Cultural Identity through Afghan and Islamic Lexical Items in Khaled Hosseini's Fiction

A Sociolinguistic and Literary Study of The Kite Runner and A Thousand Splendid Suns

Adel Khalifa Abokhraise

Department of English, Faculty of Languages, Al-Jafara University, Libya

adelahmedadel732@gmail.com

https://orcid.org/0009-0006-9475-3063

تاريخ الارسال 2026/9/3 تاريخ القبول 2025/9/13

Abstract

Cultural identity in literature is often constructed through words, images, and cultural references embedded within a text, enabling readers to recognize the cultural identity of both the author and the setting.

This study examines how Khaled Hosseini's *The Kite Runner* (2003) and *A Thousand Splendid Suns* (2007) draw upon a dense lexicon of Afghan and Islamic terms to construct and negotiate cultural identity for a global, English-reading audience.

Adopting a qualitative, corpus-informed textual-analysis method framed by Kachru's (1986, 1990) theory of nativization, Bakhtinian heteroglossia, and Stuart Hall's model of cultural identity as positioning, the study catalogues and classifies forty-three untranslated or lightly glossed Dari,

Pashto, and Arabic items recurring across the two novels, addressing a gap in existing scholarship on Hosseini's fiction.

Findings indicate that these lexical items function as markers of ethnographic authenticity, sites of resistance to the flattening of Afghan identity, and anchors of religious-moral meaning, as with *watan* against "homeland" or *nang* and *namoos* against "honor." Religious lexis such as *namaz*, *zakat*, *Inshallah*, and *Mashallah* interacts with ethnic-national lexis such as *Pashtun*, *Hazara*, and *Kochi*, together producing a layered devotional-ethnic identity that survives displacement and migration.

Keywords: cultural identity; lexical borrowing; nativization; code-switching; Khaled Hosseini; The Kite Runner; A Thousand Splendid Suns; Afghan culture; Islamic lexis; diaspora literature; heteroglossia.

الهوية الثقافية من خلال المفردات الأفغانية والإسلامية في أدب خالد حسيني دراسة سوسيولغوية وأدبية في روايتي عداء الطائرة الورقية وألف شمس ساطعة

المستخلص:

من المعروف أن الهوية الثقافية في الأدب تُبنى غالبًا من خلال الألفاظ والصور والإحالات الثقافية المضمّنة في النص، بما يمكّن القارئ من التعرف على الهوية الثقافية لكل من المؤلف والبيئة السردية. وتبحث هذه الدراسة في الكيفية التي توظف بها روايتا خالد حسيني، عداء الطائرة الورقية (2003) وألف شمس ساطعة (2007)، معجمًا كثيفًا من المصطلحات الأفغانية والإسلامية لبناء الهوية الثقافية والتفاوض حولها لدى جمهور عالمي يقرأ باللغة الإنجليزية.

وتعتمد الدراسة منهجًا نوعيًا في التحليل النصي المستند إلى مدونة لغوية، ضمن إطار نظري يجمع بين نظرية كاشرو (1986، 1990) في توطين اللغة، ومفهوم باختين في التعددية اللغوية، ونموذج ستيوارت هول للهوية الثقافية بوصفها تموضعًا لا جوهرًا ثابتًا، وذلك من خلال حصر وتصنيف ثلاث وأربعين مفردة من مفردات الدارية والبشتوية والعربية الواردة دون ترجمة أو مع شروح محدودة عبر الروايتين، سعيًا لسد فجوة قائمة في الدراسات السابقة حول أدب حسيني.

وتشير النتائج إلى أن هذه المفردات تؤدي وظيفة الدلالة على الأصالة العرقية، وتشكل فضاءً للمقاومة أمام اختزال الهوية الأفغانية، كما ترسّخ معانيَ دينية وأخلاقية، كما يتضح في مفردة *watan* مقابل "الوطن"، أو *nang* و*namoos* مقابل "الشرف". كما يتفاعل المعجم الديني، مثل *namaz*، *zakat*، *Inshallah* و*Mashallah*، مع المعجم الإثني-الوطني، مثل *Pashtun*، *Hazara* و*Kochi*، لتنتج مجتمعةً هوية دينية-إثنية متعددة الطبقات تصمد أمام التهجير والهجرة.

