

TRANSCULTURAL LEXICON: EXPLORING URDU LOANWORDS IN ENGLISH WITHIN PAKISTANI LITERARY NARRATIVES

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ABSTRACT

This work investigates Pakistani English as an independent variety influenced by its distinct style, vocabulary choices, and integration of Indo-Pak culture. Focusing on three seminal novel, Moth Smoke (2000) by Mohsin Hamid, it examines the impact of cultural-specific vocabulary on Pakistani English literature. Employing a qualitative descriptive techniques, the study explores how borrowing, hybridization, code-mixing, and word for word translation are utilized to depict facets of Indo-Pakistani culture such as religion, attire, cuisine, history, and societal norms. The sampling for this study is purposive, focusing on postcolonial novel that prominently features Urdu loanwords. The analysis underscores that the novel employs Urdu loanwords to great extent and Punjabi loanwords to some extent, driven by the need to maintain linguistic fluency and to assert the distinctiveness of Pakistani English. The methodology integrates qualitative techniques to analyze the prevalence and function of borrowed words within the texts, drawing on theoretical frameworks by Vinay and Darbelnet for word formation processes and Kachru's models for understanding linguistic borrowing. This research contributes to a deeper understanding of the role of local languages in shaping Pakistani English literature and suggests avenues for future research into the broader linguistic influences within this literary context.

Keywords: Borrowing, Hybridization, Code-mixing, Translation, Urdu loanwords

INTRODUCTION

This study explores the intricate linguistic interaction between Urdu and English within Pakistani literature, focusing on the integration and evolution of Urdu loanwords in English fiction. By examining the historical context of English usage in Pakistan, particularly its entrenchment during British colonization and its sustained dominance post-independence despite resistance, the study underscores the socio-political factors influencing language dynamics. The analysis delves into the complexity of lexical and morphological borrowing, illustrating how these loanwords enrich the English lexicon and reflect cultural identity. Focusing on the selected novel, the research highlights the nuanced ways in which language borrowing bridges cultural gaps, enhances reliability, and contributes to the unique characteristics of Pakistani English, providing valuable insights for sociolinguistics, literary studies, and cultural history.

The integration of Urdu loanwords into Pakistani English literature represents a significant yet underexplored dimension of linguistic and cultural interplay. While existing research acknowledges the presence of these lexical innovations, there is a lack of comprehensive analysis on how such integrations contribute to the distinctiveness and cultural representation in Pakistani English narratives. The novel such as "Moth Smoke" by Mohsin Hamid offers rich textual landscapes for examining the dynamic interactions between Urdu and English. This study aims to fill the research gap by employing Kachru's World Englishes Model (1985) and Vinay and Darbelnet's Translation Model (1985) to systematically investigate the use of Urdu loanwords and their phonological, morphological, and semantic variations in Pakistani English literature. By analyzing the selected novel, the research seeks to elucidate how borrowing, hybridization, code-mixing, and direct translations enrich the narrative depth

and cultural authenticity of these texts, ultimately contributing to broader discussions on language dynamics, cultural identity, and the impacts of colonialism on literature.

Communication involves transmitting information through linguistic codes, where speakers encode ideas decoded by listeners (Zahid & Zeeshan, 2023). Unique jargon and terms develop within social groups to efficiently convey specific concepts (Nevalainen, 1999). Lexical evolution, marked by adaptation and innovation, enriches English in non-native contexts, particularly within Pakistani English literature (Jilani & Anwar, 2018). Code-switching operates within grammatical rules, manifesting as a regulated activity at the phrase and clause levels (Anwar, 2009). This paper examines English usage as a non-native form and argues that language variations and evolutions are fundamental aspects of bilingualism and multilingualism. Themes of change, adaptation, and conflict explored in this study resonate with disciplines like sociology and social psychology, delineating connections between different states and contexts (Omoniyi, 2010). Language practices, influenced by internet communication, demonstrate linguistic phenomena such as code-switching (Parveen & Aslam, 2013). Global economic forces and media interactions foster worldwide bilingualism, influencing language dynamics profoundly (Bhatia & Ritchie, 2006). Urdu and English have coexisted for centuries, with their interaction evolving significantly, especially through Computer-Mediated Communication (Rafi, 2013). The influx of English words into Urdu reflects socio-political and psycholinguistic factors, necessitating careful analysis in the study of language contact in e-discourse.

The term “transculturation” was first used by the anthropologist and philosopher of culture, Fernando Ortiz (1995), who studied complex ethnic and socio-cultural processes in Cuba. Ortiz’s epistemic dissatisfaction with the term “acculturation,” which assumes the strategy of painless, euthanasic “embedding” of an individual or society into another (dominant) culture by means of adaptation to it as an absolute, unquestioned “pattern,” led him to propose a new notion: transculturation. In Ortiz’s (1995) opinion, transculturation is a sophisticated process of deprivation (partial or integral) of one’s own culture (deculturation) aligned with the creation of a new cultural phenomenon (neoculturation). The result of such interaction of cultures is not confined to their integration; instead, “the result of every union of cultures is similar to that of the reproductive process between individuals: an offspring always has something of both parents but is always different from each of them” (Ortiz, 1995).

Languages in contact influence each other, often resulting in the exchange of lexical items, known as borrowing. This process is dominant from languages of wider communication into minority languages, exemplified by the word “baba” used by Urdu and Punjabi speakers, originating from Sanskrit (T&K, 1988). Borrowing impacts languages across four domains: phonological, lexical, morphological, and syntactical. According to Bynon (1977), every aspect of language can be borrowed. Van Coetsem (1988) proposed “phonological borrowing,” emphasizing the roles of the “source language” and “recipient language,” with agency as a primary factor. T&K (1988) expanded on this by asserting that speakers often impose phonological patterns of their first language onto their second language usage. Pereira (1977) observed phonological changes across donor and borrowing languages, while Tsujimura (1996) noted inevitable pronunciation alterations in borrowed words due to absent sounds in the borrowing language.

Research Objectives

The objectives of the study are as follows:

- i. To investigate the use of culturally specific vocabulary in Pakistani English literature through the analysis of lexical innovations in the novel *Moth Smoke*.

- ii. To explore how lexical, phonological and semantic variations like borrowing, hybridization, code-mixing, and direct translations contribute to the distinctiveness and cultural representation in Pakistani English novel.

