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**The Corpus Linguistics Analysis of loan Words in *The Prisoner* by Omer
Shahid Hamid.**



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Abstract

The study addresses the use of Urdu loanwords in Omar Shahid Hamid's novel *The Prisoner* by integrating corpus linguistics. Conducting a corpus-based analysis, it investigates the role of loanwords contributing to code-switching and multilingualism. Loanwords are manually categorized into four sections: religion/culture, greeting/respect, colloquialisms, and police/underworld. The study applied a mixed-method approach contains frequency counts, grammatical classification in the quantitative section and thematic interpretation and concordance analysis in the qualitative. Findings show that the most frequently used loanwords are Pakora, Orangi, and Naika, they function as Pakistani discourse and highlight socioeconomic division in local language. The novel concludes that Urdu words in Pakistani literature are not just borrowed but add depth to the meaning of the storyline and identity negotiation. The study fulfills a gap in corpus study by examining Urdu borrowed words critically written in the novel that embody bilingual innovation.

Keywords: Corpus Linguistics, Urdu Loanwords, Pakistani English, Code-Switching, Bilingualism.

Introduction:

Corpus linguistics is a field within linguistics that examines language as it appears in real-world text or speech samples, referred to as corpora. These corpora, which may include written texts, spoken language transcriptions, or other forms of communication, function as extensive databases that linguists study to identify patterns and structures in language use. By employing both quantitative and qualitative methods, corpus linguistics enables researchers to discover frequencies, collocations, and various linguistic phenomena that might not be evident through traditional linguistic analysis. In the realm of language learning, corpus linguistics offers crucial insights by helping educators create teaching materials grounded in actual language use instead of theoretical models. This exposure to authentic language examples enhances learners' understanding of vocabulary, grammar, and usage in real-life situations. To conduct a corpus linguistics analysis of loanwords in "*The Prisoner*" by Omar Shahid Hamid, the researcher compiles a digital corpus of the novel's text to systematically investigate the presence and usage of loanwords (Hamid, 2013). This corpus-based analysis also contributes to wider linguistic research on code-switching and bilingualism, illustrating how loanwords act as a bridge between languages and cultures, reflecting the dynamic interplay between Urdu and English in Pakistani literature (Afzal et al., 2019; Mannan et al., 2017). Using specialized corpus linguistics software, loanwords originating from Urdu, Arabic, and other languages commonly spoken in Pakistan are identified (Ahmed, 2016). The analysis focuses on the frequency, rank, etymology, grammatical category, and contextual usage of these loanwords throughout the novel (Smith, 2018).

Omar Shahid Hamid's novel "*The Prisoner*" is not just a story of crime and corruption; it also features a rich linguistic blend that includes Urdu loanwords, providing insights into the complex society of Pakistan. Omar Shahid Hamid, a renowned Pakistani author, is known for his crime novels that explore the intricacies of Pakistani society.

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"The Prisoner" highlights more than crime and corruption; it also features a diverse linguistic mix, including Urdu loanwords, which offers a glimpse into Pakistan's intricate society (Hamid, 2013). Before becoming a writer, Hamid served in the Karachi Police Department for over a decade, gaining firsthand experience of the city's crime and corruption. His writing style addresses themes such as crime, corruption, politics, and societal injustice. "The Prisoner," his most significant work, is 281 pages long and divided into 21 chapters, featuring major characters like Constantine D'Souza, Akbar Khan, Colonel Tarkeen, Major Rommel, and Ateeq Tension. In "The Prisoner," the narrative unfolds in Karachi, focusing on the central prison and its surrounding environment. It introduces an American journalist, Jon Friedlan, who is kidnapped by a militant group. Constantine, a Christian police officer, is depicted as principled but faces challenges from corrupt superiors. The story explores issues like class disparity and police corruption. Akbar Khan, a prisoner, is approached by authorities for help in a national emergency but refuses due to mistrust in the system.

