Language Appropriation and Abrogation in Mulk Raj Anand's *Private Life of an Indian Prince*

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Abstract: *The standard English of colonizers is increasingly challenged by the indigenization of English, particularly through post-colonial literature. Mulk Raj Anand exemplifies this shift in his novel, Private Life of an Indian Prince, where he develops a unique style that infuses Indian elements. His techniques include glossing, un-translated words, code-switching, syntactic fusion, neologism, and translation equivalence, which collectively enrich the text and resist the dominance of standard English. The study employs a qualitative close reading and utilizes Ashcroft et al.'s model of appropriation and abrogation of English. Anand primarily uses intra-sentential and emphatic code-switching, with limited inter-sentential switching. His methods of appropriating English through glossing and translation highlight the blending of Indian and standard English while only occasionally rejecting colonial language norms. This approach reflects India's active engagement with colonial legacies, as it deconstructs and adapts Western influences to align with local customs and traditions.*

Introduction

Language is a basic tool of communication that enables people to express their feelings, ideas and thoughts. It serves as a medium through which they convey messages and connect with other people. By using language, they can share their experiences, beliefs, and emotions, nurturing social bonds and developing relationships with the people around them (Diamond, 1959). The key aspect of language is its ability to convey meaning. Through words, sentences and various linguistic structures, people can communicate complex concepts and express their inner world. Through language, human beings create meaning, share knowledge and build shared cultural frameworks, making it an important aspect of human interaction and society. Language serves as a vehicle that transports culture, making it an important foundation of any society (Jiang, 2000). Culture covers a wide range of elements such as beliefs, values, customs, traditions, art forms and social norms. These aspects of culture are embedded and expressed through language, reflecting the unique identity of a specific society or community (Mazari & Derraz, 2015).

Post-colonial writers, moved by the historical legacy of colonization, often engage with the English language in different ways: By modifying and re-contextualizing language, it becomes a tool for addressing and expressing the specific needs and experiences of the local groups (Ashcroft, 2001). These writers employ numerous strategies, such as language localization and appropriation to express their feelings and emotions. Novelists like Mulk Raj Anand, Raja Rao and Chinua Achebe are the key figures who have contributed to this post-colonial literary movement. They use English as a medium to convey the realities and complexities of their own cultures, challenging the assumption

that English is only the language of the colonizer. They steer the English language to represent the specific socio-cultural contexts of their countries, providing insights into the local experiences. These writers in their works employ techniques like code-switching, incorporating local languages, idioms and cultural references alongside English. Through the blending of language, they can infuse their narratives with authenticity and depth, capturing the distinct spirit of their own cultures and raising the voices of their people. They challenge the hegemonic structures and assert their own narrative authority by overthrowing the colonial norms of language usage. (Ashcroft, et al., 2007).

Abrogation and appropriation are such terms. 'Abrogation' means 'the repeal or abolition of a law, right, or agreement'. But in the perspective of post-colonial literature, 'abrogation' means the colonized rejecting the colonizer's language as medium of writing, especially literature. For instance, prominent Kenyan writer Ngugi refused to write in English, using instead Gikuyu, his own Kenyan language. This was a conscious rejection of the language of imperial power and a decision to write in the language of ordinary Kenyans, rather than the British-educated class. But soon enough they realized, abrogation was more like an emotional impulse than a practical thoughtful action. But they were to tell of the colonizer's torture, injustice, insults and exploitation to the rest of the world. However, they did not want their own taste and culture to be lost. Hence, emerged a new concept appropriation: the coloniser's language merged with the colonised people's content. Thus, language abrogation and appropriation end the hegemonic values of the English language (Awan & Ali, 2012, Jadoon, 2018). Post-colonial writer, Anand favours the second group where he wants to pay these colonizers in the same coin. He wrote in their language and challenged the hegemony of British English. He has also used several techniques in his novel to highlight the importance of local languages and diversity of his own culture. Anand aimed to bring attention to the social and cultural issues prevalent in India and to bridge the gap between Indian and Western literary traditions. English, as a language inherited from the colonial era, had become a tool for communication and expression in India, among the educated elites (Kumar, 2014).

