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## LINGUISTIC HYBRIDITY AND CULTURAL REPRESENTATION IN PAKISTANI POSTCOLONIAL FICTION: A SOCIOLINGUISTIC STUDY OF SALT AND SAFFRON

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### Abstract

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This paper presents a corpus-based sociolinguistic analysis of code-switching and code-mixing in Kamila Shamsie's novel *Salt and Saffron* (2000). Employing Poplack's (1980) and Hoffman's (1991) frameworks, the study quantitatively examines Urdu-English bilingual strategies within the narrative. Findings indicate that intra-sentential code-mixing is the predominant form, accounting for 52.58% of bilingual instances. Kinship terms emerge as the most frequent lexical category (63.80%), highlighting the culturally embedded nature of expressions in South Asian Englishes. The research also identifies Urdu-English hybridisation and linguistic innovation, demonstrating how Shamsie integrates Urdu lexicons to reflect cultural identity, address lexical gaps, and enhance contextual authenticity. This study contributes to understanding bilingual literary practices in postcolonial contexts and bridges quantitative corpus analysis with sociolinguistic inquiry.

**Keywords:** Code-mixing, Code-switching, Hybridisation, Sociolinguistics, Postcolonial-literature

## Introduction:

Pakistan is a multilingual and multiethnic country with different regional dialects. Over 70 languages, including Urdu, are spoken in Pakistan. Urdu is the lingua franca and also the preferred language of most of the communities living in Pakistan, whereas English holds the status of being the co-official language alongside Urdu (Kortelainen, 2020). The English language has dominated most areas around Pakistan. i.e., in education, offices, government sectors, and in the upper social class. The colonisers in the sub-continent gave rise to a wide variety of English, which introduced a shift from the Standard English variety. Languages are influenced when they come into contact with other languages, and this often occurs due to the spread of languages through colonisation or conquest (Mesthrie, 2009; Viscuso, 2024; Iqbal & Iqbal, 2021; Lee, 2020). Most of the time, inhabitants of multilingual societies, such as those in Pakistan, tend to mix both languages to convey their message during communication (Akhtar et al., 2021). Urduized variety of the English language is the major reason for the interaction between Urdu and English in Pakistan. The citizens of Pakistan frequently blend Urdu and English in their daily communication, most often to convey their intended meaning in a discussion. This mixing of two or more languages in a conversation is known as code-switching and code-mixing.

People living in multilingual societies often switch between one or two languages during conversations (Aziz & Shakir, 2023; Bashir & Aziz, 2023; El-Dakhs et al., 2024; Shehzadi et al., 2024; Usman et al., 2023). Code mixing is a linguistic phenomenon that involves the seamless integration of two languages during utterance at the sentence level, and it involves the mixing of languages at the word, phrase, or morpheme level. Code-switching, in the same way, is the alternation between two languages and occurs at sentence boundaries (Ozfidan, 2021). Code-switching and code-mixing are evident not only in the daily life communication of Pakistani communities but also in Pakistani literature.

Many Pakistani fiction novels written by contemporary writers employ a non-standard variety of English and, therefore, incorporate some Urdu words into their writing. After Pakistan's independence, many post-colonial English writers incorporated Urdu terms into their writings to respond to colonialism (Pathan et al., 2024; Imran, 2019). Authors such as Bapsi Sidhwa, Nadeem Aslam, Moni Mohsin, and Kamila Shamsie utilise Urdu words to authentically depict the religious and cultural realities of their settings and characters. The code-mixing and switching of Urdu words in English novels contribute to authenticity and also serve as a tool for local representation of traditions, culture, and values.

Kamila Shamsie is one of the most celebrated Pakistani contemporary novelists. In her novel *Salt and Saffron* (2000), she uses the linguistic technique of code-switching and mixing. Although the novel is written in English, Shamsie incorporates Urdu words and phrases, thus creating a nuanced portrayal of Pakistani society. The use of Urdu code-switching and code-mixing in *Salt and Saffron* presents an intriguing analysis of the linguistic techniques employed by the author. This study argues that Kamila Shamsie's use of Urdu-English code-mixing and hybridisation in *Salt and Saffron* serves as a literary strategy to negotiate bilingual identity, preserve cultural memory, and challenge monolingual norms in postcolonial writing.

## Significance of the study:

Code-switching and code-mixing are a usual occurrence in bilingual or multilingual societies, but this phenomenon is not limited only to spoken communication. In written form, this blending of languages also occurs, as seen in literary works. This study focuses on highlighting the integration of languages used in the novel *Salt and Saffron* (2000) by Kamila Shamsie. The present study catalogues the various types of code-switching and code-mixing present in the novel. It also explores language hybridisation, demonstrating how two languages combine to form new expressions. The present study

enhances the understanding of bilingual postcolonial writing, the types and the use of Urdu words, as well as the linguistic hybridity to construct the narrative.

### Research Objectives:

The main objectives of the present article are:

1. To quantitatively analyse the types of code-switching and code-mixing present in the novel *Salt and Saffron* (2000).
2. To study the Urdu-English hybridisation done in the novel.
3. To analyse the diverse range of Urdu word categories used in the novel.