Urdu is a major language spoken in South Asia, mainly in Pakistan and parts of India (Khan, 2018). In Pakistani English literature, Urdu loanwords are often used in dialogue, narration, or novels to evoke a sense of place and atmosphere (Hussain, 2016). The English language also plays a significant role in Pakistani literature, acting as a bridge between linguistic traditions and helping Pakistani writers reach global audiences (Ahmed, 2019). As we delve into "The Prisoner," the novel captivates with its gripping plot. Through the use of Urdu loanwords, Hamid intricately weaves Karachi's diverse linguistic landscape into the narrative. Terms like 'afsar' (officer) and 'chowkidar' (night watchman) serve as linguistic markers, grounding the story within Pakistani culture. Each word carries a depth of meaning, reflecting Karachi's social dynamics and power structures. As Kachru stated, English is no longer just the property of British and American speakers; it belongs to those who use it (Bilal, Warraich, Fatima, Tiwana & Bhatti, 2012). The inclusion of Urdu loanwords adds depth and authenticity to the characters' dialogue, enhancing the reader's immersion in Karachi's cultural milieu. Moreover, the combination of English and Urdu loanwords mirrors the bilingual nature of Pakistani society, highlighting the complex interaction between linguistic identities. The inclusion of Urdu loanwords provides insights into the social discourse and culture prevalent in Pakistani communities (Khan, 2019). Characters from various social backgrounds use distinct language patterns, with terms like "badmashes" (street thugs) or "baba" (colloquial for "hey man") reflecting their socio-economic status, education level, and life experiences. Hamid's skillful use of Urdu loanwords also increases the authenticity and realism of the dialogue, fostering a deeper connection between the reader and the story. Through their use of terms like "aur" (the English equivalent of "and"), characters explore complexities of identity, belonging, and cultural pride.

Research on loanwords in Pakistani literature is limited, often focusing on individual works or specific vocabulary. This narrow focus results in a fragmented understanding of the role and significance of loanwords in the broader context of Pakistani literature. There is a notable lack of large-scale corpus analyses that examine loanwords across a wide range of Pakistani literary works. Such studies are crucial for uncovering patterns and trends in loanword usage and understanding their impact on narrative style, character development, and cultural representation. Research often neglects the sociolinguistic and cultural dimensions of loanwords, including their reflection of

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historical language contact and social hierarchies. Additionally, the interaction between Urdu and other regional languages in literary texts remains underexplored, limiting our understanding of Pakistan's linguistic diversity. This research aims to address this gap by using a corpus linguistics approach to analyze loanwords in a broader range of Pakistani literary works. By building a comprehensive digital corpus and analyzing the frequency, rank, etymology, grammatical category, and contextual usage of loanwords, this study seeks to provide a nuanced understanding of their role. This approach will highlight the linguistic creativity of Pakistani authors and shed light on the cultural and social dynamics shaping their use of language, ultimately contributing to a holistic appreciation of the linguistic interplay in Pakistani literary texts.

This study uses corpus linguistics to explore the role of loanwords in Omar Shahid Hamid's "The Prisoner," offering an in-depth analysis of their presence and influence on the narrative. By developing a digital corpus of the novel and utilizing specialized software to identify and examine loanwords from Urdu, Arabic, and other languages, the research illustrates how these linguistic elements contribute to the novel's authenticity and cultural depth. The analysis demonstrates that loanwords act as linguistic markers, situating the story within Karachi's diverse linguistic landscape and reflecting the socio-economic and cultural realities of Pakistani society. By integrating terms such as 'afsar' (officer) and 'chowkidar' (night watchman), Hamid enhances the narrative's realism, enabling readers to engage more profoundly with the characters and their environments. The study also emphasizes the bilingual nature of Pakistani society, showing how the interplay between Urdu and English enriches the literary texture and mirrors the complexities of identity and belonging in Pakistan. So, this research underscores the significance of loanwords in bridging cultural and linguistic gaps, providing a nuanced understanding of their role in Pakistani literature. This approach offers valuable insights into the linguistic creativity of Pakistani authors and deepens the appreciation of the cultural and social dynamics in their works.

Research Objectives:

To analyse the loanwords' contribution to the depiction of specific cultural aspects of Pakistani society (e.g., social hierarchy, religious practices, daily life experiences).

To identify loanwords that reflect slang, colloquialisms, or regional variations in Pakistani speech.

To contemplate any patterns or trends in loanword usage that reflect social hierarchy.

Research Questions:

How loanwords contribute to the novel's portrayal of Pakistani culture?

How do loanwords paint a vivid picture of Pakistani discourse?

Why do loanwords reveal social class in Pakistani literature?