Research Questions

The questions of the research are as follows:

- i. How does the novel *Moth Smoke* employ lexical innovations to incorporate culturally specific vocabulary, and what are the narrative impacts of these elements?
- ii. What are the observed patterns of lexical, phonological and semantic variations, such as borrowing, hybridization, code-mixing, and direct translations, in the selected novel in Pakistani English literature?

Significance of the Study

The significance of this study lies in its exploration of the linguistic and cultural interplay between Urdu and English within Pakistani literary narratives. By examining the integration and evolution of Urdu loanwords in English fiction, this research provides insights into how language reflects and shapes cultural identity. It underscores the importance of understanding the dynamics of language borrowing, which not only enriches the English lexicon but also bridges cultural gaps, making the literature more relatable and authentic for Pakistani readers. This study contributes to the field of sociolinguistics and literary studies by highlighting the unique characteristics of Pakistani English, offering a nuanced understanding of its development and usage. By employing Vinay and Darbelnet's model (1958) and Kachru's (1958) hypothesis, the research delves into the morphological and translational processes involved in the adaptation of Urdu loanwords into Pakistani English. The analysis of the novel *Moth Smoke* by Mohsin Hamid enhances our comprehension of linguistic adaptation, cultural specificity, and lexical variations. Additionally, the findings provide valuable data for language educators, literary critics, and cultural historians interested in the impacts of colonialism on language and literature. By identifying the changes and usages of Urdu loanwords, this research aids in preserving linguistic heritage while promoting a deeper appreciation of the linguistic diversity in Pakistani English literature. The study bridges the existing research gap by categorizing loanwords according to their usage and examining the changes in spellings and meanings, thus offering a comprehensive understanding of the dynamic interaction between English and Urdu.

LITERATURE REVIEW

In this section, a multifaceted exploration into the intricate dynamics of morphological knowledge, loanword phonological adaptation, linguistic fusion, and translation techniques unfolds. Beginning with an insightful examination of the profound correlation between morphological awareness and literacy skills, the discourse traverses developmental trends in morphological knowledge, advocating for systematic morphological instruction to optimize literacy outcomes. Transitioning effortlessly, a nuanced analysis of the phonological adaptation of loanwords illuminates the multifaceted relationship between source and recipient languages that shed light on the stages of integration and the influence of linguistic organizations. Going deeper into linguistic fusion, the section explores the intricate dynamics of language hybridization and the prevalence of code-switching and code-mixing by navigating through the rich tapestry of English and Urdu integration in Pakistani contexts.

Translating cultural subtleties and language hybridity presents possibilities as well as obstacles for writers and translators alike. On the one hand, it can be challenging to correctly translate loanwords with their complex layers of cultural meaning into the target language, especially when there isn't a straightforward translation (Miura, 1979). This problem is made more difficult by the requirement to maintain the integrity and depth of the original culture while making the translated work readable and accessible for a wide range of users

(Miyagawa, 1984). Besides, linguistic hybridity that arises from the combination of multiple languages and dialects adds another layer of complexity to the translation process (Nitchuu Gairaigo Jiten, 2002). Translators have to walk a tightrope between maintaining the source text's authenticity and adjusting to the target language's linguistic norms and customs. However, these difficulties also provide chances for inventiveness and originality in translation. In order to preserve the spirit of the original work while taking into account the language and cultural preferences of the intended audience, translators can utilize a variety of techniques, including transcreation, adaptation, and cultural mediation (Miyagawa, 1984). Translators may enhance the translated material and make it more compelling and meaningful for readers from diverse cultural and linguistic backgrounds by embracing linguistic hybridity and cultural diversity (Miura, 1979; Nitchuu Gairaigo Jiten, 2002).

While exploring the concept of hybridization inside the dominion of language, "it is imperative to establish a precise definition. Hybridization, in this context, is construed as a process wherein disparate entities or processes engender a new entity or process (the hybrid), possessing certain attributes from each source but transcending mere compositionality" (Khan, Rizvi, & Farooq, 2020). This definition avoids an additive relationship in which entities are simply the sum of their components that are opting instead for a more understanding. It manufactures various linguistic definitions of hybridization while holding applicability across a diverse range of phenomena, drawing inspiration from the original biological concept of hybridization (Fatima, Tiwana, & Bhatti, 2012). The study of the linguistic levels that are subject to language hybridization is necessary for the investigation of language hybridization that follows. The definition of hybridization is largely dependent on how a hybrid is conceived. As a result, research on linguistic hybrids at all linguistic levels is necessary. Although the examples that follow will mostly use English, they can be applied to any language (Islam, 2011).

Language serves as a potent tool for delineating national and societal boundaries, facilitating communication, and fostering group identity (Crystal, 1985; Babatunde, 2002). It evolves dynamically through usage and interaction, embodying the essence of human existence (Babatunde, 2002). Code mixing, the amalgamation of linguistic components from multiple languages or dialects within speech, exemplifies this linguistic dynamism (Hamers & Blanc, 1989).

The extent of code mixing is subjective, perceived by the speakers of a language, and often serves to pique readers' interest in literary works (Ansre, 1971). Early instances of code mixing, particularly between English and West African languages, underscore English's influence on linguistic practices in postcolonial contexts (Ansre, 1971). Code mixing is sometimes conflated with code switching, wherein speakers seamlessly transition between languages at the sentence level (Lanz, 2011). However, code mixing encompasses syntactic and pragmatic variations within a single sentence, while code switching involves a complete shift to another language across multiple sentences (Köppe and Meisel, 1995).

In academic discourse, code mixing is perceived as a manifestation of language contact and cultural exchange, encompassing not only lexical borrowings but also syntactic and grammatical feature variations (Muysken, 2000). It highlights the variability and adaptability of language that reflects the complex sociopolitical landscapes in which it functions.

Kennedy's (1993) research indicates that languages expand their vocabularies through both the morphological and phonological adaptation of existing words and the incorporation of terms from other languages. In Pakistani English, borrowing significantly contributes to the enrichment of its vocabulary, particularly through the inclusion of terms from Urdu and other regional languages. Moreover, morphological word-formation processes such as

transformation, semantic shift, and maintenance also play key roles in the integration of new vocabulary into Pakistani English.

Loanwords borrowed into Pakistani English were categorised by Baumgardner, Kennedy, and Shamim (1993) into a number of categories, such as food, religion, peace, marriage, traditions, clothing, art, and music. The vast amount of vocabulary borrowed from Urdu and other regional languages has impacted the grammar of Pakistani English in addition to increasing its vocabulary.