Anand's novel *Private Life of an Indian Prince* (1953) also depicts the social, cultural, and political landscape of his time. Anand challenges the colonizer's hegemony by skilfully infusing Hindi words in the novel, Anand's deliberate incorporation of Hindi words into the English narrative serves as a form of resistance against the dominant influence of the colonizers. By using these Hindi words, Anand subverts the hegemony of the colonizer's language and culture, proclaiming the presence and significance of his own cultural identity. Anand's writings play a crucial role in broadening global awareness and understanding of India and its socio-cultural landscape. In a nutshell, for this purpose, Anand has used the linguistic strategies of abrogation and appropriation to manipulate words, phrases, standard rules of grammar, syntactical structures and standard punctuation, to indigenize the imposed colonial tongue. Anand uses a mix of Hindi words, phrases, and expressions alongside English language in his novel, so, the combination of these two languages, both consciously and unconsciously, adds a unique and distinct touch to the novel. To explore the text further, the purpose of this research is to know the nature of language appropriation and abrogation in Mulk Raj Anand's novel *Private Life of an Indian Prince* and also establish how do these concepts can be interpreted through post-colonial perspective.

Literature Review

According to Baber (1972), language serves as the primary means of human communication, enabling people to express their thoughts and ideas more effectively. It allows people to communicate their experiences, beliefs, and perspectives. Through language, people can articulate their needs, desires, and emotions, facilitating cooperation and collaboration in various aspects of life. It enables the transmission of knowledge and culture from one generation to the next.

English has transcended its origins as the language of a Britishers and Americans and has become a truly global language used by people from various linguistic and cultural backgrounds. According to Crystal (2003), there are approximately 430 million L2 users and 330 million L1 users across the world. It means that non-native speakers outnumber native speakers, revealing that English is used more frequently by those who have learned it as a second language. It means that English is no more the language of inner circle regions or countries. Trivedi (1985) has similar views

that language plays a crucial role in shaping our understanding of the world. He believes that currently, English is not perceived merely as a remnant of colonialism but rather as a transnational language with great influence According to Trivedi, the dominant notion is not that India has conquered English, but rather that English has re-established its dominion over India and its people. He reveals that that English has become deeply embedded in various fields of Indian society, such as education, business, media and literature. Despite gaining independence from British colonial rule, English language continued to play a vital role in postcolonial India due to its historical legacy and global prominence.

In this regard, Kachru (1998) states that in South Asia, English texts and contexts undergo nativization, adapting the text to become meaningful in the new situations in which it is used. He means to say that through nativization, English texts and contexts are made "meaningful" in new situations. This process enhances communication as it bridges the gap between the English language and the diverse linguistic and cultural landscape of South Asia. Nativization of English language also serves as a means of cultural expression, allowing South Asian writers to articulate their ideas, experiences, and identities in a language that accommodates their cultures.

The discussion of Colonial and Post-Colonial literature is inseparable, as they are inherently intertwined. Colonialism is often associated with imperial expansion which was initiated during the age of exploration. Post colonialism is the reaction against Colonialism. For instance, Daniel Defoe's *Robin Crusoe,* Joseph Andrew's *Heart of Darkness*, Charlotte Bronte's *Jane Eyre*, etc. were some the prominent colonial literature. *Heart of Darkness* was written when the British Empire was at peak and literally the sun never set on the British Empire in the late 19th century. On the contrary, postcolonial literature was written when the Europeans either lost or about to lose their colonial power forever (Mignolo, 1993, Loomba, 1998, Ashcroft, et al., 2003).