### Research Questions:

The basic focus of this research is on the assessment of the following questions

1. Which types of code-switching and code-mixing are found in the novel *Salt and Saffron* (2000) by Kamila Shamsie?
2. What are the categories of Urdu words code-mixed and their frequencies in the undertaken novel?
3. What is the frequency of Urdu-English hybridised words used in the novel?

### Literature Review:

#### Bilingualism:

Bilingualism is the capacity of an individual to understand and communicate in two languages. When a person has competence in two languages, he/she often switch languages and mix words of both languages to align with the needs of a particular speech situation or context. According to [Holmes \(1992\)](#), bilinguals often find it easier to discuss a certain topic in one language rather than the other. He also states that the interference of languages, code-switching, and code-mixing is a normal phenomenon. [Ramzan et al. \(2021\)](#) explain that external factors, such as socio-political status, a speaker's linguistic environment, and societal attitudes, as well as internal factors, including a speaker's proficiency in both languages, level of familiarity, and the grammatical integration of both languages, influence bilingualism.

#### Code-switching:

Code-switching is a linguistic phenomenon that occurs when two languages are switched at

the sentence level or outside sentence boundaries in the context of a single conversation. It occurs when two languages are altered within a single sentence, discourse, or constituent ([Poplack, 1980](#)). Code-switching is selected according to the understanding of the person being talked to and also according to the situation.

[Poplack \(1980\)](#) presents three types of code-switching: inter-sentential code-switching, intra-sentential code-switching, and tag-switching or extra-sentential switching.

#### a. Inter-sentential code-switching:

Inter-sentential code-switching is a type of language alteration at a clause or sentence boundary. This means that one sentence or clause is in one language and the other in another.

#### b. Intra-sentential code-switching:

This type of code-switching occurs in the middle of a sentence. The person is usually unaware of this language shift and alternates between the two languages without any apparent hesitation.

#### c. Tag-switching

Tag switching involves inserting a tag or a single word from one language into an utterance of another language. Tag phrases are usually filler words, interjections, or tag questions.

#### Code mixing:

Code mixing is closely related to code-mixing. In this phenomenon, a switch between two languages happens within the course of a single utterance or articulation. When the speaker cannot find suitable words, they insert words from another language into their sentence to convey the intended meaning. According to Hudson (1980), this situation is known as conversational code-switching, where a fluent bilingual changes code with no change in the situation at all while speaking to another bilingual.

According to Hoffman's model of code-mixing, there are three types of code-mixing: intra-sentential code-mixing, intra-lexical code-mixing, and code-mixing involving a change of

pronunciation (Hoffman, 1991).

*a. Intra-sentential code-mixing:*

The first type of code mixing proposed by Hoffman involves a language switch within a clause, a phrase, or sentence borders. The elements of both languages are seamlessly blended, maintaining grammatical coherence.

*b. Intra-lexical code-mixing:*

This type of code-mixing occurs inside a word boundary. This type of mixing happens when an affix is introduced to a word of the primary language.

*c. Involving a change of pronunciation:*

The third type of code mixing occurs at the phonological level. This occurs when the pronunciation of words is altered to conform to the phonological norms of the language. For instance, when an Urdu speaker utters English words, they adapt the accent of their native language, thus aligning the pronunciation with Urdu phonology.

According to Hoffman (1991), bilingual or multilingual people code-mix words for seven reasons: to talk about a certain topic, to quote someone else, to be emphatic about something, to use an interjection, and to repeat something to clarify.

**Hybridization:**

Hybridisation involves the amalgamation of two languages, where a bilingual speaker combines some features of both languages to form a new word or entity. Linguistic creativity helps hybridise a language (Ali et al., 2024; El-Dakhs, 2019; Rizvi, 2022; Zafar, 2023). Kachru (1983) has worked on South Asian Englishes and gave different categories in which Urdu words can be placed. He has studied structural patterns of South Asian English and categorises the lexical innovations at two distinct levels. The first is the single-item innovation, and the second is the hybridised items. The hybridised elements, which are the combination of two or more words, are divided into the following sub-categories:

**1. Hybrid collocations (Bukhara rug, Khilafat movement)**

**2. Hybrid lexical sets (Kathak dancer, bijli failure)**

**3. Hybrid ordered series (Khayaban-e-Shujaat, citywallahs)**

**4. Hybrid Reduplications (subehdar-chief administrator, the ankle bells – the ghungroo)**

Baumgardner et al. (1993) focus on transferring a single item from Urdu to English in their study. Urdu words are included as part of cultural representation and inclusion. Urduized words are commonly used in Pakistani English, and it is important to familiarise yourself with the lexical categories of Urdu words that are frequently used in Pakistani English (Canagarajah, 2013).

Rafique et al. (2024) analysed the phenomenon of code-switching in "The Dancing Girls of Lahore" both quantitatively and qualitatively. In their research, the first chapter of the book is considered for qualitative analysis, where the author uses Urdu words to describe places or for expressions whose English words may distort the meaning. The whole book is quantitatively analysed. Findings reveal that unmarked code-switching is the most frequent type in the novel.