Kachru (1983) points out that South Asian Englishes, particularly in their vocabulary, demonstrate hybridized structures that combine local language elements with English words or syllables, showcasing the innovative nature of these English varieties. This hybridization often involves the creative use of prefixes and suffixes to form new words within the context of Pakistani English (Bilal et al., 2012).

Sipra (2013) explores shifting attitudes towards English in the Subcontinent before and after the partition, offering insights into the socio-political dynamics that influence language perceptions. Similarly, Akhtar et al. (2014) analyze how Pakistani Urdu newspapers incorporate English into their text, using techniques such as insertion, hybridization, and synthesis, indicating a fluid boundary between languages in media contexts.

Khan (2020) highlights the significant role of Urdu loanwords in everyday communication in Pakistan, particularly in the media, and examines how these loanwords are morphologically integrated into Pakistani English. This analysis is complemented by the work of Kalsoom et al. (2019), who identify the syntactical, structural, and phonological adaptations that Urdu loanwords undergo in their transition into English. Additionally, Khan et al. (2020) investigate the phonological changes in Urdu resulting from the assimilation of English loanwords, further illustrating the reciprocal nature of linguistic influence between English and Urdu in Pakistan. This body of research collectively underscores the complex interplay of languages in South Asia, where English and local languages not only coexist but continually influence and reshape each other.

According to Panhwar (2020), there are a number of significant factors that contribute to lexical borrowing, such as code switching, code mixing, the prominence of English, exposure to it, and a limited vocabulary in the native tongue. Because English is our first language, its vocabulary is growing, which frequently results in needless proliferation (Bilal, 2012). According to Islam (2011), loanwords are the most common morphological process in word creation. According to Campbell (2004), loanwords are lexical elements that are originally not present in the vocabulary of the beneficiary language but are acquired from a source language.

While existing studies touch upon the presence of loanwords, there is a gap in understanding the morphological integration process and categorization of Urdu loanwords in English fiction. By employing Vinay and Darbelnet's model (1985) and Kachru's (1985) hypotheses, this study aims to analyze the linguistic adaptation process, shedding light on the reasons for borrowing and the integration of Urdu loanwords into Pakistani English fiction.

Linguistics is dynamic, characterized by intra- and inter-linguistic changes. Languages not only exhibit variations in accents but also in the adaptation of loanwords. Various aspects of languages are flexible and readily borrowed and adjusted into another language (Bynon, 1977). While language inherently carries elements of identity, religion, and the effects of cross-cultural societies, these factors do not uniformly affect internal and external language changes when words are borrowed. Instead, changes predominantly occur in the grammatical features such as phonology and morphology of a specific language (Baumgardner, 1993). Baumgardner (1993) noted that modifications made by non-native English speakers represent a phonological phase in the adaptation process. This illustrates the complex form of linguistic

diversity present in the English used in the subcontinent. Linguistic borrowing hinges on the language liaison, involving mutual sharing of morpho-phonological features between the native and donor languages, which leads to a "variegated language" over time.

In a globalized world, languages are heavily influenced by their native countries. This connection facilitates the borrowing or loaning of words. The more nations interact, the more borrowing occurs because the recipient language adapts the underlying subsystems and sounds of the donor language, which may be modified according to the phonetic system available in the recipient language. The adaptation of loanwords is crucial as no country can remain isolated from interactions with others. If a sound or phoneme is absent in the recipient language, it typically adapts the closest equivalent or, in most cases, the donor phoneme (Mahmood, 2011).

The use of loanwords is closely linked to the phenomena of code switching or mixing, which also adapt according to the phonemic patterns of a language. This adaptation is driven by sociolinguistic factors, highlighting the indispensability of code mixing/switching (Talaat, Mubina, & Anwar, 2010). Talaat et al. (2010) observed that speakers of English as a lingua franca often change the Urdu language by incorporating English loanwords for general and specific purposes. This denotes a weak and divergent form of word adaptation within the structure of Urdu. Notably, the use of loanwords is limited to bilingual speakers, as monolingual speakers do not typically engage in borrowing.

Morph syntactic features, which are classes of phonetic elements that regulate the syntactic behavior of units, demonstrate that two morphosyntactic units can agree based on shared features. These features are also known as grammatical categories and are intended to represent only the structural aspects of morph syntax, devoid of any notional component (Kroch, 1994). The flexibility of loanwords allows them to adapt idiosyncratically according to morphosyntactic features. Over time and with continued use, such words establish a defined trend and position within the recipient language.

The examination of linguistic levels in literary translation serves not only to identify distinctions between the source and target languages but also to refine translation accuracy and adaptability. This analysis encompasses morphological, syntactical, and semantic layers. Morphological analysis informs translators about word structures and potential modifications, while syntactical analysis clarifies grammatical sentence construction in the target language. Semantic analysis is crucial for accurately conveying word and phrase meanings.

Linguistic analysis is pivotal in guiding translators through the functional systems of both source and target languages. Madkour (2011) stressed the importance of employing cognitive skills in conducting such analyses. Extensive research underscores that linguistic analysis aids in exploring stylistic norms across genres, transcending mere grammatical rules. For example, Halliday (2014) highlighted how linguistic analysis integrates cognitive and social theoretical perspectives, connecting communicative approaches with a deeper understanding of language conceptualization.

Furthermore, cognitive approaches necessitate a comprehensive analytical examination of original texts to comprehend their phonological, morphological, stylistic, and semantic components (Kenesei, & Grossman, 2011). According to Newmark (1988), the translation of literary texts also involves understanding the text's intent and the interaction between the text, the translator, and the reader. Newmark proposed a systematic approach to effective literary translation, including identifying translation challenges through text analysis, applying translation strategies to address these issues, and evaluating translation quality. This approach views translation as a cognitive science, closely linked with cognitive linguistics and psycholinguistics, crucial in literary text analysis.