Rahman, et al. (2017) explain how Colonialism affects post-colonial movement and literature. They say that colonialism laid the foundation for post colonialism, serving as a bridge between the East and the West. They quote Ashcraft et al. (2007) who explain appropriation as, Appropriation covers the use of language to carry the weight of one's cultural experiences or the adaptation of English itself. They clarify that this concept goes beyond language and extends even to include cultural appropriation and adaptations in different facets of life.

India also came under the magic of English language. For instance, Gupta (2023) discusses how the English language exerted a significant influence on shaping the identity and culture of Anglophone Indian during and after British Government in India. Gupta argues that Anglophone writers resist and transform imperial legacies by reshaping the English language into "englishes." This process involves integrating Indian native languages, histories, and cultures into the imperial colonial tongue.

The process of indigenizing English has become increasingly dominant, leading to its transformation and wider acceptance with the proliferation of post-colonial literature across the world. Readers may be exposed to the different shades of cultural differences by employing techniques of language appropriation and abrogation (Griffiths, 1987). Appropriation and abrogation are considered techniques of the decolonization policy where writing with gravity brings differences of concepts. (Zebus, 2007). Vakunta (2011) summarizes the whole discussion by saying, "ex-colonized writers tend to respond to colonial legacy by writing back to the imperial center from the empire in a bid to express otherness" (p. 20).

In their study, Awan and Ali (2012) examined the language appropriation strategies used in Khaled Hosseini's novel, *A Thousand Splendid Suns*. Their findings reveal that code- switching is the dominant method used for appropriating the language. Likewise, they argue that Hosseini's wide and profound utilization of language appropriation in the novel positions him as a postcolonial writer; reveal his ability to proclaim indigenous cultural identity through the effective use of language. Likewise, Brown, & Patchainayagi (2022) narrate that the act of appropriating the standard variety of a language is a common tendency among first and second-generation Africans, particularly Nigerian writers such as Chinua Achebe, Ngugi Wa Thiong'o, Ngozi Adichie, Sefi Atta Vonani Bila. Their literary works contribute to infusing creativity, captivating readers with engaging narratives. These writers

use a mimetic approach to depict the Nigerian society they belong to by adopting a foreign language for their representation. However, they agree that the English Language's widespread use and adaptability have prevented it from being entirely replaced by any other language. Despite the changes and adaptations in the language system, English language continues to play a vital role in global communication and remains a powerful tool for connecting people across the world.

Kumar (2008) states that much of early Indian English literature was initially influenced by Western models, though this was a significant step towards the development of Indian literature in the English language. During the mid-19th century, writers such as Mulk Raja Anand, R. K. Narayan and Raja Rao infused Indian English writing with an essence of Indianness through their skills and experimentation. They did not completely cut off their connection from their mother tongue; rather, they conducted various experiments, expressing their love and sincerity towards Indian culture. For instance, Anand's writing was enriched with anecdotes that presented the Indian perspectives, especially adopting the flavor of North Indian culture, including the dialect of Punjabi. On the other hand, Narayan, Rao, and Bhabani Bhattacharya included the essence of Tamil, Kannada, and Bengali tongues, respectively, in their works, revealing their unique styles. Novelists like R.K. Narayan and Mulk Raj Anand demonstrate the skilful use of Indian English in their literary creations. They adeptly manipulate the language to serve their specific purposes.

Research Methodology

This research is qualitative where the primary data is the original text of the novel, *Private Life of an Indian Prince* while secondary sources like reviews, articles and critical books on and theoretical framework are also incorporated into the discussion. The novel, *A Private Life of an Indian Prince* by Mulk Raj is chosen due to its substantial linguistic experimentation. This selection aligns with my area to investigate the concepts of abrogation and appropriation as put forth by Ashcroft et al. (1989). The researchers have used close reading technique for the analysis of the novel. The selected text is interpreted, analyzed and discussed in the light of selected theoretical framework in detail and then a conclusion is drawn in the light of this analysis.