Yaqoob and Aslam (2023) used a descriptive qualitative method to analyse and investigate the types of code mixing in different social settings in Pakistan. Data were collected in a classroom setting at a school in Sialkot, Pakistan, and additional data were collected from urban and rural areas. The study reveals that code-mixing between languages enhances familiarity and conveys meaning during conversations in a positive way. Similarly, Munir and Hussain (2023) analysed the types of code-switching and code-mixing in Nadeem Aslam's novels 'Maps for Lost Lovers,' 'Season of Rain Birds,' and 'The Wasted Vigil,' and their frequencies are calculated through quantitative analysis. Cultural representation through code-switching and code-mixing is also studied in his research. He states that in multilingual and multiethnic settings, the switching and mixing of languages help enhance the communicative process and

lead to better understanding.

In their study, [Channa et al. \(2021\)](#) quantified the lexical items to understand the efficacy of code-switching and code-mixing during conversations observed in different entertainment channels in Pakistan. Researchers used statistical tools like mean, median, average, and mode to quantitatively analyse the findings. The findings show that the utterance is altered after every three Urdu lexical items are replaced with an English one. English words and expressions are added because of need, but due to frequent exchange between lexical items, some Urdu words are no longer in use. [Sarfraz \(2021\)](#) examines the language variations between English and Urdu resulting from code-switching. Her study employs a mixed-methods research approach to analyse Ahmed Ali's postcolonial novel, *Twilight in Delhi*. The paper investigates the phenomenon of compounding, borrowing, and hybridisation. The results reveal that the use of Urdu words in English makes it an independent variety of language, whereas these features are not present in other languages.

In a study conducted by [Khan et al. \(2022\)](#), code-switching and code-mixing of Urdu words in the play "The Domestic Crusaders" by Wajahat Ali were qualitatively analysed. The textual analysis reveals the different categories of Urdu words applying [Kachru's \(1983\)](#) model. The study explores and highlights the cultural, religious, and ideological aspects of Pakistani society ([Imran & Wei, 2019](#)). The findings depict how Pakistan's English variety, through code-switching, secured its unique and independent identity.

Furthermore, [Jadoon et al. \(2024\)](#) analysed four Pakistani Anglophone writings in their study. The writings include 'Kartography' by Kamila Shamsie, 'Maps for Lost Lovers' by Nadeem Aslam, 'The Diary of a Social Butterfly' by Moni Mohsin, and 'In Other Rooms, Other Wonders' by Daniyal Mueenuddin. The study uses a three-step process to analyse the works. Textual analysis is done using text selection, coding, and classification. Results revealed that Pakistani writers frequently employ code-switching to fill lexical gaps and demonstrate their Pakistani

identity through their writing.

A study conducted by [Khan and Nawaz \(2019\)](#) highlighted 'Englishization' for its humorous implications and linguistic creativity. Fifteen comic poems from Urdu, Punjabi, and Pashto were qualitatively analysed. The use of the English language increases playfulness and humour in the local languages. The use of English code-mixing also adds variety to the linguistic and artistic devices used in the poems.

[Jamshaid \(2024\)](#) investigates the usage of grammatical syntactical structures in Pakistani English novels. The researcher explores the use of the Pakistani English variety and the use of Urdu words in novels. The research is qualitative in nature, and three Pakistani English novels — *A Case of Exploding Mangoes*, *Twilight in Delhi*, and *Ice Candy Man* — are studied. The study reveals the grammatical and syntactical differences between Standard British English and Pakistani English varieties. Although Pakistani English is a unique and distinct variety of English, it remains a less-researched language variety within the English language.

[Marryum et al. \(2022\)](#) examine code-switching occurrences in Ahmed Ali's novel "Twilight in Delhi." Frequencies of Urdu words and expressions are obtained and analysed on semantic, syntactic, and phonological grounds. Researchers try to investigate the linguistic and paralinguistic features of Urdu expressions used by the writer in the novel. The findings of the study demonstrate that the local language is used to fill lexical gaps. Additionally, the expressions of one language cannot be properly translated into another language.

The existing literature has investigated the types of code-switching and code mixing, but most of the work has been done qualitatively. None of the research has analysed the text in depth, which involves the hybridisation of the Urdu language and the types of code-switching and code mixing. This research paper quantitatively analyses the linguistic patterns in Kamila Shamsie's novel *Salt and Saffron* (2000) using a corpus to reveal the types of code-switching proposed by [Poplack \(1980\)](#) and



Hoffman's (1991) types of code-mixing. The Urdu words code-mixed in the novel are also categorised, as identified by Baumgardner et al. (1993), and linguistic hybridisation is proposed by Kachru (1983) in the present study.

### Methodology:

A mixed method approach has been used in this research to examine the inclusion of Urdu words and phrases as well as their categories in the under-study novel. Mixing two methods in a single research is more efficient and superior than using only qualitative or quantitative methods, as it is likely to provide better insights into the research phenomenon (Dawadi et al., 2021). The frequencies and categories of code-switching and code-mixing, including language hybridisation, were examined through the corpus method. For this purpose, a corpus was developed for the novel. The selected novel was downloaded from the internet and then converted into text files, which were then quantitatively analysed. AntConc 4.3.1 corpus software by Lawrence Anthony was used to quantitatively determine the frequencies of code-switched and code-mixed in the novel. Data has been analysed by categorising Urdu words, phrases, clauses, and sentences that have been used in the novel, and their frequency percentage has been calculated according to the data collected.