Problem Statement:

Existing research on loanwords in Pakistani literature tends to be limited in scope, focusing primarily on individual works or specific vocabulary. While these studies offer valuable insights, there is a notable gap in broader analysis. This gap becomes apparent in the absence of large-scale corpus analyses that investigate how loanwords function across a wider array of Pakistani literary works. The lack of comprehensive

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analysis impedes our understanding of how Pakistani authors utilize loanwords to depict Pakistani culture, discourse, and social dynamics in their writing. Therefore, this research seeks to fill this gap by employing a corpus linguistics approach to examine loanwords across a broader spectrum of Pakistani literary works. The previous literature on loanwords in Pakistani literature primarily consists of case studies that examine the usage of loanwords in specific novels, poems, or short stories (Ahmed, 2018; Khan, 2019). While these studies provide valuable insights into the linguistic characteristics of individual works, they often lack a broader contextual analysis that considers loanword usage across a diverse range of literary texts.

This narrow focus limits our understanding of the overarching patterns and trends in loanword usage within Pakistani literature and hinders our ability to draw meaningful conclusions about the role of loanwords in shaping literary discourse. Moreover, the lack of large-scale corpus analyses in existing research limits our ability to quantitatively analyze loanword usage patterns and trends across different genres, time periods, and regions (Bilal & Warraich, 2012). Corpus linguistics offers a systematic and data-driven approach to studying language usage, allowing researchers to analyze vast amounts of text to identify recurring patterns and themes. By employing a corpus linguistics approach, this research aims to overcome the limitations of previous studies and provide a more comprehensive analysis of loanword usage in Pakistani literature.

Significance of the Study:

This study is crucial for advancing literary analysis, especially regarding "The Prisoner" by Omar Shahid Hamid and its linguistic intricacies. By using corpus linguistics methods, this research goes beyond previous studies by conducting an extensive examination of loanwords across various literary works. This comprehensive approach deepens our understanding of the cultural subtleties, discourse patterns, and social structures woven into "The Prisoner" and other Pakistani literature. This research highlights the linguistic diversity and cultural richness within these texts, enhancing the fields of literary criticism and education. By exploring how Pakistani authors use loanwords to portray cultural identities, social norms, and historical contexts, the study provides essential insights into the multifaceted nature of literary representation. The application of corpus linguistics in literary analysis marks a significant progress, offering a systematic and data-driven method for examining language use in literature. By utilizing this methodology for "The Prisoner" and other Pakistani literary works, the research not only improves our understanding of loanword usage but also contributes to the development of corpus linguistics techniques in literary studies. The study's findings are expected to have wide-ranging implications for scholars, educators, and readers. By enhancing our appreciation of the complexities in narrative construction and linguistic representation in Pakistani literature, this research provides insights that reach beyond academic circles. It encourages readers to engage more deeply with the cultural and social aspects of literary texts, fostering

Literature Review:

Embarking on a literary voyage through the pages of 'The Prisoner' by Omar Shahid Hamid, one is not merely delving into a narrative of crime and corruption; rather, it is an exploration of a linguistic landscape adorned with the resonances of Urdu loan