Ashcroft et al (1989) states that there exists a shared basic tension among post-colonial nations, involving the former colonial country and the former imperial power. In their work on textual strategies in post-colonial writing, Ashcroft, Griffith and Tiffin (1989) identify textual strategies which allow the literary artist to seize the language of the center and re-place it in a discourse fully adapted to the colonized place. Textual strategies refer to the writer's use of the linguistic structure of the borrowed language, in this case English, and his manipulation of syntactical structure and its semantics to convey his stance against the colonizer. Abrogation and appropriation are two of the textual strategies covered by Ashcroft, Griffith, and Tiffin's (1989) framework for analyzing post-colonial writing. According to them, the process of abrogation is important in decolonizing the language and the writing of English. Moreover, they state that abrogation is the deliberate play of English, redefining it to reflect the rhythms and syntax of indigenous languages. Appropriation is a process in which the language is adapted as a tool and utilized in various ways to express extensively differing cultural experiences. It seizes the language of the center and utilizes it in a discourse fully adapted to the colonized place. Ashcroft et al. (2002) offer a framework consisting of five main categories to analyze the process of abrogation and appropriation. It includes glossing, un-translated words, inter- language, syntactic fusion, and code-switching. These categories are utilized to conduct a contextual analysis of the text, *Private Life of an Indian Prince*.

Analysis and Discussion

Postcolonial literature is characterized by abrogation and appropriation, in which writers take the language of the former colonizers and re-place it in a discourse fully adapted to the colonized territories (Boehmer, 2005, Verma, 2019). This theme can be observed in the works of postcolonial writers like Khushwant Singh, Salman Rushdie, Raja Rao, and Bapsi Sidhwa and so on. Mulk Raj Anand is no different from his contemporaries as he has also challenged this hegemonic power of colonial language and subverted it by using different strategies in his own socio-cultural contexts. In this study, Anand's novel, *Private Life of an Indian Prince* is analyzed using Ashcroft et al (1989) textual

strategies in postcolonial writing to unearth the strategies used by the novelist in valorising the use of an abrogated and appropriated "English" in expressing native sentiments of Indian people.

Bill Ashcroft, Gareth Griffiths and Helen Tiffin (2002) suggest the use of a number of textual strategies used by postcolonial writers in their politically marked appropriation and abrogation of hegemonic languages of their former overlords. They mention textual strategies which include glossing un-translated words, the use of inter-language, syntactic fusion, code switching, and vernacular transcription (p. 37-76).

Glossing

Glossing is a term, most commonly used in cross cultural texts in order to provide an explanation of the non-English words, either in the form of a word, clause or a sentence to reflect the cultural difference (Ko, 2012). Indian novelist, Anand incorporates words and expressions from Hindi, Sanskrit, Latin, French and Urdu languages into his novel, *Private Life of an Indian Prince.* This strategy serves to bridge the cultural difference and maintain the writer's identity while making the text accessible to a larger number of audiences. Throughout the novel, the novelist includes glossed words and expressions that cover various aspects of Indian culture. These may include terms of address, clothing items, food, rituals and religions.

Anand has made efforts to juxtapose or present the English equivalents of the Hindi words and has provided self-explanatory notes where necessary. The presence of these words also reflects their sociocultural orientations. The use of glossed Hindi words and expressions indicates that Anand is intentionally incorporating elements of Northern Indian culture in writing. By including glossed words and expressions, Anand aims to create a cross-cultural reading experience. There are instances where one can find italicized words, phrases, or complete sentences explained in English for non-local readers. For example, Anand provides explanations within the text to ensure understanding of non- Indian readers. He clarifies that the word '*dhobi*' refers to a 'Washerman' (p.16). Likewise, he clarifies that italicized '*bania'* in Hindi means grocer. In the sentence, "The Political Secretary was the son of a rich bania grocer of Ferozepur" (p. 37). He, himself, provides the synonyms of Hindi 'bania' in English language as grocer. These words have been mentioned in the table below.