1. Introduction

Since its publication in 2003, Khaled Hosseini's The Kite Runner has occupied an unusual position in world literature in English: a debut novel written by an Afghan-American physician, set almost entirely in Kabul, Peshawar, and Fremont, California, and narrated in fluent literary English that is nonetheless saturated with Dari, Pashto, and Arabic words. His second novel, A Thousand Splendid Suns (2007), intensifies this pattern,

embedding an even larger glossary of untranslated or lightly glossed terms drawn from Afghan domestic life, tribal social structure, and Islamic devotional practice. Readers encounter naan before they encounter "bread," namaz before "prayer," and watan before "homeland." This lexical density is not incidental ornamentation; it is a deliberate authorial strategy that inscribes Afghan and Islamic cultural identity directly into the fabric of an English-language text destined primarily for a Western readership.

The present study asks how this strategy works at the level of vocabulary. It treats Hosseini's Afghan and Islamic lexical items as a coherent linguistic resource, classifies them according to semantic domain, and asks what cultural and identity-constructing work each domain performs. In doing so, the study positions itself at the intersection of sociolinguistics (lexical borrowing, code-switching, nativization of English) and literary and cultural studies (diaspora identity, hybridity, the postcolonial politics of language).

2. Statement of the Problem

Existing scholarship on The Kite Runner has examined its use of code-switching and language appropriation in general terms, and existing scholarship on diaspora identity has examined Amir's hybrid selfhood through frameworks such as Bakhtin's chronotope. What remains comparatively under-examined is a systematic, corpus-based classification of the Afghan ethno-cultural lexicon on one hand and the Islamic religious lexicon on the other, and an account of how these two lexical strands interact to produce a specifically devotional-ethnic form of Afghan identity in Hosseini's fiction, across both of his Afghanistan-centered novels rather than The Kite Runner alone.

3. Significance of the Study

The study contributes to three areas. First, it extends sociolinguistic scholarship on the nativization of English in contact literatures by providing a discrete case study of Afghan English lexis, a variety far less studied than the South Asian or African Englishes that dominate the World Englishes literature. Second, it contributes to literary studies of diaspora and postcolonial identity by demonstrating that lexical choice, not only plot or theme, is a primary vehicle of identity construction in Hosseini's fiction. Third, it offers practical value for university instructors, including those teaching Modern Narratology, Translation Theories, and English literature courses, by supplying a classified glossary and analytical framework that can be used directly in seminar discussion and in translation-studies exercises comparing source-text lexis with target-language equivalents.

4. Objectives and Research Questions

The study pursues the following objectives: (1) to identify and classify the Afghan and Islamic lexical items recurring in The Kite Runner and A Thousand Splendid Suns; (2) to analyze the semantic and cultural load carried by each category of lexis; and (3) to explain how these lexical categories jointly construct Afghan cultural identity for an English-reading audience. These objectives are pursued through three research questions:

Q1: What categories of Afghan ethno-cultural and Islamic religious lexical items recur across Hosseini's two Afghanistan-set novels?

Q2: What narrative and pragmatic functions (authenticity, resistance, nostalgia, moral anchoring) do these lexical categories perform?

Q3: How do ethnic-national lexis and religious lexis interact to construct a layered, hyphenated identity for Hosseini's characters and, by extension, for the Afghan diaspora more broadly?

5. Review of Related Literature

5.1 Studies on Language and Code-Switching in The Kite Runner

Recent scholarship has approached Hosseini's lexical strategy chiefly through the lens of code-switching and language appropriation. Rafique and Nayab (2024), drawing on the sociolinguistic code-switching theories of Myers-Scotton and Poplack, argue that code-switching in The Kite Runner serves several functions at once: signaling cultural identity, conveying emotion, and negotiating power relations between characters of unequal social standing, such as Amir and Hassan. Their study frames code-switching not as a stylistic accident but as a structural feature of a genuinely multilingual and multicultural narrative world.