For the data analysis, Urdu-English code-switching is categorised based on Poplack's (1980) theory, and Hoffman's (1991) theory of code-mixing is used to analyse the types of code mixing in the novel. The occurrences and types of Urdu-English code switching and code mixing were manually determined. To ensure the reliability of the present research, language teachers were consulted to critically evaluate the types of code-switching and code mixing. The Urdu words that have been used are divided into various categories using the Baumgardner et al. (1993) model as well as the Urdu English hybridisation following Kachru's (1983) framework of lexical innovations of South Asian English. The collected data were then qualitatively analysed, and the different categories and aspects were studied. This gives a

deeper insight into how Urdu words have been included in the novel according to different categories and hybridised words present in the novel.

### Data Collection:

The present study employs mixed-method research, and after reading the novel, an in-depth analysis of Kamila Shamsie's novel *Salt and Saffron* (2000) is done. Relevant sections of the novel were extracted where bilingual expressions occur, focusing both on the utterances and narratives of the novel. The types of code-switching and code mixing are revealed in the novel through corpus-based analysis. The frequencies obtained through the corpus are quantitatively collected in the form of tables. Different Urdu word categories are also analysed, and the data is presented in the form of various tables with their frequencies that depict their usage in the entire novel.

### Analysis and Discussion:

In this section of the study, data is analysed both quantitatively and qualitatively. The instances of code-switching and mixing are presented from the corpus. Table 1 shows some examples of the types of code-switching proposed by Poplack (1980). Table 2 reveals some examples of three types of code mixing given by Hoffman (1991).

**Table 1:** Types of code-switching proposed by Poplack (1980) from the selected text (Annexure A)

Table 1 shows some instances of intra-sentential, inter-sentential and tag switching. Intra-sentential switching occurs within a sentence boundary with the integration of Urdu words and phrases into English. A detailed analysis of the novel reveals that the intra-sentential code switching is incorporated in the novel during utterances. The total instances of intra-sentential code switching in the entire novel are 45 times. The use of Urdu phrases in the novel represents cultural inclination and emotions. In inter-sentential code switching, language switch happens in different sentences. The main reason that Kamila Shamsie has used inter-sentential code switching in the novel is to

clarify a point, to fit in with a social group and also to emphasise something. This type of code switching is not frequently used in the novel by the author. Inter-sentential code switching occurs almost 9 times in the under-study novel. The word *Aadaab* is used 3 times in the novel in utterances (total = 6 times). Once it is used as an inter-sentential code-switching. The phrase *Huzoor! Aadaab!* Has been used 2 times as a tag switching in the novel, and both times discussing the letter where these words were used as a formal greeting. Such words were mostly used for greetings in older times and reveal the cultural aspects present in the novel. In Table 1, examples of tag switching are also shown. Tag switching or extra-sentential code switching involves the use of tags, discourse markers, or filler words from the Urdu language within English sentences. These tags are used frequently in the novel and count to a total of 40 times. The author has incorporated these tags in her novel to emphasise and reinforce cultural nuances and authenticity. Corpus analysis reveals that the Urdu word *Arré* is used 4 times in the entire novel. In each case, this word has been used as a tag and therefore comes in the category of tag switching. The word *Arré* is mostly used as an interjection in the Urdu language to show annoyance or sometimes to grab a person's attention.

**Table 2:** Types of code mixing given by Hoffman (1991 from the selected text ([Annexure B](#))

Three types of code mixing are proposed by [Hoffman \(1991\)](#). Table 2 shows some examples of intra-sentential code mixing, intra-lexical code-mixing and change in pronunciation. In intra-sentential code mixing, a seamless blending of Urdu words happens within an English sentence. This is the most frequent type that has been used by Kamila Shamsie in her novel. A total of 112 times has been observed for intra-sentential code mixing. The use of Urdu words that are code-mixed throughout the novel represents the social hierarchy, emotional intensity and linguistic creativity by the author. Intra-lexical code mixing involves mixing at the word boundary, mostly mixing affixes from one language into a root word of another language. Table 2 gives insight into

some of the intra-lexical code-mixing present in the novel. Corpus analysis reveals that there are 5 instances of intra-lexical code mixing observed during dialogues between the characters. This type of code mixing by Shamsie demonstrates deep linguistic blending and creative use of Pakistani English in *Salt and Saffron* (2000). The change of pronunciation is observed only 2 times in the entire novel, as shown in the above table. Characters in the novel phonetically change English words, modifying them to Urdu pronunciation. This change illustrates linguistic accommodation and hybrid identity formation of English words.

This answers the first question of the present research and evaluates different types of code switching and code-mixing present in *Salt and Saffron* (2000). The analysis shows that the writer has deliberately used these Urdu words in the novel to give a cultural aspect, as well as to reduce the distance from those Urdu speakers who will read the book. Even though English equivalents are present, the addition of Urdu words in the novel provides a better understanding and conveys the intended meaning to the audience, as done by the author.

Apart from utterances, there are many other Urdu words that have been used in the novel. In the study, all the Urdu words that have been used in the novel have been categorised according to [Baumgardner et al.'s \(1993\)](#) framework. Shamsie has employed 23 semantic areas of Urdu words. These word categories are presented in the form of tables, and their frequencies are also counted using a corpus. Table 3 shows the different categories of Urdu code-mixed words present in the novel.