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words. Through the lens of language, Hamid invites readers to navigate the multifaceted layers of Pakistani society, where every word carries with it a wealth of meaning and significance. Rahman (1990) highlighted the distinct patterns of lexical and semantic features in Pakistani English. Hock (1991) defines 'borrowing' as the incorporation of individual words or extensive sets of vocabulary from another language or dialect. It pointed out the unique ways in which words and meanings are used in Pakistani English. Also it explains that 'borrowing' means taking words or large groups of vocabulary from another language or dialect and using them in your own language. Baumgardner (1993) worked on the influence of Urdu upon lexical level in detail. He put forward that Pakistani English borrowed frequent words from Urdu and regional languages. Baumgardner (1993) also pointed out the area of word formation in Pakistani English. He made clear that prefixes and suffixes prove to be very productive and innovative in Pakistani English. In the context of Pakistani English, a significant portion of loanwords originates from domains including edibles, dress, religion, government organization, politics, art, and custom, among others, thereby enriching the Pakistani English lexicon and influencing its grammar (Baumgardner, 1993). Similarly, Kerswell (1994) notes that the initial foreign elements introduced into the borrowing language are typically words. Therefore, code-switching emerges as a sociolinguistic phenomenon. The studies of the researcher show that how Urdu and regional languages influence Pakistani English, noting that many borrowed words come from areas like food, clothing, and politics. He highlighted that word formation in Pakistani English is innovative, using productive prefixes and suffixes, added that borrowed words are usually the first foreign elements introduced, leading to code-switching as a common sociolinguistic phenomenon. Urdu, Pakistan's national language, significantly shapes Pakistani English vocabulary due to the close interaction between Urdu and Pakistani English (Tallat, 2003). This leads to a process known as Urduization, where Urdu influences and integrates into Pakistani English. Behzad (2007) delved into Urdu's impact on Pakistani English newspapers. According to Raza, Pakistan is witnessing rapid growth in English usage, with 18 million people currently communicating in English—a number that continues to rise daily, positioning Pakistan as the third-largest English-speaking Asian country. This linguistic phenomenon underscores the evolving nature of language in Pakistan, where Urdu and English coexist and influence each other. Raza (2008) discusses the origin of new words through 'borrowing,' which happens when multiple languages intersect. Jenkins (2006) and Seidlhofer (2010) propose resolving linguistic standardization issues by adopting a flexible attitude towards bilingual linguistic repertoires, especially among the current globalized generation involved in language policy formulation. Crystal (2010) emphasizes that English is no longer exclusive to native speakers. Jadoon (2017) and Ahmad (2011) explore Urduization in Pakistani fiction, examining both postcolonial and contemporary angles. Baumgardner, Kennedy, and Shamim presented a taxonomy of 54 classifications detailing the incorporation of words from local languages into English, covering areas such as food, religion, peace, marriage, traditions, clothing, arts, music, and more (Bilal et al., 2012). Ahmad (2011) explored collective nouns, while Jadoon (2017) focused on the development of Urduized compound words in English fiction by non-native writers. Asghar et al. (2013) observed a reciprocal exchange between Urdu and English, facilitated by Britain's colonial influence, starting from the 19th century. Mannan et al. (2017) categorized Urduized borrowings into transliteration,

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code-mixing, and code-switching, fostering linguistic creativity and reader engagement. Afzal et al. (2019) emphasized the transformative role of corpus analysis in Critical Discourse Analysis (CDA), enabling the examination of recurring discourse patterns, collocations, and keyword concordances for both quantitative and qualitative investigations, effectively addressing societal concerns and complexities. Khan (2020) delved into the morphological transformations evident in datasets of Urdu loanwords assimilated into English contexts from fictional and journalistic sources. This integration process, termed Urduization, underscores the profound influence and amalgamation of Urdu into the linguistic framework of Pakistani English. Meanwhile, Abbas et al. (2023) have addressed diverse challenges in establishing the legitimacy of Pakistani English and proposed analytical frameworks to examine linguistic patterns as distinctive traits of Pakistani English. Their corpus analysis of Pakistani English, conducted in 2023, posited it as an independent, systematic, and rule-governed variety, sharing characteristics with both British and American English, thereby advocating for its validation. Particularly, the adoption of noun borrowings emerges as a noteworthy contributor to language variation

Research methodology:

The primary research methodology employed in this study is quantitative corpus-based interpretive approach. In this qualitative research methodology, the corpus analysis of the text "The Prisoner" by Omar Shahid Hamid forms the core of the investigation. The research aims to provide a comprehensive understanding of how these loanwords contribute to portray the Pakistani culture, discourse. Utilizing thematic categorization, loan words from Urdu are systematically identified and classified into distinct thematic areas such as Formal Greetings and Respect, Religion and Culture, Police and Underworld, and Colloquialisms and Expletives. Each loan word is then analysed within its thematic context to explore its contribution to the novel's portrayal of Pakistani culture, discourse, and social class. By examining the usage and implications of these loan words, insights are gained into how they paint an image of Pakistani discourse, reveal class distinctions, and depict the religious practices, and realities of police work and criminal activities within the setting. Through this quantitative approach, the research aims to provide an understanding of the role of loan words in shaping the cultural representation and thematic elements of the novel. All the words have been manually extracted from the novel, and their interpretation has been conducted accordingly.