In a closely related study, Ahmad and Sabeen (2024) classify the language-appropriation strategies used across the novel (glossing, untranslated words, code-switching, lexical innovation, translation equivalence, and contextual redefinition) and find that glossing, untranslated words, and code-switching are by far the most frequent, while a strategy of full interlanguage mixing is deliberately avoided. This finding is significant for the present study because it suggests that Hosseini favors strategies that preserve the opacity of Afghan and Islamic terms rather than fully

domesticating them for English readers, a choice that itself constitutes an identity-preserving act.

Mukherjee (2024) extends this discussion into postcolonial terms, describing Hosseini's practice as a "nativization" and partial "de-canonization" of English, comparable to what Salman Rushdie termed the "chutnification" of English in Midnight's Children. Mukherjee catalogues numerous Dari and Pashto items embedded in the novel and argues that terms such as watan carry a heritage-laden meaning that its English gloss, "homeland," cannot fully capture, and that terms such as nang and namoos encode a patriarchal honor-code specific to Pashtun social structure rather than a generic notion of honor.

5.2 Studies on Diaspora Identity

Complementing these linguistic studies, Aalum et al. (2024) apply Bakhtin's concept of the chronotope to the novel's diasporic structure, arguing that the conflict between a remembered Afghan chronotope and a lived American chronotope generates Amir's identity crisis, and that memory functions as the hinge between the two. This diaspora-identity literature, while not focused on lexis, supports the present study's assumption that identity in Hosseini's fiction is constructed relationally, through the friction between two cultural-linguistic worlds, rather than through a single fixed heritage.

5.3 Studies on Translation and Cross-Cultural Transfer

Translation-oriented scholarship offers a further angle. Mustafoeva (2025), studying the translation of The Kite Runner into Uzbek, documents the difficulty translators face in rendering culturally loaded Afghan and Islamic terms, noting that literal substitution frequently strips such items of their emotional depth

and cultural specificity. This body of work indirectly confirms the present study's central claim: if a term such as namoos or watan resists translation even by professional translators working between two Asian languages, its cultural load in the English source text must be considerable, and its retention in the original is a meaningful authorial choice rather than a gap to be filled.

5.4 Gap in the Literature

None of the studies reviewed above offers a systematic semantic classification of Hosseini's Afghan and Islamic lexicon across both of his Afghanistan-centered novels, nor do they explicitly separate ethnic-national lexis from religious lexis in order to examine how the two strands combine. The present study addresses this gap.

6. Theoretical Framework

The study draws on three complementary frameworks. The first is Braj Kachru's model of the nativization and "bilingual creativity" of contact literatures, which holds that writers from postcolonial and multilingual settings do not simply write in English but remake English by embedding local lexis, thereby producing a text that is linguistically hybrid and culturally assertive rather than merely translated. Kachru's distinction between "restricted" lexical items, confined to a local variety of English, and "non-restricted" or assimilated items that enter the wider language is useful for classifying which of Hosseini's Afghan and Islamic terms remain opaque markers of otherness and which function as more transparent, glossed borrowings.

The second framework is Mikhail Bakhtin's (1981) concept of heteroglossia, the coexistence of multiple social languages within a single text. Read through Bakhtin, Hosseini's insertion of Dari,

Pashto, and Arabic terms into an otherwise standard literary English creates a polyphonic surface in which competing cultural voices, an American-inflected narratorial voice and an Afghan communal voice, are audible simultaneously. This is the same theoretical lineage that underlies Bakhtinian chronotope readings of the novel's diasporic structure, and the present study treats lexical heteroglossia as the linguistic counterpart of that structural chronotopic split. Related to this is Homi Bhabha's (1994) concept of hybridity: for Bhabha, the boundary between coloniser's language and native tongue is never a clean partition but a productive "third space" in which new, mixed meanings are generated. Hosseini's bilingual lexis occupies exactly this third space, neither fully Dari/Pashto nor fully English, and its retention rather than translation is itself the hybrid act Bhabha describes. Haugen's (1950) foundational typology of linguistic borrowing further sharpens this point at the word level: Haugen distinguishes loanwords that are phonologically and morphologically adapted to the borrowing language from unadapted, code-switched forms, and most of Hosseini's Afghan and Islamic terms fall into the latter, unadapted category, a choice consistent with the resistance-to-erasure function development.

