial genealogy and cultural specificity. Moreover, Haider also manifests gendered kinship like Bahu" (daughter-in-law) and "Ghar-damaad" (son-in-law living with his wife's family) that signify indigenous traditions of Pakistani society.

Hanif also uses several native kinship terms, commonly used in Pakistan, to symbolize the cultural roots. He addresses "Sahib" and "Memsahib," status symbols associated with the colonial period. Similarly, he uses kinship titles such as "Bhai" (brother) and "Bhabhi" (sister-in-law) as status symbols. Furthermore, Hanif does not use the famous South Asian term 'untouchable'; however, he states "Choohra," which expresses the accuracy of language.

Arundhati Roy, through Malayalam language, articulates several kinship terms to express indigenous tradition. Namely, "Ammoomas" (grandmothers) and "Appoopan" (grandfather) signify generation paternal reverence. The professional terms like "Dhobi" (washerman) and "Ayah" (nanny or caretaker) not only demonstrate the existence of indigenous labor, but they also reveal the persistence of occupational categories that were prevalent throughout the colonial era. Hence, Seth challenges colonial-era knowledge structures by showing traditional cultural terms from Indian society. Moreover, Seth, through, "Bhai," "Behen," "Maa" and "Babuji" addresses cultural depiction. Additionally, "Chhotey Nawab" recalls British imperialism in the postcolonial society.

Cuisine Emblematic and Language Appropriation

Haider includes authentic words to make the narrative genuine while demonstrating how traditional Pakistani cuisine defines the cultural heritage. Using indigenous dishes like "Aloo Gosht," builds a feeling of cultural pride and tradition. Similarly, "Biryani," a dish with a long history in South Asian cooking, is more than just food; it's a symbol of community joy and shared identity. "Pao Bhaji" promotes cultural acceptance by highlighting the regional and linguistic differences in Pakistani cuisine. In the same way, "Chappatis" and "roti" are common types of bread that represent both food and custom, linking characters to native eating habits. Regional treats like "Bihari Kababs" are included to show sub-national cultural variety and show culinary pride. Furthermore, talking about popular snacks like "samosa" shows cultural continuity, also, references to "Karela," a vegetable known for its taste, shows how deeply indigenous foods are linked to identity, going beyond Westernized tastes. There are desserts like "Kulfi" and "Gajar Ka Halwa" that support the decolonial canvas even more by distinguishing the development of local cuisine from colonial influences and fostering cultural nostalgia.

In his fiction, Muhammad Hanif also includes Pakistani food names to indicate that traditional cultural heritage remains intact since these native terms survived the colonization period. Dishes such as "Daal," "Aloo," "Gosht," "Ajwain," "Kebab," "Basmati," and "Biryani" represent staple foods in South Asian cuisine. By retaining these indigenous names instead of translating them into "lentils" or "spiced rice," Hanif resists the erasure of cultural specificity and affirms the importance of local terminology. According to Fanon, the symbolism of everyday moments such as food consumption helps people form national consciousness to identify themselves.

Likewise, Arundhati Roy employs a substantial amount of Malayalam diction in her fiction to establish linguistic prestige against English while strengthening the identity of specific regions, Kerala. Further, "Kappa" (tapioca) and "Meen" (fish) highlight Kerala's unique language and food traditions, rejecting the popularity of English and highlighting the unique cultural aspects of South Indian food habits. Roy ensures the genuine use of indigenous words because such practice confronts the colonial practice that ignores indigenous sounds from dominant language structures.

Vikram Seth also employs local language food vocabulary to preserve both cultural integrity and linguistic choice and communal bonds. The use of indigenous names such as "Roti" (Indian flatbread), "Paan" (betel leaf preparation), "Jalebis" (sweet), and "Kachoris" (spicy snack) highlights distinct culinary identities and reinforces cultural pride. In addition, dishes like "Dal" (a lentil dish) represent shared eating traditions, while "Murgh Musallam" (a Mughlai dish) show the mixed Indo-Islamic food heritage, which fights against how colonialism made food identities more uniform.

Thus, these writers employ indigenous names of cuisine in their fictions to disrupt the colonial influence in contemporary society. This linguistic appropriation in cultural heritage exhibitions is a way to dismantle colonial legacies and protect national identity beliefs at the local and national level. Hence, through literature, the protection of original indigenous expressions enables their continued appearance despite the dominance of the English language.

Traditional Clothing and Linguistic Survivance

Haider's use of Urdu words for traditional clothing is part of a movement called "linguistic survivance,"[9] which aims to restore Pakistani culture. The movement protects indigenous languages together with their ability to resist the suppression attempts from colonial authorities. Native cultural expressions stand out in the text against Western language hegemony to support the movement for decolonization. For instance, Haider, through code mixing, states "A brand new kurta", in which "kurta" is a pure Urdu word to express a women upper clothes, like "long shirt" or "tunic". Similarly, "dupatta" is used to cover the head like a scarf, which symbolises the national culture of Pakistani women. "A sleeveless Kameez" also articulates code mixing or hybridisation of English and Urdu. Further, "white Kurta" highlights how significant garments are in South Asian culture because white symbolises cleanliness and formal gatherings. Haider, through this manifestation, preserves Pakistani cultural customs as well as enables languages to persist across generations.

[9] Gerald Vizenor says that "survivance" is a decolonial concept that challenges the colonial dominance of language to revitalise indigenous sovereignty.

She highlights cultural variations in Pakistani clothing trends in "Shalwar-Kameez" and "Tight Kameez Kurta" using standard Urdu in English novel. Hence, she rejects Western linguistic dominance through the use of Urdu terminology throughout the novel.