**Table 3:** Different categories of Urdu code-mixed words present in the selected text ([Annexure C](#))

Table 3 reveals a vast list of edibles and their frequencies, which are used in the novel by Kamila Shamsie. The first category is related to food items, and the frequency list of items indicates that *naan*, *nihari*, and *imli* are the most frequent words in the novel. The mentioned items in the table are mostly related to Pakistani

dishes and food items. Some food-related items like *dhaniya*, *pudina*, *mooli*, *loki*, *bhindi*, *shaljam*, *matrar*, *gajjar*, *phool gobi* and *imli* are vegetables and have their English equivalents, but the author opted to use the Urdu words to enhance the local cultural and authenticity to the Pakistani English variety. The other dishes don't have their equivalents, and their translation could never convey the complete sense. From the category of clothing and accessories, the *Sari* (a female attire) is most frequently used in the novel to show the cultural heritage and identity. *Tika*, *ghungroo* and *toupee* are Urdu words related to Pakistani accessories. The other items also define the cultural aspect of Pakistan as used in the novel. These words are used and most definitely do not have their English equivalents.

In the novel, regional kinship terms have been frequently used as they have an emotional connotation. The corpus reveals the frequencies of these Urdu words used in the novel, as shown in the above table. The Urdu word *Dadi* has been used 274 times, which means paternal grandmother. The second most frequent word is *Apa*, which means sister. *Aba* means father, *Ama* means mother, and *Baji* refers to elder females in Urdu. All these words have their own regional connotations, but in the English language, these kinship terms have their equivalents and, therefore, present the words in the same context that has been used in the novel. The category of Urdu titles and mode of addressing for people present in the novel is also revealed in the novel, along with their respective frequencies. The word *Nawab* is most frequently used according to the corpus-based frequency count, which literally means ruler or governor. The Urdu words in the table have their English equivalents for some words, like *subehdar* means chief administrator, and *Bua* means woman caretaker. *Begum* is a formal and respectful address for an elderly woman and is held close to the locals; however, the word *madam*, which is its closest substitute, will not convey the desired effect of the Urdu word.

Table 3 reflects the casts and ethnic Urdu terms presented in *Salt and Saffron* (2000). *Shia*

(also Shi'a) and *Sunni* are major religious sects in Pakistan. In the same way, *Rajput*, *Syeds*, and *Shah* represent the casts and *Pathan* and *Sindhi* represent the ethnicities of Pakistan. All these Urdu words highlight the pivotal point in Pakistani culture and also represent the major and minor ethnic communities and sects of Pakistan. Urdu words and expressions are used in the entire novel, which indicates cultural representation. Other various categories of Urdu words that are used in the novel are also shown. These include occupations, instruments, particles of use, art forms, architecture and other word forms like ...wallah words, idiophones and interjections.

These Urdu words from different categories, according to Baumgardner et al. (1993), are code-mixed throughout the novel and present various cultural and religious aspects of the local society. The author has utilised these Urdu words to bring forward the cultural context. These terms add to the meaning that the English words fall short in conveying the exact reference at times. That is the reason that the inclusion of Urdu words in the novel conveys the actual meaning of the words used and represents the local Pakistani terms on a much bigger scale. People understand these words, and their English substitutes won't be able to fully convey the desired meaning.

Table 4 reveals the lexical fusion of Urdu words with different English affixes as well as the hybrid compounds that were observed in the novel.

**Table 4:** Lexical fusion of Urdu words with different English affixes, as well as the hybrid compounds ([Annexure D](#))

In the present study, many Urdu lexicons are embedded in the novel by the author. Data in Table 4 shows that the morpheme '-s' has been added to most of the Urdu words, creating the plurals for the Urdu words. In the same way, Shamsie has experimented with the Urdu language by adding the past participle '-ed' with the word *aahed* and *chuker maroed* and adding -ing with the word *milao-ing*. These lexical fusions and compounding of Urdu-English



words create a distinct feature of Pakistani English used by Kamila Shamsie in her novel. Such Urdu terms exhibit indigenisation of the English language, which is used in daily conversation. Corpus analysis reveals that these terms have been used 78 times, where the most frequent term is *Mughals* (18 times).

Categories of hybridisation proposed by Kachru (1983) are also analysed in the above table. These hybridised words are divided into four categories, and data collection reveals that all four categories are present in the novel, as shown in the table given below. Table 4 gives an insight into the hybridised innovations present in the novel. Hybrid collocations refer to words where a word from different languages is blended together and carry a specific cultural concept. In hybrid lexical sets, words from two different languages but the same domain are combined. The use of words like *kathak dancer* and *bijli failure* are hybrid lexical sets. In a hybrid orders series, multi-word combinations from different languages follow a specific hierarchy, like ...wallah words in Urdu, i.e. *drinkwallah*, etc. Hybrid reduplication gives the meaning of the non-English words used for explanation, such as *jangia* means underpants. These types of hybridisation are most commonly used in Pakistan, and Kamila Shamsie has incorporated these hybridised Urdu words in her novel *Salt and Saffron*.