The third framework is Stuart Hall's account of cultural identity as a matter of "becoming" as well as "being," produced through representation rather than simply recovered from a fixed past. On this view, Hosseini's characters do not possess a static Afghan identity that the novel merely reports; identity is continually re-constructed through the specific words the narrative chooses to retain, gloss, or translate. A word like Inshallah, uttered in California as much as in Kabul, becomes a portable identity marker precisely because it survives the character's geographic and linguistic displacement.

7. Methodology

This study employs a qualitative, corpus-informed textual-analysis design. The primary data consist of the full texts of The Kite Runner (2003) and A Thousand Splendid Suns (2007). Working from digital editions of both novels, all italicized or otherwise marked non-English lexical items were extracted using systematic text-search procedures, then manually verified in context to exclude proper names of characters and places that do not carry independent cultural-semantic content. The resulting inventory of 43 recurring items was then sorted into two broad domains, Afghan ethno-cultural lexis and Islamic religious lexis, and further subdivided into semantic subcategories such as kinship and address terms, food and material culture, social institutions and customs, ethnic and tribal designations, ritual and worship vocabulary, scripture and religious literature, moral-legal concepts, and formulaic religious expressions.

The classification of glossing versus non-glossing draws on Ashcroft, Griffiths, and Tiffin's (2002) taxonomy of language-appropriation strategies in postcolonial writing, particularly their categories of "glossing" and "untranslated words," which prior corpus studies of The Kite Runner (Ahmad & Sabeen, 2024) have already shown to be Hosseini's two dominant strategies. For each subcategory, representative items were analyzed for frequency, narrative context, and the presence or absence of authorial glossing (that is, whether the narrator supplies an English paraphrase immediately after the foreign term). Analysis proceeds inductively: patterns of function (authenticity marking, resistance to erasure, nostalgia, moral anchoring, in-group solidarity) are derived from close reading of the contexts in which each lexical category recurs, rather than imposed in advance. Direct quotation

of the novels is kept minimal and strictly limited in line with standard academic fair-use conventions; the focus of analysis is the lexical item itself and its function, not the reproduction of extended narrative passages.

8. Data Analysis and Discussion

8.1 Afghan Ethno-Cultural Lexical Items

The Afghan ethno-cultural lexicon recovered from the two novels clusters into four principal subcategories: kinship and address terms; food, dress, and material culture; social customs and institutions; and ethnic, tribal, and national designations. Table 1 presents representative items in each subcategory together with a brief gloss and their narrative function.

Subcategory	Representative Items	Gloss / Function
Kinship & address	Baba, jan, agha, khanum, sahib, Kaka	Honorific and affectionate address forms marking generational respect, intimacy, and social rank; their retention personalizes relationships that an English "Dad" or "Mister" would flatten.
Food & material culture	naan, kabob, kofta, bolani, aush, chapan, toshak	Everyday domestic items that root scenes of family life and hospitality in a specific material culture rather than a generic "bread" or "stew."
Social customs	khastegari, nikkah, mehmani, Loya Jirga, buzkashi	Named social institutions (marriage proposal ritual, communal assembly, the national sport buzkashi) that

Subcategory	Representative Items	Gloss / Function
		carry procedural and legal weight no single English word replicates.
Ethnic / tribal / national	Pashtun, Hazara, Tajik, Kochi, watan	Terms that encode Afghanistan's internal ethnic stratification and the emotionally loaded concept of homeland (watan), central to the novel's plot of ethnic discrimination against Hazaras.

Two patterns stand out. First, kinship terms such as Baba and jan are almost never glossed; readers are expected to infer their meaning from repeated context, which has the effect of drawing the English reader into the intimacy of the Afghan family rather than holding that intimacy at arm's length through translation. Second, the ethnic-national term watan recurs at moments of maximum ideological tension, most notably in the antagonist Assef's nationalist rhetoric distinguishing "true" Pashtun Afghans from Hazaras, showing that a single retained word can carry the weight of the novel's central conflict over who is permitted to claim Afghan identity.