Data Categorisation: *Urduised loan words belonging to "police and underworld" in The Prisoner.*

Numbers	Loan Words	Meanings
1.	Badmashes	Street thugs, gangsters
2.	Beater	Police officer collecting illegal payments
3.	Fauji	Army personnel
4.	Goonda	Gangster
5.	Chowkidar	Night watchman
6.	Munshi	Police station clerk

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7.	Khaki	Colour of police uniform
8.	Naika	Chief madam of brothel
9.	Orangi	Karachi's largest slum, known for criminal activity
10.	Reti bajri	Sand and pebbles
11.	Preedy	Downtown area of Karachi
12.	Thoko	To kill someone (Slang)

The table categorizes loan words related to "Police and Underworld" themes extracted from "*The Prisoner*" novel. It provides insight into linguistic and cultural elements highlighting law enforcement and criminal activities. *Urduised loan words belonging to "Religion and Culture" in The Prisoner*

Numbers	Loan words	Meanings
1.	Aalim	Islamic Scholar
2.	Ghazal	Traditional ballad
3.	Madrassa	Religious school
4.	Masjid	Mosque
5.	Maulvi	Islamic scholar
6.	Imam zamin	Amulet for protection
7.	Izzat	Honour
8.	Hijira	Hermaphrodite
9.	Hari Pagri	Green turban worn by members of a specific Islamic group
10.	Khuda Hafiz	Good bye; God protect you.

The table compiles religious loan words from "*The Prisoner*," elucidating Islamic terminology and cultural context within the narrative. It offers a concise exploration of faith-based themes, enriching understanding of character motivations.

Urduised loan words belonging to 'Colloquialisms and Expletives' in The Prisoner.

Numbers	Loan words	Meanings
1.	Arre	Hey
2.	Aur	And
3.	Baba	Hey man
4.	Dupatta	Traditional scarf for women
5.	Kya	What
6.	Kya karoon	What can I do
7.	Kyun	Why
8.	Lakh	Unity of currency (100,000)
9.	Mai-baap	Someone owned everything to, like a patron
10.	Meter	Crazy or angry
11.	Mohalla	Neighbourhood
12.	Oye saale	Hey idiot
13.	Paisa	Money
14.	Pakora	Fried snacks
15.	Peti	1 lakh (slang)
16.	Phadda	Issue
17.	Randi	Prostitute

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18.	Saala	Idiot
19.	Salaam	Greetings
20.	Tamasha	Spectacle
21.	Tapori	Street tough
22.	Yaar	Friend

The table delineates colloquial Urdu loan words from “*The Prisoner*,” capturing the essence of everyday speech and informal expressions within the narrative. It offers a succinct exploration of linguistic idiosyncrasies, enriching the portrayal of character interactions.

Urduised loan words belonging to “Greetings and respect” in The Prisoner.

Numbers	Loan words	Meanings
1.	Adab	Showcasing respect
2.	Bhai	Brother
3.	Badshah log	People with carefree attitude
4.	Barey Mian	Old man
5.	Bharwa	Pimp
6.	Sardar	Head of a tribe
7.	Afsar	Officer

The table presents Urdu greeting terms from “*The Prisoner*,” providing a glimpse into cultural customs and interpersonal exchanges. It offers a concise analysis of language usage, enhancing comprehension of characters.

Analysis and Result:

The corpus linguistics analysis elevates the following features:

Loan words list

Etymology

Grammatical category

Rank

Frequency

Analysis of Urdu loan words in ‘The prisoner’

No.	Loan words	Grammatical category	Etymology	Rank	Frequency
1.	Adab	Noun	Arabic		
2.	Afsar	Noun	Persian		
3.	Bhai	Noun	Hindi		
4.	Badshah log	Noun phrase	Persian		
5.	Barey mian	Noun phrase	Persian		
6.	Bharwa	Noun	Hindi		
7.	Sardar	Noun	Persian		
8.	Aalim	Noun	Arabic		
9.	Ghazal	Noun	Arabic		
10.	Madrassa	Noun	Arabic		
11.	Masjid	Noun	Arabic		
12.	Imam zamin	Noun phrase	Arabic		
13.	Maulvi	Noun	Arabic		
14.	Izzat	Noun	Arabic		
15.	Hijra	Noun	Arabic		
16.	Hari-Pagri	Noun phrase	Hindi/Persian		