Table 1

Glossed Words Used in the Novel

Glossing	
Local language	**English equivalent**
dhobi	Washerman
bania	Grocer
nazrana	Illegal dues
kshattriya prince	A prince belonging to a high-caste and superior social rank
parwana	A letter/order
dasturs	Traditions
bakhshish	Benefited

Untranslated Words

The key strategy of abrogation and appropriation of Standard English is the use of un-translated words and expressions of the native languages, which are used to reflect the cultural difference. They may also be termed as transliterated words, usually written in italics and without any translation and glossing. In other words, postcolonial writers' use of certain lexical items from their native languages in their works, reflect the cultural difference is termed as un-translated words. However, it does not only highlight the cultural difference but also transport the readers beyond the text into the cultures of their use, as the readers have to guess their meaning from the context.

Anand in his novel, *Private Life of an Indian Prince,* has extensively knitted the holy script Sanskrit and Hindi words and expressions into the English fabric of to convey the truth of the Indian culture. A close analysis of these untranslated words in the reveal that Anand has used quite frequently Hindi and Sanskrit terms like" *Kund*", "*bhojan*", "*gopis*", "sali", "s*arkar*" *"nullah*" and so on. Similarly, he uses certain words for different professions in Hindi terms such as *"Chaprasi*" "Munshi",

"*Chowkidar*" for house keeper, "*Durban*" for a watchman at the door, " *Dhobi*" for Washerman, "*foji*" for soldier, " Diwan" for prime minister, " *Jagirdar*" for landlord, "Jarnel" for General in Army, " Madari" for Magician, " Ryot" for Peasants or tenants, " Ustad" for teacher, " Vakil" for lawyer, " Babu" for clerk, "*Bania*" for shop keeper "Captan" for Captian, " Ayah" for domestic female servant.

Table 2

Untranslated Words Used in the Novel

Local language	English equivalent	Local language	English equivalent
Sali	Sister-in-law	*sahiba*	Gentlewoman
Sala	Brother-in-law	*durban*	Watch man
diwan	Prime minister of the state	*serbet*	Cold drink/ syrup
jagirdar	Landlord	*vakil*	Lawyer
jarnel	General	*foji*	Soldier
captan	Captain	*nullah*	Stream
ayah	Maid	*sarkar*	Government
sahib	Gentleman	madari	Magician

A close analysis of these un-translated words reveal that Anand has used quite frequently Sanskrit and Hindi kinship terms like "*Bapu*" (p. 95) for father , "*Sala*" (p.97) for brother in law, " *Sali*"(p.19,20) for Sister in law and "*Ayah*" (p.129)for a female domestic servant who acts as governess at home, these kinship terms have their own emotional connotations and used in a particular language are largely specific to that very language and society where they are spoken.

Slang words have been used to give a local touch in the novel. For instance, he uses a slang term such as "*bahin chod*" (sister's fucker) which have nothing to do with reality. "It is all the fault of that '*bahin Chod* girl' (p.20). Here, the slang compound word has been used in term of wickedness and it has nothing to do with incestuous relationships. Likewise, "*Sali*" is used for sister-in-law in the relationship, but it has been used in abusive language and it means bitch and voluptuous woman.

Affixation of Untranslated Words: Affixation is a morphological process whereby a group of letters (the affix) is attached to root word to form a new word. Sometimes, the new word takes on a whole new meaning, and sometimes it simply gives us more grammatical information (Gordon, 1989, Noyer, 1992). This process come under the category of neologism. Neologism, coining a new word, is another powerful tool of appropriation as well as of linguistic hybridization. In this novel, one can find numerous examples of neologism where the novelist has used these words to add local cultural flavor to the text suited to the context. For instance, the novelist uses the word "Chaprasis " which is in the plural form of un-translated word " Chaprasis" equivalent to "peon " of English. It is worked out by adding the plural suffix to the Hindi un-translated word and thus forces to the linguistic hybridization and thus finally works towards appropriating the foreign language according to the discourse of the text.

chaprasi + s = chaprasis

Hindi untranslated noun + English suffix -s = Neologism

Here are other examples of neologism or affixation of two languages.