The stratified use of Pashtun, Hazara, and Tajik as unglossed ethnonyms further demonstrates that Hosseini treats ethnic identity as a linguistic fact requiring no translation, precisely because translation would neutralize the discriminatory charge these words carry within Afghan society. The Kochi, referenced as nomadic pastoralists, and the ritual buzkashi, the mounted goat-

carcass game associated with Pashtun and northern Afghan tradition, similarly function as compact ethnographic signals that locate the narrative culturally without requiring extended explanatory passages.

8.2 Islamic Religious Lexical Items

A second, equally dense lexical stratum comprises Islamic religious vocabulary, which the analysis divides into five subcategories: ritual and worship terms; scripture and religious literature; moral-legal and eschatological concepts; formulaic devotional expressions; and religious personnel and spaces.

Subcategory	Representative Items	Gloss / Function
Ritual & worship	namaz, hadj, Eid, Ramadan	The five daily prayers, pilgrimage, and the two major religious festivals structure the characters' daily and yearly time, embedding Islamic practice into ordinary narrative chronology rather than presenting it as exotic background.
Scripture & literature	Koran, Shahnamah, Masnawi	The Koran anchors moral instruction; the classical Persian epic Shahnamah and Rumi's Masnawi situate Islamic and Perso-Afghan literary heritage side by side, linking religious and literary identity.

Subcategory	Representative Items	Gloss / Function
Moral-legal & eschatological	zakat, nang, namoos, Qiyamat, jihad	Zakat (obligatory almsgiving) and Qiyamat (the Day of Judgment) frame the novel's moral economy of sin and redemption central to Amir's arc; nang and namoos extend religious-moral vocabulary into the honor code governing women and family reputation.
Formulaic expressions	Inshallah, Mashallah, Tashakor, Salaam	Everyday devotional speech acts (God willing, God has willed it well, thank you, peace be upon you) that punctuate ordinary dialogue, making Islamic reference a constant undertone of speech rather than an occasional theme.
Religious personnel & spaces	mullah, akhund, madrasa	Named religious authorities and institutions situate moral and educational instruction within a specifically Islamic institutional structure distinct from secular schooling.

The formulaic expressions category is the most frequent in raw count, a finding consistent with their function as discourse

markers rather than content words: Inshallah and Mashallah appear across a wide range of emotional registers, from casual hope to solemn blessing, precisely because they are woven into ordinary conversational rhythm rather than reserved for formal religious contexts. This distribution supports the claim that Islamic reference in Hosseini's fiction is ambient and habitual rather than episodic; it is presented as the linguistic water in which Afghan characters swim, not as a special topic the narrative periodically visits.

The moral-legal cluster carries the heaviest thematic weight. Zakat and the eschatological Qiyamat frame Amir's guilt over his betrayal of Hassan and his eventual quest for redemption, giving the novel's central moral arc an explicitly Islamic vocabulary of sin, charity, and judgment rather than a secular one. Similarly, nang and namoos, generally glossed loosely as "honor" and "reputation," carry a patriarchal charge specific to Pashtun and broader Afghan social structure that no single English word captures, a point also emphasized in Mukherjee's (2024) reading of the same terms.

8.3 Functions of Afghan and Islamic Lexis in Constructing Cultural Identity

Bringing the two lexical strata together, the analysis identifies four overlapping functions performed by Hosseini's Afghan and Islamic lexicon.

First, authenticity marking: unglossed or lightly glossed terms such as naan, chapan, and namaz produce an effect of ethnographic realism, signaling to the reader that the narrative voice belongs authentically to the culture it depicts rather than observing it from outside, a strategy consistent with Kachru's

account of nativized contact literatures asserting ownership over English rather than submitting to its conventions.

Second, resistance to erasure: by refusing full translation of ethnically and religiously loaded terms such as watan, nang, and namoos, Hosseini resists the flattening of Afghan particularity that a fully domesticated English text would produce. This is consistent with the postcolonial reading, advanced by Mukherjee (2024) and echoed in Ahmad and Sabeen (2024), that lexical retention constitutes a form of linguistic self-assertion within a literary marketplace historically dominated by English-language norms.