In the broader scope of linguistic theory, opinions vary regarding the integration or separation of language levels. Chomsky (1957) viewed grammar as independent of meaning, whereas Firth (1957) and Halliday (2014) argued for their interdependence. Halliday identified seven language functions that require varied levels of analysis, reflecting their integration: instrumental, regulatory, interactional, personal, heuristic, imaginative, and representational. Bassnett (2002) described the translation process occurring on three levels: intralingual (rewording within the same language), interlingual (translation into another language), and intersemiotic (translation into non-verbal sign systems). This framework emphasizes the intricate interplay of linguistic levels in translation practices. Ultimately, employing a comparative literature approach, as advocated by Sapargul and Sartor (2010), enables students to engage with grammar, vocabulary, and cultural aspects, blending Grammar Translation (GT) and Culture Literature Method (CLM), fostering a deeper understanding of themes across languages and cultures.

Vinay and Darbelnet's influential work "Stylistique Comparée du Français et de l'Anglais" (1958) continues to significantly impact both the theory and practice of translation. They meticulously analyze texts in English, French, and German, highlighting linguistic differences and delineating various translation strategies. Their approach advocates for a systematic analysis of texts, breaking them down into comparable units for effective translation assessment.

According to Vinay & Darbelnet, translation strategies can be broadly categorized into direct and oblique methods, corresponding to literal and free translation respectively. They identify seven main translation techniques: Borrowing, Calque, Literal Translation, Transposition, Modulation, Equivalence, and Adaptation. These techniques, whether obligatory or optional, underscore the complexity of translation, requiring nuanced decisions based on text nature and target audience.

Kachru (1983) noted the hybrid structures in South Asian English words, reflecting the productivity of South Asian varieties. This process often involves combining a local language word with an English word or syllable, showcasing linguistic adaptability and creativity. This hybridization is seen as a unique feature of South Asian English, shaping its linguistic landscape.

According to Bilal et al., (2016), in the word formation process, prefixes and suffixes play a vital role in increasing Pakistani English vocabulary. Sipra (2013), states that attitudes towards English pre and post-partition in Subcontinent were examined. Akhtar et al. (2014) state that that patterns and processes of language mixing in Pakistani Urdu newspapers were examined. The study resulted that English words are also frequently mixed in Urdu newspapers taking many forms such as synthesis, hybridization and insertion.

Loanwords highlight language hybridization and they highlight the infusion of Urdu loanwords into everyday communication, especially in Pakistani newspaper language, (Khan, 2020). The study will also dig into the morphological integration in Pakistani English, providing cross-cultural analysis by identifying three types of variations in Urdu borrowed words in English: phonological, structural and syntactical changes (Kalsoom et al., 2019). According to (Khan et al., 2020), the investigation of phonological changes involves analyzing English loanwords comprehended in Urdu. The major reasons discovered behind lexical borrowing were: code mixing and code switching resulting in borrowing, exploration and borrowing and exploration of English, and last but not least, lack of vocabulary in L1 (Panhwar, 2020).

The main reason for the growth of English vocabulary is due to the influence of our first language on it. The people try to speak English when there is no need to speak it due to its prestige and democracy. There is an increase in English vocabulary unnecessarily. Bilal

(2012), states that this fact is apposite to the growth of the vocabulary in Pakistani English as well as to other English dialects. According to Islam (2011), the loanword is the most common used morphological process in the formation of words.

Linguists opine that integration is an asymmetric process and that consider it non-productive. According to Campbell a loanword is, "A lexical thing, which is obtained from a source language, that lexical item is initially not a part of the vocabulary of the beneficiary language; however, it is received from a source language and turned into a part of the beneficiary language's vocabulary" (Campbell, 2004).

Research Gap

Many existing studies have examined the presence of loanwords but have not delved deeply into the morphological integration process. These studies often overlook the specific changes that occur when loanwords are assimilated into English, failing to categorize the words according to their usage. There is a notable gap in the literature regarding the word formation processes, including the categories and spelling changes, and the reasons behind borrowing. Moreover, there is limited research on how Urdu loanwords are linguistically integrated into Pakistani English fiction. This study aims to address these gaps by investigating the dynamic linguistic exchange between English and Urdu. By employing Kachru's modal, the research will explore the morphological, phonological, and translational processes involved in the adaptation of Urdu loanwords into Pakistani English. The analysis will be conducted through an in-depth examination of the novel *Moth Smoke* by Mohsin Hamid (2000). This work is analyzed to understand different aspects of the integration of Urdu loanwords, including cultural specificity, lexical variations, phonological variations, and the overall effect on Pakistani English literature.

METHODOLOGY

This study employs a qualitative descriptive approach, which is well-suited for exploring the nuanced and complex phenomena associated with linguistic integration and loanword usage. By focusing on descriptive analysis, this research aims to provide a detailed understanding of the adaptation and integration processes of Urdu loanwords in English fiction.

The sampling for this study is purposive, focusing on postcolonial novel that prominently feature Urdu loanwords. The selected text is *Moth Smoke* by Mohsin Hamid (2000).

Theoretical Framework

The theoretical framework for "Transcultural Lexicon: Exploring Urdu Loanwords in English within Pakistani Literary Narratives" delves into the dynamic interplay between sociolinguistic principles and literary analysis to elucidate the integration of Urdu loanwords in Pakistani English literature. Kachru's Model (1985), known as the Three Circles of World Englishes, offers a comprehensive framework for understanding the global distribution and functional diversity of English. It categorizes English usage into three concentric circles: the Inner Circle, the Outer Circle, and the Expanding Circle. The Inner Circle comprises countries where English is the native language, such as the United States and the United Kingdom. The Outer Circle includes regions where English is institutionalized as a second language, such as India and Pakistan, often due to historical colonization. The Expanding Circle consists of countries where English is learned as a foreign language. This model is instrumental in examining the status and evolution of English in postcolonial contexts, highlighting how local languages influence the development of distinct English varieties. For Pakistani English literature, Kachru's model underscores the integration of Urdu loanwords as a reflection of the dynamic interaction between English and Urdu within the sociolinguistic landscape of Pakistan.

Vinay and Darbelnet's Model (1985), on the other hand, is a seminal framework in translation studies that outlines seven translation procedures divided into two categories: direct and

oblique translation. Direct translation encompasses borrowing, calque, and literal translation, while oblique translation includes transposition, modulation, equivalence, and adaptation. This model provides a systematic approach to analyzing the processes involved in language transfer and the resultant linguistic transformations. In the context of Pakistani English literature, Vinay and Darbelnet's model is particularly useful for understanding how Urdu loanwords and expressions are integrated into English narratives through various translation techniques. By applying this model, the study can dissect the specific strategies authors use to maintain the semantic and cultural integrity of Urdu terms within English texts, thereby enriching the literary analysis.