- "He took the little bitch to the *kunds*"(p. 17).

  Kund + s = *kunds* (small streams)

  Hindi untranslated noun + English suffix -s = Neologism

- "*Parathas* fried in ghee and a rich pilao, with ten different dishes from chicken curry to dry brinial burtha, papads and pickles of various kinds and halwa" (p. 36).

  Parathas + s = *Parathas* (Pancake bread fried on a griddle)

- "Then two female attendants darted in, their faces covered with their dupattas and they fell down and touched the feet of His Highness" (p. 57)

In a similar way, the novelist makes numerous untranslated Hindi and Persian words plural by adding s, es or an and thus creates new words which can be found in Hindi dictionary nor English dictionary. For instance, "*nullah*" (p. 23) "Ranis," (p.39), "*Jagirdars*" (p.79), "*Khansamas*" (p. 109), "*Chowkidars*" (p.111), "*Sardars*" (p.132), "*Shikaris*" (p.161*), "Lachian"* (p.317) and "Lachis"(p.327) have been pluralized in order to give the text Indian touch. Likewise, the novelist also uses such noun

phrases in which first word is adjective of English language and the other world is a noun of un-translated Urdu language. For instance, in the sentence, "The chief s*hikari,* a middle-aged man, named Buta, came up to where I was standing" (p. 163), 'The chief' is an English adjective whereas italicized Hindi word acts as a noun in English sentence. The noun phrase, "the chief s*hikari"* is the example of morphological derivation in which two words of different languages are used in a way that the first word is an un-translated adjective of Hindi language, and the other word is a noun of the English language

Syntactic Fusion

Syntactic Fusion is basically syntactical fusion of indigenous language with the lexical forms of English or vice versa. Syntactic fusion is a technique where writers incorporate their own indigenous syntax and vocabulary to convey culture-specific thoughts and ideas. This method leads to a blending of the writer's language with English which results in a hybridized and appropriated language. Through this fusion of lexicon and syntax, writers are able to assert their unique cultural identity and voice while addressing various cultural issues and conflicts, all within the framework of the appropriated language. Anand's abrogation and appropriation of English is not only limited to the lexical levels, but he has also discarded the established rules of morphology, syntax and sentence structures of English. The regional effect of the dialect is reflected when the novelist talks about the pronunciation of the Northern Indians.

Syntactic and lexical fusion serves as an indicator of both class and cultural distinctions. Class disparity is portrayed through the use of both flawed and precise pronunciations in the novel. For instance, Munshi Mithan Lal calls Captain as Captan; so, in this way he gives Hindi touch to the English word Captain. "Captan Sahib! Munshi Mithan Lal said with a scowl of admonition on his face" (p. 18). So, with the current word Captain, he has used numerous times the noun 'Captan'. Even the prince of Sham Pur Victor also calls Captan Singh. " Chup Raho, Captan Ooloo Singh! His Highness burst in into a regal, rage, evidently because he considered that he alone was entitled to abuse her" (p.18). The narrator of the novel is doctor by profession. Buta, a minor character calls him 'Dakdar' which is a deviation from the normal pronunciation of word 'Doctor'. "How wise you are, Dakdar sahib, 'answered Buta" (p.165). The regional impact of dialect is evident in the novel, particularly in the depiction of Northern Indians and their pronunciation habits.

Code Switching

Code-switching refers to the practice of incorporating multiple languages into a single conversation. In Mulk Raj Anand's novel, *Private life of an Indian Prince,* one can observe the presence of Hindlish, which is a combination of Hindi and English. This linguistic blend reflects the cultural and linguistic features of Indian English. Through code-switching, the characters in the novel blend Hindi and English within their conversations. Anand portrays the complex and dynamic nature of language in a multicultural society, highlighting the variability between different linguistic codes.