Muhammad Hanif also reveals through his fiction that Pakistani clothe serves as a cultural symbol, though it competes against Western clothing styles that imperial nations utilize to indicate dominance. The phrases "dupatta", "shalwar", and "dhoti" preserve South Asian culture, especially Pakistani culture. The terminology continues to preserve its cultural heritage, which enables him to include Pakistani words in his writing.

Indigenous Narratives to Promote National Language

Through the character of Noor in *Our Lady of Alice Bhatti*, Muhammad Hanif critiques persistent colonial effects, showing how a young hospital worker uses insufficient English to fight for social status. Hanif reveals through Noor's character how colonial force changed English from being an acquisition opportunity to an instrument of social separation and class distinctions. Noor faces a dual challenge between mastering English to succeed in a postcolonial society which continues to use it as a tool for both economic gains and social achievement. Through his experience, Hanif demonstrates how English alone cannot represent superiority because its colonial background equates linguistic skills with social value.

Hanif's depiction goes deeper than celebrating the national language as a replacement for English. The fact that English is the most common language in postcolonial societies affects language learning because it contributes to the bias against English in institutions and shows how people adopt these linguistic power dynamics. In the novel, it is noted that Noor attempted to use his limited two English words with each person he met. As Hanif write, "his attempt to communicate English to others through the two words he knew brought upon his audience's scornful looks" (19). Other people's disgust toward Noor reveals that the English linguistic dominance still exists in local society because speaking English well remains the cornerstone to gaining approval. Hanif has trouble with the national language because it is not just a simple tool for decolonial resistance. This is because power is distributed through copying and purposely stopping people from using the language.

Throughout his writing, Hanif addresses the economic exploitation of languages in postcolonial societies, which leads people to use English fluency as a necessary tool for everyday survival. As he narrates, "beggars who spoke multiple languages failed doubly as they begged while posing to be better off. Nobody paid them any attention" (19). Through this, Hanif demonstrates that English-speaking proficiency fails to deliver economic gains inside capitalist systems. The phrase "beggars with pretensions" pokes fun at the colonial idea that being able to speak a language well leads to social advancement. Instead, it shows how structural violence keeps people from having jobs, regardless of their language skills. Hanif argues that adopting a national language would not be an appropriate solution, as he reveals that both English and Urdu can serve as tactics to maintain economic inequality.

Ironically, Hanif presents linguistic oppression at its worst when an elderly hospital patient voices his pain through his mother language while he is assaulted for this action: "A shriveled old man goes into a corner, takes his pants off, and starts shouting at the top of his voice: "Dard aur, dawa aur, dard aur, dawa aur" (31). A person asks the old man has your mother accompanied you to this place? According to the character in the story, the question arises: *"If you brought your mother, why do you use her language to complain?"* (31). Colonial violence manifests through the active suppression of indigenous languages, as shown when the old man loses his linguistic expression in the situation. The incident emphasizes how language continues to perpetuate colonialism. The aggressive language control proves that independence movements require more than national language implementation since they must fight against systematic oppression in all linguistic expressions.

Arundhati Roy uses native languages to demonstrate epistemic resistance against colonial authority while keeping them embedded inside modern Anglophone literature. Words like "Thozhilali Ekta Zindabad" (66) (Long Live Workers' Unity) and "Inquilab Zindabad" (Long Live the Revolution) makes indigenous language more as the way to

talk about nationality and revolution. Roy selects these language terms with purpose to establish connections between current protest movements and indigenous linguistic systems. Through language integration, people who speak native dialects can join both language and class freedom movements. Further, she incorporates Hindi and Malayalam to resist linguistic colonization as "a thousand voices" coming together to make a "noise umbrella" is a metaphor for how indigenous people stand up for their identity against the colonial order that was put in place. Through her emphasis on native languages, Roy demonstrates that multilingualism works as a tool against language suppression policies instituted by colonialism.

Thus, these authors demonstrate decolonial stance against the colonial linguistic dominance over the indigenous languages. They identify political language structures that dismantle colonial beliefs about English linguistic oppression. Further, they contribute to the ongoing debate on decolonization simultaneously provide an ample ground to revive indigenous languages.

Conclusion

The Anglophone fiction written by these four novelists, implement native linguistic diction artistically as a tool to initiate linguistic decolonization processes. To decolonize the linguistic imperialism, they integrate the religious traditions, culinary terms, and clothing to keep authentic manifestation of indigenous metaphors in their fictions. Each writer develops a unique cultural perspective through the incorporation of indigenous languages; for example, Haider uses the Urdu language, Hanif uses Urdu and Punjabi, and Roy uses Malayalam and Hindi. However, Seth uses Urdu and Hindi languages in his fiction. These authors demonstrate not only a linguistic representation through their writings, but also focus on power expression through language and its impact on native identity development. Hence, the linguistic decolonization encompasses the revival of indigenous languages beyond its ranking within contemporary literary structures. These authors employ their writing to develop a literary heritage which defends cultural diversity through their personal expression and maintenance of South Asian language heritage within Anglophone literary manifestation.

Thus, this paper evaluates the importance of indigenous languages for preserving indigenous sovereignty. The novelists from both countries—Pakistan and India—have skilfully used the local and national languages without damaging the overall structure of their fiction. Since all the fictions take place in indigenous locations, the use of indigenous diction serves to instil authenticity in the expressions. For instance, the 'Kismet' cannot be simply translated into English as fate, but it signifies something more spiritual which can be only understood in the context of Islam. The frequent use of indigenous languages by postcolonial writers reveals an obvious ideological motivation. Additionally, using native diction in Anglophone fiction also insinuates a pride of native culture as well as a rejection of the dominance of mere English, which is one of the significant tenets of the theory of decolonization.

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