The choice of Kachru's and Vinay and Darbelnet's models is strategic and purposeful for this study. Kachru's model offers a macroscopic view of the sociolinguistic environment in which Pakistani English develops, emphasizing the historical and cultural interactions that shape its unique features. Vinay and Darbelnet's model, meanwhile, provides a microscopic analysis of the linguistic mechanisms at play in the translation and adaptation of Urdu elements into English. Together, these models enable a multifaceted exploration of lexical innovations in Pakistani English literature, bridging sociolinguistic theory with detailed literary analysis. By employing these theoretical frameworks, the study aims to offer a robust understanding of how linguistic exchanges manifest in literary texts, reflecting broader cultural and identity dynamics.

The theoretical framework of this study integrates sociolinguistic principles and literary analysis to interpret lexical innovations in Pakistani English literature. Sociolinguistic theories illuminate language contact phenomena such as borrowing, code-mixing, hybridization, greetings, literal translations of metaphors and idiomatic phrases, and word-to-word translation, emphasizing their dynamic interaction and evolution in multicultural settings. These theories provide a framework to analyze how Urdu loanwords are integrated into English within Pakistani literary narratives, reflecting complex linguistic exchanges influenced by historical and cultural contexts. Additionally, literary analysis frameworks explore how lexical and semantic variations contribute to narrative depth and cultural representation in the novel *Moth Smoke*. The theoretical underpinning is further enriched by Kachru's World Englishes Model (1994), which categorizes English into concentric circles and highlights the role of local languages in shaping varieties like Pakistani English within the Outer Circle.

Methodologically, the study employs a qualitative descriptive approach. Purposive sampling of postcolonial novel allows for a detailed exploration of how Urdu loanwords are utilized contextually. Additionally, a multimodal analysis approach integrates textual analysis, visual elements, and cultural references within the literary texts to provide a comprehensive understanding of the phonological, morphological, and socio-cultural transformations of Urdu loanwords in Pakistani English literature. This holistic approach aims to uncover the nuanced ways in which linguistic elements contribute to the richness and authenticity of literary narratives, thereby contributing to broader discussions on language dynamics and cultural identity in literature.

DATA ANALYSIS

This Chapter deals with the data analysis for this study involves a systematic examination of lexical innovations in "*Moth Smoke*". Using a note-taking technique, culturally specific vocabulary is categorized into borrowing, hybridization, code-mixing, and direct translations. Each instance is recorded and analyzed to understand its frequency, context, and narrative impact within the novel. This qualitative approach enables a detailed exploration of how these lexical innovations contribute to the cultural and linguistic dynamics portrayed in

Pakistani English literature. Tables are utilized to organize and present the data to identify common patterns and unique uses of language adaptation.

Cultural-Specific Vocabulary in 'Moth Smoke' by Mohsin Hamid: Analysis and Impact

Mohsin Hamid's novel "Moth Smoke" serves as a focal point in Pakistani literature, where the exploration of cultural-specific vocabulary holds significant academic value within the country's university curriculum. This study delves into the novel's intricate use of such vocabulary, employing a methodical approach to identify and analyze its impact. Through thorough and repeated readings, the researchers employed a meticulous note-taking technique to document instances of culturally specific terms throughout the text. These terms were subsequently categorized into four main categories: borrowing, hybridization, code-mixing, and word-to-word translation. Each category was meticulously analyzed and supported with evidence presented in tables accompanied by detailed explanations. This systematic analysis aims to illuminate how the deployment of cultural-specific vocabulary enriches the narrative texture of Pakistani English literature, contributing to a deeper understanding of linguistic and cultural dynamics within the literary context.

Linguistic Borrowing in 'Moth Smoke'

Borrowing, a fundamental process in linguistics, involves the integration of linguistic elements from one language into another due to sustained cultural contact (Hoffer, 2002). In the context of Pakistani English, Urdu serves as the donor language, while English functions as the recipient. This phenomenon results in the incorporation of numerous Urdu words into English vocabulary, a process known as lexical borrowing. David Crystal characterizes English as an "insatiable borrower," highlighting its propensity to absorb vocabulary from over 120 languages, thereby enriching its lexicon (Crystal, date). This borrowing is pivotal in shaping linguistic landscapes, evident in Pakistani literature where authors like Mohsin Hamid integrate borrowed words to capture cultural nuances. In Hamid's novel "Moth Smoke," this linguistic borrowing is exemplified across various categories:

- i. Borrowing from Islamic culture
- ii. Borrowing from Indo-Pakistani cultural contexts
- iii. Borrowing related to edibles

The adaptation of borrowed words involves their assimilation into the phonological and grammatical structures of the receiving language, reflecting linguistic shifts and cultural exchanges (Hoffer, 2002). This process not only enriches the vocabulary of the receiving language but also facilitates cross-cultural communication and understanding. In "Moth Smoke," the borrowed vocabulary enhances the authenticity of cultural portrayals, illustrating how linguistic borrowing serves as a bridge between different cultural contexts within Pakistani English literature. The categorization of borrowed words according to their cultural origins underscores their significance in portraying the intricacies of Pakistani society and enriching the narrative fabric of contemporary English-language literature.

Table 1

English Meanings and Descriptions of Urdu words in Moth Smoke

Serial #	Urdu Words	English Meanings and Descriptions
1.	Murad	Wishes
2.	Saab	Sir
3.	Yaar	Friend

4.	Charas	Name of Drug
5.	Qawali	Type of Singing
6.	Heera Mandi	It is a name of place in Lahore
7.	Dadi	Grandmother
8.	Phopoo	Anti
9.	Thokar	Hitting Something
10.	Samugharh	Name of Place
11.	Chowk	Assembling of four roads
12.	Andhi	Storm
13.	Mooltani	Citizens of Multan
14.	Paan	Special kind of eating stuff which may include in drugs
15.	Patang	Kite
16.	Machhar	Mosquito
17.	Janoo	Dear, Beloved
18.	Shadman	Name of Place
19.	Chipkali	Lizard
20.	Baji	Elder Sister
21.	Charsi	Addicted of drugs
22.	Shalwar	Cultural Dress in Pakistan
23.	Kurta	Cultural Dress in Pakistan
24.	Malik	Cast in Pakistan
25.	Poondi	We can say it refreshing or outing
26.	Badshah	King

27.	Sufi	Pious people
28.	Rishkaw	Vehicle
29.	Sakia	Distributer of Wine

The integration of Urdu words into Pakistani English reflects a complex cultural and linguistic exchange, enriching the lexicon of English used in Pakistan. Examining the list provided highlights how these borrowings serve to fill lexical gaps in English, incorporating terms deeply rooted in Islamic culture and everyday Pakistani life. For instance, words like "Murad" (wishes), "Saab" (sir), and "Yaar" (friend) are seamlessly integrated into Pakistani English discourse, reflecting their significance in local contexts. Similarly, terms such as "Qawali" (a type of singing), "Heera Mandi" (a place in Lahore), and "Shadman" (another locality) are borrowed to preserve specific cultural meanings within English narratives.