### Findings and Results:

The obtained data through the corpus were quantitatively analysed, and the frequency percentages of Urdu words employed in the novel were calculated. The frequencies of the acquired data were calculated using the formula

$$\text{percentage frequency} = \frac{f}{n} \times 100$$

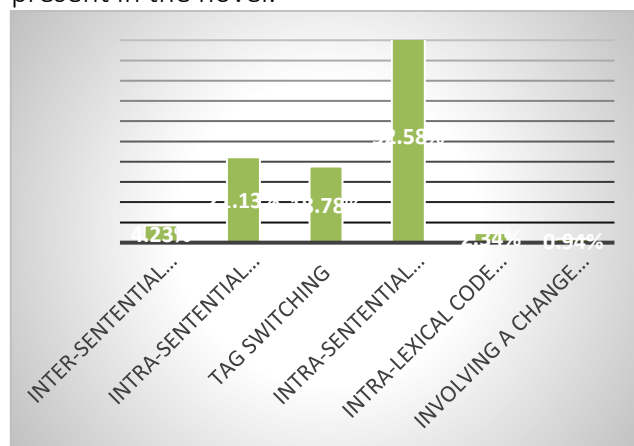
Where  $f$  is the calculated frequency, and  $n$  is the total number of observations

Under in-depth corpus analysis of Kamila Shamsie's novel *Salt and Saffron*, it was concluded that all three types of code switching proposed by Poplack, i.e. inter-sentential code switching, intra-sentential code switching, tag switching and Hoffman's types of code mixing, which are intra-sentential code mixing, intra-lexical mixing and

involving a change of pronunciation, are present in the under-study novel. The collective number of code-switching and code mixing in dialogues is 213 times in the entire novel. The following table shows the frequencies and percentages of the types of code mixing and code switching used by the writer in the novel.

**Table 5:** Frequency of types of code switching and code mixing (Annexure E)

The following Figure 1 shows the types of code switching and code mixing and their types present in the novel.



**Figure 1:** Types and percentage of code-switching and code mixing

The above graph indicates the types of code-switching proposed by Poplack (1980) and the types of code mixing that are proposed by Hoffman (1991). The graph shows that the most frequent type was intra-sentential code mixing in the novel, with a frequency percentage of 52.58%. This means that the Urdu words are most frequently used within the sentences in utterances. The intra-sentential code switching, which occurs at the sentence boundaries, is the second most frequent type in the novel with 21.13%. Tag switching is at 18.78% and inter-sentential code switching with 4.23%. Word-level code mixing is not very frequent in the novel, as shown by intra-lexical switching is 2.34% and involving a change of pronunciation is the least frequent type of code mixing, with a frequency percentage of 0.94%.

Using Kachru (1983) and Baumgardner's (1993) model of South Asian Englishes, 23 categories of Urdu words used in the novel are revealed. The analysis reveals that a total of

1047 Urdu words and phrases are included in the novel by the author. Table 6, given below, gives an overview of the frequencies of the Urdu word categories along with their frequency percentages. All the frequency percentages are rounded up to two decimal places.

**Table 6:** Categories and frequencies of Urdu words used in the selected text ([Annexure F](#))

The results show that the most frequent type of Urdu code-mixed words in the novel is related to kinship, with approximately 63.80%. Honorifics and mode of address have a frequency of 8.40% and edibles have a frequency of 6.21%, occupations 4.30%, other Urdu words used in the novel have a frequency of 3.63%, sects/ethnicity have a total frequency of 3.06% and clothing and accessories have a frequency of 2.96%. The other Urdu words that have been used in the novel have less or minor frequencies.

The analysis also reveals that there are 78 lexical fusions of languages present in the novel, with the most frequent addition of the morpheme *s* to Urdu words making Urduized plurals. The hybridised lexical innovations are also observed in the novel, and four sub-categories of hybridisation are present in the novel. The findings of the study are linked with [Bhabha's \(2012\)](#) concept of hybridity, which refers to the creation of mixed cultural identities that emerge from the contact between colonisers and the colonised.

#### Conclusion:

The undertaken study quantitatively analyses the novel *Salt and Saffron* by Pakistani post-colonial author Kamila Shamsie. Employing conceptual frameworks like Poplack's model of code-switching, Hoffman's theory of code-mixing, Kachru's hybridisation, and Baumgardner et al.'s framework, types of code-switching and code in the novel, hybridisation and categories of Urdu words are revealed. The in-depth quantitative analysis reveals that intra-sentential code-mixing is the most frequent type, with a 52.58% frequency percentage, and involving a change of pronunciation at 0.94% is the least frequent type of code-mixing present in the under-study novel. This means the author has most frequently

utilised Urdu words and phrases within the sentence. The results also demonstrate that the kinship terms were most frequently used in the entire novel, with a frequency percentage of 63.80%. It was observed that the author has experimented with Urdu-English hybridisation in her novel, hence indigenising the English language using regional Urdu words and expressions. Shamsie has intermingled Urdu words with English to better understand the regional language, giving a rich foundation for exploring the intricate blending of languages. By deliberately using code-switching and code-mixing in her novel, Shamsie has contributed to a culturally resonant narrative and filled the lexical gaps by using effective sociolinguistic strategies in postcolonial literature. The current study is limited to one novel only, and manual coding was employed.

#### Recommendations:

This study recommends that future researchers extend the analysis to other novels by Shamsie for comparative insights. The researchers may incorporate reader-response surveys to assess how bilingual elements affect comprehension and engagement. The researchers may explore diachronic changes in Urdu-English mixing in Pakistani English fiction while applying computational linguistic tools for deeper semantic and syntactic analysis.