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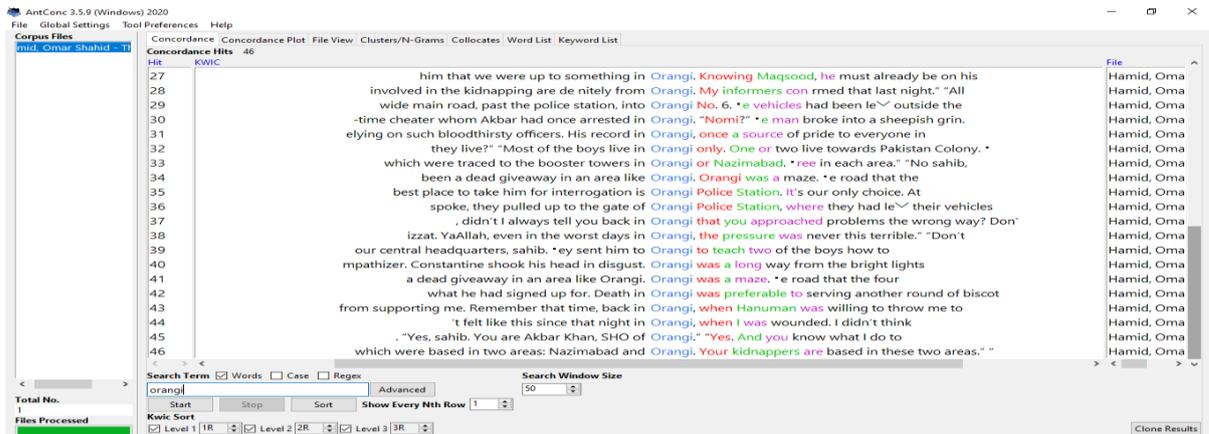
17.	Khuda Hafiz	Noun phrase	Persian		
18.	Badmashes	Noun	Persian		
19.	Beater	Noun	English		
20.	Fauji	Noun	Hindi		
21.	Goonda	Noun	Hindi		
22.	Chowkidar	Noun	Hindi		
23.	Ya Allah	Noun phrase	Arabic		
24.	Munshi	Noun	Arabic		
25.	Naika	Noun	Hindi		
26.	Wardias	Noun	English		
27.	Orangi	Noun	Urdu		
28.	Preedy	Noun	Local dialect		
29.	Reti-bajri	Noun phrase	Hindi		
30.	Thoko	Noun	Hindi		
31.	Arre	Interjection	Hindi/Marathi		
32.	Aur	Conjunction	Urdu		
33.	Baba	Noun	Persian/Turkish		
34.	Dupatta	Noun	Hindi		
35.	Kya	Noun	Urdu/Hindi		
36.	Kya karoon	Noun phrase	Urdu/Hindi		
37.	Kyun	Noun	Urdu/Hindi		
38.	Lakh	Noun	Hindi		
39.	Mai-baap	Noun phrase	Hindi		
40.	Wadero	Noun	Sindhi		
41.	Mohalla	Noun	Arabic		
42.	Oye saale	Noun phrase	Hindi		
43.	Pakora	Noun	Hindi		
44.	Paisa	Noun	Hindi		
45.	Peti	Noun	Hindi		
46.	Phadda	Noun	Hindi		
47.	Randi	Noun	Hindi/Punjabi		
48.	Saala	Noun	Hindi		
49.	Salaam	Noun	Arabic/Persian		
50.	Tamasha	Noun	Persian		
51.	Tapori	Noun	Marathi		
52.	Yaar	Noun	Persian		

Through the analysis, loanwords play a crucial role in depicting various cultural aspects of Pakistani society within the novel. Words like “khaki” and “**chowkidar**” contribute to painting the discourse by reflecting the everyday realities of Pakistani life, with “khaki” representing the colour of police uniforms and “**chowkidar**” depicting the role of a night watchman. These loanwords provide insights into social hierarchy, religious practices, and daily life experiences, enriching the narrative with authenticity and depth. Additionally, the examination revealed the presence of slang, colloquialisms, and regional variations in Pakistani speech, such as “**arre**” and “**oye saale**,” adding realism to the dialogue and interactions between characters.