The appropriation of Indo-Pakistani cultural terms further demonstrates how culture influences lexical borrowing. Words like "Charsi" (addicted to drugs), "Shalwar" and "Kurta" (traditional attire), and "Badshah" (king) are examples where cultural concepts are directly imported into Pakistani English. These terms retain their original meanings and cultural connotations, reflecting the unique linguistic landscape shaped by cultural diversity in Pakistan.

The study of borrowed words from Urdu into Pakistani English not only fills linguistic gaps but also asserts the distinctiveness of Pakistani English as an autonomous variety capable of independent expression. Words like "Sufi" (mystic), "Rishkaw" (vehicle), and "Sakia" (distributor of wine) illustrate how these borrowings contribute to the cultural identity embedded within Pakistani literature. Despite the availability of English equivalents, terms such as "phophoo" (aunt), "mohallah" (neighborhood), and "faqir" (beggar) are chosen for their cultural specificity and richness, enhancing the authenticity and depth of narrative portrayal.

In summary, the incorporation of Urdu borrowings into Pakistani English literature serves not only to enrich the language but also to portray the cultural nuances and identity markers unique to Pakistan. These borrowings highlight the dynamic interaction between languages and cultures, shaping the linguistic landscape and contributing to the narrative vibrancy of Pakistani English literature.

Hybridization in "Moth Smoke": Linguistic Fusion in Pakistani English Literature

Hybridization in language, as defined by Burke (2016), encompasses various phenomena such as code-mixing, code-switching, and linguistic fusion. In the context of Pakistani English literature, postcolonial writers have actively employed hybridized forms of English, blending elements from multiple linguistic sources. This process often involves the integration of grammatical structures or lexical items from one language into another, creating a new hybrid variation.

Code-mixing plays a pivotal role in language hybridization, where speakers combine linguistic elements from different languages in their discourse. This frequent mixing results in the emergence of hybrid forms that incorporate aspects of both contributing languages. In the case of Pakistani English, this hybridization is evident in the novel *Moth Smoke* by Mohsin Hamid, where English is infused with Urdu and regional languages' lexical items and syntactic patterns.

The hybrid forms found in "Moth Smoke" exemplify this linguistic fusion. For instance, terms like "Heera Mandi" (a place in Lahore), "charsi" (addicted to drugs), and "phophoo"

(aunt) retain their Urdu cultural contexts while being seamlessly integrated into English narratives. This blending not only enriches the linguistic texture of Pakistani English but also reflects the cultural hybridity and identity negotiation prevalent in postcolonial literature.

In conclusion, the phenomenon of hybridization in Pakistani English literature illustrates the dynamic interaction between languages and cultures, shaping a distinct linguistic identity. Through the analysis of hybrid forms in "Moth Smoke," this study seeks to explore how linguistic hybridity contributes to narrative complexity and cultural representation in contemporary Pakistani literature.

Table 2

Hybrid Words in Moth Smoke

Number	Hybrid words	Explanation
1.	Pan red	Pan is the king of drug that has red colour
2.	Murree bear	Bear is associated with a tourism place Murree situated in Punjab. Pakistan
3.	Badshahi Mosque	A name of a mosque situated in Lahore, Pakistan
4.	Motia flower	A kind of flower
5.	Little janoo	Somebody's beloved
6.	Paan shop	Shop where you can buy Paan
7.	Past ichra	A residential area in Lahore, Pakistan
8.	Bloody charsi	Way of abusing or cursing somebody who uses drugs
9.	Romantic majnoon	The term is used for a person who deeply fell in love

The table enumerates various hybrid words found in Pakistani English literature, demonstrating the amalgamation of Urdu and English linguistic elements. Each entry reflects a distinct cultural or contextual blend, underscoring how Pakistani authors creatively integrate local nuances into English narratives. For instance, "Pan red" symbolizes a potent form of drug with a red hue, illustrating the intersection of vernacular drug culture with English terminology. Similarly, "Murree bear" invokes Murree, a famous tourist destination in Punjab, Pakistan, associating local geography with a recognizable English symbol, the bear. "Badshahi mosque" directly translates a renowned mosque in Lahore into English, showcasing how cultural landmarks are linguistic bridges in literary expression. "Motia flower" introduces a floral name in Urdu seamlessly into English botanical terms. "Little janoo" imbues endearment in English with a colloquial Urdu term for beloved. "Paan shop" straightforwardly identifies a place to purchase traditional betel leaves, integrating a local culinary staple into English commerce lexicon. "Bloody charsi" blends English profanity with Urdu slang, vividly portraying cultural attitudes towards drug users. "Romantic majnoon"

utilizes Urdu's poetic idiom to convey intense romanticism in English. Each hybrid word thus encapsulates the dynamic interplay between language, culture, and narrative style in Pakistani English literature, enriching the textual tapestry with unique linguistic hues.

Code-Mixing: Blending Linguistic Elements

According to Tay (1989), code-mixing involves the incorporation and blending of linguistic elements such as morphemes, words, phrases, and clauses from two distinct grammatical structures within a single utterance or sentence. This phenomenon reflects the dynamic interaction between languages, where speakers seamlessly integrate elements from multiple linguistic systems to express their thoughts and ideas. Examples of code-mixing include instances where speakers switch between languages or insert phrases and expressions from one language into another, creating a hybrid linguistic output that draws from both language systems. In contexts like Pakistani English literature, code-mixing serves as a vehicle for cultural expression and linguistic creativity, enriching the narrative with diverse linguistic textures and reflecting the complex multilingual environments in which these works are situated.