Inter Sentential Code Switching: Anand uses inter-sentential code-switching as a means to infuse elements of native languages, particularly Hindi, into the text, thereby adding a Hindi flavor to the novel, *Private Life of an Indian Prince*. In the novel, there is a deliberate use of inter-sentential code-switching. The novelist has rarely used inter- sentential code switching in his novel. However, one can find the glimpses of inter- language code switching in the text. For instance, the protagonist of the novel uses inter- sentential code switching by saying, "oh sweetheart is wearing black tights! O my little white elephant! Dance, dance, dance" (p.319). The discourse comprises two clauses, forming a compound sentence, where one clause incorporates elements of Hindi language to provide a distinct linguistic touch to the English text.

(a)   "oh! Sweet heart is wearing black tights! O my little white elephant! Dance, dance, dance" (English)

(b)   "ah! ah! ah! Are wah! Wah! kiya Kehne hain tere men piari jan!" (Hindi)

Intra Sentential Code Switching: Intra-sentential is code switching within the clause or sentence. Within the novel, Anand demonstrates multiple instances of code switching, seamlessly transitioning from one language to another within a single sentence. He incorporates both Hindi and English languages within the same sentence in his text. For instance, in the sentence, "'I thought why should

I spoil your *bhojan"*(p. (10)', the readers come across two languages – English and Hindi. In Sanskrit, *bhojan* means meal. It seems that he deliberately uses Hindi word to give a native touch to his English novel. Likewise, in another sentence, he uses Hindi noun *khud* (stream) in the middle of the sentence: "Partap Singh has gone out looking for him in the *Khud* and the servants are out searching in all directions, towards Annandale" (p. 11). Even, he uses Hindi words in the beginning of English sentence: "*Chup raho, Captan Ooloo Singh!* His Highness burst in into a regal rage, evidently because he considered that he alone was entitled to abuse her" (p. 19). *"Chupo Raho, Captan ooloo Singh"* is an example of intra-sentential code switching as half of sentence in Hindi language and remaining half of the sentence has been written in English language. The prince of state abuses his Prime Minister and calls him foolish

He has frequently uses the Hindi word *"gaddi"* which seems to have alternative in English language. *Gaddi* is apparently seems close to the English word Thorne. However, Thorne and Gaddi are alike as the former refers to succession whereas later refers to succession as well as inheritance. *Gaddi* is the place where the spiritual heads sit to keep the status of Maharaja or phir or syed. Similarly, the novelist uses word "*Saheli*" for English word English crony and friend.

The novelist incorporates slang words from his own native language to infuse a local flavor the text. These slang words and phrases reflect the unique vocabulary, expressions, and attitudes of that community. This linguistic choice of Anand adds depth and authenticity to the novel, enabling the readers to engage closely with the targeted culture. Here is an example of how slang word or phrase is incorporated into the English language. "Said Captain Partap Singh. 'Sali! she-ass! Deceitful bitch! And the way she used to come here, dressed up like a doll!' (P. 19). In Urdu or in Hindi *Sali* means sister-in-law, but it is used in slang language as she is Ganga Dasi is depicted as vulgar woman. She is declared as deceitful bitch and ass. Similarly, the novel shows frequent instances of intra-sentential code switching.

Tag Code- Switching: This type of switching involves the use of interjections, tags, or sentence fillers from another language as a way to express ethnic identity. Tag switching, particularly, refers to the insertion of a tag in one language into a sentence that is basic in another language. The example of English Tag such as 'OK', 'well', 'next' and 'right'.

Mulk Raj Anand in his novel, *Private Life of an Indian Prince*, also uses Hindi interjections *Acha*, *Hey Ram*!, *Hey Ishwar*!, and so on as sentence fillers or connectors. For example: "*Ohe*, come here! Do not you know that no one is allowed to leave the bungalow?" (p. 16). *Ohe*! is Hindi interjection Here, In addition to conveying emotions, these interjections also serving as sentence connectors or fillers. When bilingual or multilingual individuals switch or mix languages, unintentionally, interjections from one language can be inserted into a sentence of another language.