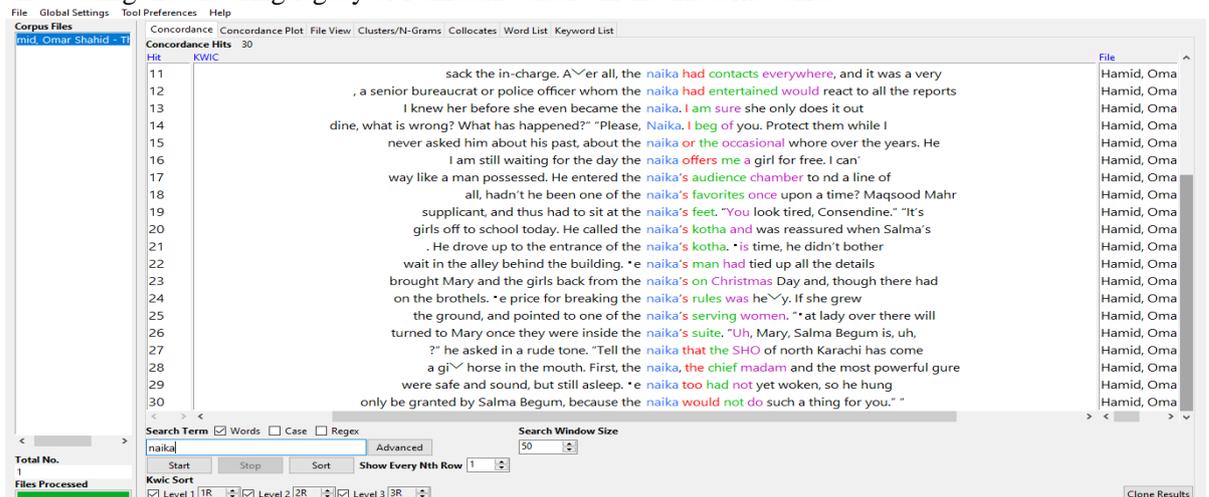
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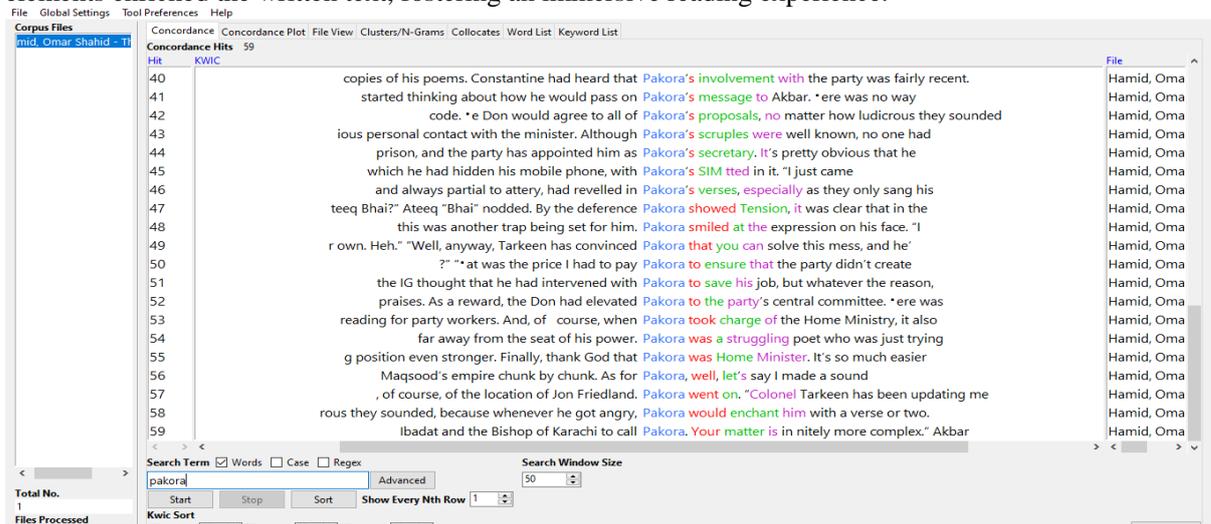


In the analysis of "The Prisoner" by Omar Shahid Hamid, the researcher identified several frequent loanwords that encapsulate the essence of Pakistani discourse and cultural identity. Among these, "Baba," "pakora," "madrassa," "Orangi," and "naika" emerged as prominent examples. These loanwords serve as linguistic markers that reflect the layers of Pakistani society depicted within the novel. They evoke a sense of familiarity and resonance among readers familiar with Pakistani culture, while also providing insight into the social, religious, and geographical contexts depicted in the novel. Furthermore, the presence of these loanwords underscores the global impact of Pakistani discourse on the broader linguistic landscape. As the world becomes increasingly interconnected, these loanwords serve as conduits for cultural exchange and understanding, enriching the lexicons of other languages and fostering cross-cultural dialogue. The frequent use of loanwords such as "Baba," "pakora," "madrassa," "Orangi," and "naika" in "The Prisoner" not only enhances the authenticity of the narrative but also sheds light on the intricate tapestry of Pakistani discourse. Their presence in the novel not only reflects the cultural richness of Pakistani society but also highlights its influence on global languages, showcasing the enduring legacy of Pakistani culture in the modern world.