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## (Annexure A)

Intra-sentential code switching		Inter-sentential code switching		Tag switching	
Sentences	English equivalent	Sentences	English equivalent	Sentences	English equivalent
'My children, as you all know, have both, <b>Allah ka shukar</b> , been admitted to Karachi Grammar School, and Maliha will be joining the Senior School.	All thanks to Allah	'What's in there?' Samia held out her hand for the sauce boat. ' <b>Imli?</b> '	Tamarind	' <b>Uf tobah!</b> You're a historian, not a psychologist, Samo.'	Oh come on!
'What should I make for dinner tonight'? Before Ami could answer, Mariam Apa said, ' <b>Aloo ka bhurta, achar gosht, pulao, masoor ki daal, kachoomar.</b> '	Names of Pakistani food items	' <b>Aadaab.</b> Hello. Hi,' he said, pushing me over so that he could sit on the edge of my chair.	Formal greeting	' <b>Arré</b> , maybe we're descended from Leda.'	Come on/hey look
' <b>Haath mein maza hai,</b> ' Dadi always said – the delight is in his hand –	There's skill in one's hand, especially in cooking	Who'? ' <b>Bud'</b> . 'Oh, Bua! Such names you have for people.	Woman caretaker	' <b>Hai hai!</b> Crisis at work.	Alas!

## (Annexure B)

Intra-sentential code mixing		Intra-lexical code mixing		Involving a change in pronunciation	
Sentences	English equivalents	Sentences	English equivalents	Sentences	English equivalents



Give your dadi a <b>qatra</b> more credit. The poem is about the seductiveness of power, right? Was it rape or seduction? The question is there.	Drop	'You <b>citywallahs</b> . You don't understand. I thought at least you, because of your family background ...	A hybrid term for a person living in a city	, a man with a tray of sweets hanging around his neck, who chanted, ' <b>Cheeng-gum, chaaklait, bubblygum.</b> '	Chewing gum, chocolate, bubble gum
Leave, leave, before you make me into an instrument of <b>Shaitan</b> , and I send you to hell.'	Devil	'A moment ago, we were monkeys. Now we're cloth. <b>Milao-ing</b> your metaphors, Dods.'	Mixing	'So it's safe to say your family didn't arrive in <b>America</b> via the Mayflower.'	Hybrid term for America/Americans
'So sorry to arrive in this <b>haalat</b> –'	Condition	'Have you ever, in all your days, in all your meanderings when Sameer first learnt to drive and you <b>chuker maroed</b> the city for the best <b>bun kebabs</b> , have you ever been to Liaquatabad ?	Roamed around		

## (Annexure C)

Edibles (foodstuff)							
Words	f	Words	f	Words	f	Words	f
Lassi	2	Amrood	1	Jalaibeas	1	Chicken Karhai	1
Gol guppas	1	Haleem	3	Samosas	1	Pudina	1
Nihari	3	Biryani	3	Shami kebabs	2	Dhaniya	1
Imli	3	Masala	2	Gulab jamoons	1	Naan	3
Aloo puri	1	Bhujia	1	Ladoos	1	Karri pattas	1
Halva	1	Koftas	1	Burfi	1	Mooli	1

Aloo ka bhurta	1	Murgh mussalum	1	Parathas	1	Loki	1
Achaar gosht	1	Timatar cut	2	Gajjar	1	Bhindi	1
Pulao	2	Bihari kebabs	2	Mattar	1	Chappatis	1
Masoor ki daal	1	Aloo Panjabi	2	Phool gobi	1	Shaljam	1
Kachoomar	1	Raita	1	Bun kebabs	1		
Haandi	2	(Chicken) vindaloo	2	Paan	1		
Total			65				
Clothing/Accessories							
Words	f	Words	f	Words	f	Words	f
Gharara	2	Kameez	3	Sari	13	Burkha	2
Sherwani	1	Dupatta	1	Purdah	1	Achkan	1
Churidar pyjamas	1	Shalwar-kameez	1	Jora	1	Puloo	1
Toupee	1	Ghungroo	1	Tika	1		
Total			31				
Kinship terms							
Words	f	Words	f	Words	f	Words	f
Dadi	274	Apa	150	Aba	82	Phuphi	3
Nani	5	Phupha	1	Dada	5	Chacha	5
Baji	72	Bhai	5	Ami	69	Khala	1
Total			668				
Honorifics and mode of address							
Words	f	Words	f	Words	f	Words	f
Nawab	42	Begum	10	Bibi	7	Zamindar	1
Huzoor	2	Jaan	2	Sahibzada	2	Sahib	11
Sultan	2	Subehdar	1	Bua	8		
Total			88				
Sects/cast/ethnicity							
Words	f	Words	f	Words	f	Words	f
Shia	1	Sunni	1	Shi'a	1	Syeds	1
Shah	15	Pathan	1	Sindhi	3	Rajput	2
Shahs	7						
Total			32				
Urdu words and expressions							
Words	f	Words	f	Words	f	Words	f
Baghal boo	1	Sheherazade	1	Shaitan	1	Savaal	1
Fakhr	3	Nazish	2	Pultan	1	Zenana	1
Ghair insaan	1	Jeeti raho	1	Qaida	1	Saleeqa	1
Tamasha	2	Umeed	1	Sooraj	1	Aftab	2
Musibat	1	Dehati	1	Baburnama	1	Haal	1
Naz	7	Chalaang	1	Jangia	1	Desi	2
Haalat	1	Hath me maza hai	1	Futafut	1		
Total			39				
Occupations							
Words	f	Words	f	Words	f	Words	f
Dhobi	2	Babuji	6	Ayah	17	Mali	5
Vizir	4	Chowkidar	3	Bua	8		
Total			45				