- *Ohe* hurry, ohe what are you looking at that rape-sister memni for? (page, 16).
- *Ohe,* come here! Do not you know that no one is allowed to leave the bungalow?

The novelist also uses such gap filler at the end of the sentence. For instance, in the sentence, '"All this shooting is being helped by the Thakurs, *Huzoor*, 'said Khuda Bux" (p. 137)', *huzoor* has been used as Hindi gap filler. Likewise, the novelist uses these Hindi gap filler even at the end of the sentence. For instance, in the sentence, "I do not mind, *Huzoor." (*p. 164), *Huzoor* (sir) has been used as Hindi gap filler which means sir in English language. "It will be a little while, *Huzoor,* 'Buta said" (p. 196). These gap fillers have been mentioned in the table below.

Table 4

Gap Fillers (Code-Switching)

Hindi Tag/Gap filler	English equivalent
Acha	Well
Huzoor	Sir
Chalo	Let's go or let's start
Acha huzoor	Well, Sir
Ha	Yes

Moreover, these gap fillers are more commonly used in spoken language rather than in formal writing. However, the novelist frequently uses both English gap fillers and Hindi gap fillers in

his text to give it a more local touch. He also uses English gap fillers like all right, ok, well etc. for instance, "Well, Said Victor, hedging a he got up and beginning to walk about" (p. 72). He uses these Hindi gap fillers at start, middle and at end of a sentence. For instance, Hindi word, *Acha* and *Hazoor* have been used frequently as gap fillers at start, middle and end of a sentence.

Conclusion

The research explores how Anand in his novel, *Private Life of an Indian Prince,* abrogates and appropriates the English language to make it Indian, one in an effort making it become a counter discourse in a multicultural society. The study reveals that Anand in his novel effectively employs abrogation and appropriation as crucial literary techniques to challenge the Standard English of Colonizers. Through these techniques, he transforms the English language to reclaim his socio-cultural identity and vividly portray the unique Indian cultural. As a result, his novel reflects the true spirit of post-colonial literature, which challenges the colonial legacies in one way or the other. Ashcroft, Griffiths, and Tiffin (1989) declare that the term postcolonial covers "all the culture affected by the imperial process from the moment of colonization to the present day" (p. 2).

Mulk Raj Anand, artistically, employs techniques such as glossing, un-translated words, code-switching, syntactic fusion, and neologism and translation equivalence in his novel, *Private Life of an Indian Prince.* Through the blending of local languages with English language, he is able to infuse his narrative with authenticity and depth, capturing the distinct spirit of his own cultures. Thus, he challenges the hegemonic structures by overthrowing the colonial norms of language usage. In other words, Anand's appropriation and abrogation of English language and culture demonstrate that India has a lively culture and languages and does not accept colonial influence. He challenges Western power dynamics, dismantles them, and redefines them according to his own terms and conditions. He deviates from the standard conventions of the English language by using regional words and sentences, italicized un-translated words, sentences started with Hindi noun, adjective or interjection, misspellings, translation of local phrases, idiom and sentences in native languages in his novel, *Private Life of an Indian Prince*. In fact, the English used in the novel is subsequently Indian English, neither British nor American English. An important aspect to note is that the deviations from the standard norms of British English or American English in the writer's writing are not regarded as mistakes. These deviations follow a systematic and deliberate pattern, revealing the writer's intentional use of a distinct style. So, Anand's writing style involves deliberate deviations from standard norms, which are not mistakes but rather indicative of his unique approach to writing in this novel.

In a nutshell, Anand uses the common textual strategies of language appropriation and abrogation, and he deliberately defies all the conventional rules of correct usage in the novel and has blended English language with idioms, phrases, sentences and interjections of Hindi and Persian languages.

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