Furthermore, the findings addressed the research questions by highlighting which loanwords contribute to the portrayal of Pakistani culture, how loanwords paint a picture of Pakistani discourse, and why loanwords reveal social class in Pakistani literature. The corpus analysis of Urdu loan words in 'The Prisoner' yielded significant insights into the linguistic features portrayed in the novel. Among the key findings, the findings identified a diverse range of loanwords spanning various aspects of Pakistani society, including social hierarchy, religious practices, and daily life experiences. Through a meticulous examination of the text, patterns and trends in loanword usage emerged, shedding light on the depiction of Pakistani culture within the novel. The identified loanwords played a pivotal role in authentically portraying Pakistani culture

within the novel. Words like “*khaki*” and “*chowkidar*” provided insights into societal structures and everyday realities, imbuing the text with authenticity and depth. Through their strategic usage, the novel effectively captured the essence of culture and complexities inherent in Pakistani society. The analysis illuminated how loanwords intricately contribute to the depiction of Pakistani discourse. Slang, colloquialisms, and regional variations in speech, such as “*arre*” and “*oye saale*,” added layers of realism and authenticity to character interactions and dialogue. These linguistic elements enriched the written text, fostering an immersive reading experience.



In the analysis of "The Prisoner" by Omar Shahid Hamid, the word "pakora" emerged as one of the most common loanwords used throughout the novel. This culinary term holds significant cultural resonance within Pakistani discourse, evoking the sensory experience of crispy, deep-fried fritters typically made from gram flour and various spices. Beyond its literal meaning, "pakora" symbolizes Pakistani cuisine, renowned for its diverse flavors and aromatic spices. Its frequent appearance in the novel not only adds authenticity to the narrative but also plays a role of a cultural marker.

The findings directly address the research questions posed at the outset of the study. It also came into notice that, some words are borrowed in Pakistani English. The study offers valuable insights into the intersection of language and cultural representation in literature. The implications of findings extend beyond the literary realm, providing valuable insights into the broader cultural and social context depicted in the novel. By recognizing the significance of linguistic elements in shaping narrative discourse, the researcher gain a deeper appreciation for the subtle tapestry of Pakistani culture as portrayed in literature. While our analysis offers valuable insights, it is important to acknowledge its limitations. Further research could explore additional dimensions of loanword usage in literature, such as the historical evolution of loanwords or their impact on reader interpretation. Addressing these limitations and pursuing future avenues of inquiry will continue to enrich our understanding of language and cultural representation in literature.

Through the analysis process, it became evident that each loanword seamlessly assimilates into its new linguistic environment, exhibiting a distinct pattern tailored to fit within the context of Pakistani English. Through the integration of quantitative and qualitative methods, this research methodology offers a robust framework for examining loanwords in "The Prisoner." By systematically analysing both the frequency and thematic contexts of loanwords, the study sheds light on their significance in shaping the cultural representation and thematic elements of the novel. The meticulous manual extraction and analysis of loanwords ensure the accuracy and reliability of the findings, affirming the effectiveness of the mixed methods approach in addressing the research objectives and contributing to the broader discourse on Pakistani literature and society.

Recommendations:

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More works are required; future studies should aim for comprehensive corpus analyses covering a diverse range of Pakistani literary works. By adopting a corpus linguistics approach, researchers can gain deeper insights into the function and significance of loanwords in depicting Pakistani culture, discourse, and social dynamics. Additionally, comparative analyses across different literary genres and time periods can enrich our understanding of how loanwords are utilized by Pakistani authors.

Conclusion:

The examination of loanwords in "*The Prisoner*" by Omar Shahid Hamid reveals the intricate linguistic tapestry of Pakistani literature. Through skilful incorporation of Urdu loanwords, Hamid vividly depicts Karachi's cultural landscape, offering readers a nuanced portrayal of societal dynamics and power hierarchies. The analysis showcases a diverse array of loanwords present in the novel, illuminating social structures, religious customs, and colloquial expressions unique to Pakistani speech. By addressing research inquiries concerning the impact of loanwords on cultural representation and social stratification, the study provides valuable insights into the fusion of language and cultural identity in literature. Despite recognizing study limitations, such as the necessity for further exploration into historical contexts and reader interpretations, the findings underscore the pivotal role of linguistic elements in shaping narrative discourse and deepening our comprehension of Pakistani society depicted in literary works.

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