Instruments							
Words	f	Words	f	Words	f	Words	f
Sitar	2	Tabla	1				
Total		3					
Plants							
Words	f	Words	f	Words	f	Words	f
Badaam	1	Falsa	2	Motia	1		
Total		4					
Animals							
Words	f	Words	f	Words	f	Words	f
Chhipkali	1	Girgits	1				
Total		2					
Religion							
Words	f	Words	f	Words	f	Words	f
Haj	1	Muhajir	1	Hindus	2		
Total		4					
Marriage							
Words	f	Words	f	Words	f	Words	f
Dholkis	2	Nikahnama	2	Jahez	1	Rishtah	1
Total		6					
Art forms							
Words	f	Words	f	Words	f	Words	f
Kathak	3	Bhangra	1	Ghazal	4		
Total		8					
Architecture							
Words				f			
Verandah				5			
Total				5			
Home furnishings							
Words	f	Words	f	Words	f	Words	f
Bukhara rug	1	Charpoy	1				
Total		2					
...wallahs							
Words	f	Words	f	Words	f	Words	f
Citywallahs	1	Karachiwallah	1	Naanwallah	1	Bhutawallah	1
Chaatwallahs	1	Drinkwallah	2	Jalianwallah	1		
Total		8					
Particle of use							
Words				f			
Tandoor				1			
Total				1			
Place names							
Words	f	Words	f	Words	f	Words	f
Bazaar	2	Hindustan	1	Mohatta palace	1	Khayaban-e-Shujaat	1
Tai mahal	3						

Total		8					
Games							
Words		f					
Ludo		1					
Total		1					
Drugs/narcotics							
Words		f					
Niswaar		3					
Total		3					
Greetings							
Words	f	Words	f	Words	f		
Salaam	1	Aadaab	6	Aadab	1		
Total			8				
Interjections							
Words	f	Words	f	Words	f	Words	f
Hunh	1	Uf tobah!	1	Tobah	2	Arré	4
Hanh	2	Baychari	1	Leh!	1	Hai hai!	1
Total			13				
Idiophones							
Words	f	Words	f	Words	f	Words	f
Chhing-chhing	1	Thaassh	1	Dhuzh	1	Dharam	1
Total				4			

## (Annexure D)

Annexure D

Lexical Fusion					
Words	Frequency	Words	Frequency	Words	Frequency
Begums	1	Ghazals	4	Chaatwallahs	1
Mughals	18	Gol gappas	1	Karri pattas	1
Desis	2	Sherwanis	1	Milao-ing	1
Naans	6	Syeds	1	Chuker maroed	1
Nawabs	2	Jalaibees	1	Masoodian	3
Samosas	1	Shami kebabs	2	Ghararas	1
Gulab jamoons	1	Kebabs	6	Koftas	1
Ladoos	1	Chappatis	1	Amreeks	1
Parathas	1	Girgits	1	Aahed	1
Shahs	7	Aadabs	1	Karachiites	1
Dholkis	2	Hindus	2	Tikas	1
Citywallahs	1	Ayahs	1	Shalwar kameezes	1
Total			78		
Hybrid Compounds					
Types of hybridisation			Examples from a novel		
Hybrid collocations			Bukhara rug, Rajput princess, badaam tree, falsa tree, Raj days, racy desi, chiffon sari, chicken karhai, Khilafat movement, Mohatta palace		

Hybrid lexical sets	Kathak dancer, kathak performance, bijli failure, jalianwallah massacre
Hybrid ordered series of words.	Khayaban-e-Shujaat, citywallahs, drinkwallah
Hybrid reduplication	Jangia–Underpants, subehdar-chief administrator, the ankle bells – the ghungroo, the outdoor lizards – girgits

## (Annexure E)

Types	Frequency	Percentage
Inter-sentential code switching	9	4.23%
Intra-sentential code switching	45	21.13%
Tag switching	40	18.78%
Intra-sentential code mixing	112	52.58%
Intra-lexical code mixing	5	2.34%
Involving a change of pronunciation	2	0.94%

## (Annexure F)

Category	<i>f</i>	%	Category	<i>F</i>	%
Edibles	65	6.21%	Architecture	5	0.48%
Clothing/accessories	31	2.96%	Home furnishing	2	0.19%
Kinship terms	668	63.80%	...wallahs	8	0.76%
Honorifics/mode of address	88	8.40%	Particle of use	1	0.10%
Sects/cast/ethnicity	32	3.06%	Place names	8	0.76%
Occupations	45	4.30%	Games	1	0.10%
Instruments	3	0.29%	Drugs/narcotics	3	0.29%
Plants	4	0.38%	Greetings	8	0.76%
Animals/reptiles	2	0.19%	Urdu words and expressions	38	3.63%
Religion	4	0.38%	Interjections	13	1.24%
Marriage	6	0.57%	Idiophones	4	0.38%
Art forms	8	0.76%			