Table 3

Examples of Code-Mixing in Moth Smoke

Number	Words	Explanation
1.	Bottle of Pakola	Pakola is a beverage brand in Pakistan
2.	My kurta fluttered behind	Kurta is a type of shirt
3.	Quality of charas	Charas is the name of the drug
4.	Saqia and pila	The phrase from the Qawali
5.	Wonderful qawali	Qawali is a type of singing
6.	An andhi is coming	Andhi is a dust storm
7.	Andhi roars now	Andhi is a dust storm
8.	Red and black patang	Patang is a kite

The examples listed above exemplify instances of code-mixing, a linguistic phenomenon where elements from two different grammatical structures, such as morphemes, words, phrases, or clauses, are integrated within a single utterance or sentence. These instances from Pakistani English literature encompass diverse categories including beverages like "Pakola," clothing items like "kurta," substances like "charas," cultural references like "qawali," and natural phenomena such as "andhi" (dust storm) and "patang" (kite). These words are borrowed from Urdu and seamlessly incorporated into English texts. The selection of these specific terms serves multiple purposes: first, to assert Pakistani English as an independent variant of the language; second, to maintain the narrative's coherence where direct English equivalents might be lacking; and third, to authentically represent the cultural context from which these terms originate. This practice of code-mixing not only enriches the linguistic landscape of Pakistani English literature but also underscores its role in conveying cultural nuances and specificities that may otherwise be lost in translation. Through such instances,

Pakistani authors effectively blend linguistic elements to evoke a sense of cultural authenticity and linguistic hybridity within their literary works.

Word for word Translation

In Pakistani English literature, there exists a practice of directly translating Urdu phrases and expressions into English, which are deeply rooted in Pakistani culture and language. These translations involve rendering Urdu idioms and terms into English verbatim, preserving their original linguistic and cultural nuances. This phenomenon reflects an effort to convey cultural authenticity while navigating linguistic boundaries, thereby enriching the narrative texture of Pakistani English literature. Examples of such literal translations highlight how these expressions seamlessly integrate into the English discourse, maintaining their distinct Pakistani identity within the global literary context.

Table 4

Direct Translation of Urdu Expressions into English in Moth Smoke

Number	words	Urdu expression
1.	Blood in his eyes	Ankho mai khoon utarna
2.	Everything has come to end sooner or later	Her chez fani ha
3.	Naked sword	Nangi talwar
4.	Musalmans	From Musalmano
5.	Fell into hands	Hatho mai girna
6.	Bloody charsi	It is a type of abuse
7.	Little janoo	Expression in love to call someone

The exploration of Urdu expressions translated directly into English reveals a significant practice in Pakistani English literature, particularly evident in works like Mohsin Hamid's "Moth Smoke." These translations aim to preserve the cultural authenticity and linguistic flavor of Pakistani expressions within an English literary context. Examples such as "blood in his eyes," "naked sword," and "Musalmans" are directly borrowed from Urdu, reflecting both everyday speech and literary usage. This approach not only introduces readers to the nuances of Urdu language and Pakistani culture but also asserts Pakistani English as a distinct variant enriched by its unique linguistic borrowings. The deliberate use of word-for-word translations underscores the effort to convey specific cultural meanings that may not have direct equivalents in standard English, thereby enhancing the narrative depth and authenticity of Pakistani English literature.

Linguistic Dynamics in "Moth Smoke" by Mohsin Hamid

The analysis of cultural-specific vocabulary, hybridization, code-mixing, and word-to-word translation in Mohsin Hamid's novel "Moth Smoke" underscores the dynamic interplay between language and culture within Pakistani English literature. Through meticulous categorization and examination, this study has illuminated how these linguistic phenomena contribute to the richness and authenticity of narrative expression. Borrowed words from Urdu, such as "Murad" and "Charsi," not only fill lexical gaps but also enrich Pakistani English with cultural nuances, portraying the intricacies of Pakistani society. Hybrid words

like "Pan red" and "Romantic majnoon" demonstrate the creative blending of Urdu and English elements, showcasing linguistic fusion as a tool for cultural representation. Code-mixing examples, including "Bottle of Pakola" and "Red and black patang," highlight the fluidity and adaptability of language in reflecting diverse cultural contexts. Additionally, direct translations of Urdu expressions like "Blood in his eyes" and "Naked sword" maintain cultural authenticity while navigating linguistic boundaries.

Overall, the exploration of these linguistic practices in "Moth Smoke" reveals Pakistani English as a vibrant literary variant, capable of articulating unique cultural identities and perspectives. The deliberate incorporation of Urdu borrowings, hybrid formations, code-mixed expressions, and literal translations not only enhances the narrative depth of Pakistani English literature but also underscores its role in global literary conversations. By bridging linguistic and cultural divides, these practices not only enrich the textual tapestry of "Moth Smoke" but also contribute to a deeper understanding of the evolving dynamics of language and identity in contemporary literature. As Pakistani English continues to evolve, its unique blend of linguistic elements serves as a testament to the richness of cultural exchange and creativity in literary expression.

MAJOR FINDINGS

This section presents the findings from the analysis of three novel Mohsin's *Moth Smoke*. The study reveals that Pakistani English writers frequently incorporate culturally unique terminology through methods such as borrowing, hybridization, code-mixing, and word-for-word translation. Borrowing, particularly from Urdu and Punjabi, is the most prevalent method, as it allows authors to convey cultural concepts that lack exact English equivalents. Terms like "charsi" and "sufi" illustrate this practice, highlighting the inseparability of Pakistani English literature and its cultural context. The investigation of language contact between English and Urdu underscores the role of borrowing in shaping Pakistani English as a distinct variety. This includes terms reflecting Islamic culture, cultural artifacts, and everyday items like "kabas," "pulao," and "shalwar kameez." Hybridization and specific cultural greetings further enrich the narrative, affirming Pakistani English as a unique linguistic entity. The analysis focuses on the integration of Urdu loanwords into English fiction, examining their formation, reasons for borrowing, and translation strategies. The study categorizes 45 Urdu loanwords by semantic domains such as food and honorifics, exploring their etymology and cultural significance. This integration involves subtle adaptations while maintaining the core meaning, highlighting the complexities of translation and language hybridity. Overall, this chapter underscores the dynamic interplay between Urdu and English in Pakistani literature, illustrating how linguistic elements contribute to cultural representation and narrative depth.

Summary of Findings and Objectives Alignment

The objectives of the study align closely with the findings of the analysis of the novel *Moth Smoke*. Here is an explanation of how the objectives relate to the findings.

On the Objectives of the Study

- i. To investigate the use of culturally specific vocabulary in Pakistani English literature through the analysis of lexical innovations in the novel *Moth Smoke*.
- ii. To explore how lexical, phonological and semantic variations like borrowing, hybridization, code-mixing, and direct translations contribute to the distinctiveness and cultural representation in Pakistani English novel.

The study's findings confirm that culturally specific vocabulary is extensively used in Pakistani English literature, which directly supports the first objective. For instance, in *Moth Smoke*, the use of terms like "charsi" and "sufi" shows how Mohsin Hamid integrates culturally specific vocabulary that enriches the narrative with local flavor and cultural

significance. These terms reflect Pakistani societal norms, practices, and beliefs, aligning with the investigation into lexical innovations. This supports the first objective by demonstrating the incorporation of culturally specific vocabulary. By analyzing 45 Urdu loanwords, the study reveals the intricate process of borrowing, literal translation, calques, and adaptation, supporting the investigation of lexical innovations.

The second objective is also supported by the findings. The novel utilizes borrowing extensively, reflecting how Pakistani English writers address lexical gaps and enrich their narratives with culturally specific terms. This technique is crucial in showcasing the distinctiveness of Pakistani English literature. The blending of English with Urdu and Punjabi in the novel demonstrates hybridization at the lexical level, contributing to the creation of new expressions and reflecting the linguistic creativity prevalent in Pakistani English. The novel exhibits instances of code-mixing, where English is interwoven with Urdu and Punjabi, highlighting the dynamic interaction and evolution of languages in multicultural settings. The use of direct translations and literal translation of metaphors and idiomatic phrases is evident, emphasizing the cultural nuances and the unique expression of Pakistani English.

The findings indicate that Pakistani English literature incorporates phonological variations to preserve the cultural essence of Urdu and Punjabi loanwords. In "Moth Smoke," words like "muncci" and "mullah" retain their nasal and guttural sounds, while "Butt Saab" and "charpay" maintain their plosive and diphthong sounds, respectively.

In summary, the novel *Moth Smoke* highlights the extensive use of culturally specific terms through borrowing, hybridization, code-mixing, and translation techniques. This practice underscores the inseparable relationship between Pakistani English literature and its cultural context, demonstrating how language serves as a bridge between literary expression and cultural identity. In *Moth Smoke*, the incorporation of culturally unique terms like "charsi" (drug addict) and "sufi" (mystic) adds a layer of authenticity and cultural significance that cannot be captured by their English equivalents. These terms, borrowed directly from Urdu and Punjabi, provide insight into Pakistani societal norms, practices, and beliefs, enriching the narrative with a distinctly local flavor. Hybridization is also evident as it blends English with local languages to form new expressions, reflecting the linguistic creativity prevalent in Pakistani English.

Overall, the novel collectively demonstrates how linguistic elements in Pakistani English literature reflect the complex cultural dynamics of Pakistan. By incorporating terms from Urdu and Punjabi, the authors enrich their narratives with cultural resonance and authenticity, highlighting the distinctiveness of Pakistani English literature. This study underscores the importance of language as a tool for cultural representation and identity, showcasing how Pakistani English literature bridges the gap between local culture and global literary expression.

CONCLUSION

This work examines the intricate relationship between Urdu and English within Pakistani English literature through an analysis of the significant novel *Moth Smoke*. The findings reveal a consistent pattern where Pakistani English writers employ various linguistic strategies to incorporate culturally specific terminology into their narratives. Across the novel, borrowing emerges as a predominant method, allowing authors to integrate Urdu and Punjabi words that lack direct English equivalents but are essential for conveying Pakistani cultural nuances. This borrowing enriches the vocabulary of Pakistani English while reflecting the diverse cultural landscape of Pakistan.

In "Moth Smoke," authors utilize borrowing, hybridization, and code-mixing to authentically portray Pakistani society, highlighting terms like "charsi" and "sufi," which carry unique cultural connotations. Overall, this study contributes to our understanding of how Pakistani

English evolves as a distinct literary variety, asserting its independence through the strategic incorporation of borrowed terms from Urdu and Punjabi. By illuminating these linguistic practices, the paper underscores the dynamic nature of language hybridity, cultural representation, and the nuanced expression of identity in Pakistani English literature. Future research avenues could further explore the semantic and phonological dimensions of Pakistani English, offering deeper insights into its evolution and cultural significance in global literary contexts.

RECOMMENDATIONS

Based on the findings of the work on Urdu loanwords in Pakistani English literature, here are three recommendations for future research and practical applications:

- i. Further Exploration of Translation Strategies: Future studies could delve deeper into the effectiveness of different translation strategies beyond direct borrowing, such as adaptation, functional equivalence, and cultural transplantation. Understanding how these strategies impact the readability, cultural authenticity, and reception of Pakistani English literature could enhance translation practices and cross-cultural communication.
- ii. Longitudinal Studies on Language Evolution: Conducting longitudinal studies to track the evolution of Urdu loanwords and their integration into Pakistani English literature over time would provide valuable insights. Such research could explore how socio-political changes, globalization, and technological advancements influence language use and borrowing patterns in Pakistani society.
- iii. Educational Curriculum Development: There is a need to integrate the findings into educational curriculum development aimed at promoting bilingualism and cultural understanding in Pakistan. Incorporating Pakistani English literature, enriched with Urdu loanwords, into language arts and literature curricula can foster a deeper appreciation of cultural diversity among students and nurture linguistic proficiency in both Urdu and English.

IMPLICATIONS

Exploration of Translation Strategies

- i. Enhances translation practices in Pakistani English literature.
- ii. Facilitates effective cross-cultural communication.
- iii. Advances global understanding of cultural transplantation techniques.

Longitudinal Studies on Language Evolution

- i. Provides insights into Urdu loanword integration dynamics over time.
- ii. Illuminates the impact of socio-political changes on language use.
- iii. Informs language policy and planning in diverse linguistic contexts.

Educational Curriculum Development

- Promotes bilingual proficiency and cultural empathy in Pakistan.
- Integrates Pakistani English literature into language education.
- Cultivates deeper understanding of linguistic diversity and cultural heritage.

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