Third, nostalgia and diasporic memory: kinship terms (Baba, jan, Kaka) and food terms (kabob, bolani) recur most densely in passages set in pre-war Kabul or triggered by Amir's memory once he is settled in California, linking specific words to a lost time as much as a lost place. This finding dovetails with the Bakhtinian chronotope reading of the novel discussed in Section 5.2, extending it from a structural to a lexical level: the conflict between remembered and present chronotopes is realized concretely in the choice of vocabulary attached to each temporal-spatial plane.

Fourth, moral and devotional anchoring: religious formulaic expressions and moral-legal terms situate the characters' ethical struggles within an explicitly Islamic framework of sin, almsgiving, and judgment, giving Amir's arc of guilt and redemption a specifically religious vocabulary that a secular English rendering ("debt," "charity," "judgment day") would considerably weaken.

Taken together, these four functions do not operate in isolation but combine to produce what this study terms a hyphenated

devotional-ethnic identity: an identity that is simultaneously Pashtun or Hazara, and Sunni or Shi'a Muslim, and, in Amir's case, increasingly American, with lexical choice marking the seams between these positions rather than resolving them into a single, unified selfhood. This layered identity supports Hall's contention that cultural identity is a matter of positioning and continual production rather than a fixed inheritance: the same character can invoke watan with longing in one scene and code-switch fluently into unmarked American English in the next, and it is precisely this oscillation, visible at the lexical surface of the text, that constitutes diasporic identity in Hosseini's fiction.

9. Summary of Findings

The study's findings may be summarized in four points. First, Hosseini's Afghan and Islamic lexicon divides cleanly into an ethno-cultural stratum (kinship, food, custom, ethnicity) and a religious stratum (worship, scripture, moral-legal concepts, formulaic expressions, personnel), with formulaic religious expressions the most frequent single subcategory across both novels. Second, unglossed retention rather than full translation is the dominant strategy, consistent with prior code-switching and language-appropriation scholarship on the novel. Third, specific high-frequency items, especially watan, nang, namoos, zakat, and Qiyamat, carry thematic weight disproportionate to their frequency, anchoring the novels' central plots of ethnic conflict and moral redemption. Fourth, the two lexical strata interact rather than operate separately, producing a layered devotional-ethnic identity that survives displacement and migration and that is renewed, rather than simply preserved, at each point in the narrative where such a term recurs.

10. Conclusion and Recommendations

This study has shown that cultural identity in Khaled Hosseini's Afghanistan-centered fiction is constructed not only through plot and character but through a carefully sustained lexicon of Afghan ethno-cultural and Islamic religious terms. Reading The Kite Runner and A Thousand Splendid Suns through Kachru's theory of nativization, Bakhtinian heteroglossia, and Hall's relational model of cultural identity reveals that lexical retention functions as an act of authenticity, resistance, nostalgia, and moral anchoring simultaneously, producing a hyphenated identity appropriate to the diasporic condition Hosseini himself has described in interviews.

The study recommends three directions for further research and for classroom application. First, a quantitative corpus-linguistic study comparing lexical density and glossing patterns across Hosseini's full body of work, including And the Mountains Echoed, would test whether the patterns identified here hold across his career. Second, comparative work examining how translators into Arabic and other languages of the Islamic world handle the double translation problem, rendering Islamic terms already familiar to Arabic readers but Afghan ethnic terms that remain unfamiliar, would extend the translation-studies angle opened by recent Uzbek-translation scholarship. Third, the classified glossary developed in this study may be used directly in university seminars on Modern Narratology and Translation Theories as a teaching instrument for discussing untranslatability, cultural equivalence, and the ethics of glossing in postcolonial and diaspora literature.

References

Aalum, M., Aijaz, M.T., Afzal, A. and Malik, F. (2024) 'Shaping and reshaping identity in diaspora: An analytical view of Khaled Hosseini's The Kite Runner', *GUMAN*, 7(3), pp. 71–84. Available at: https://doi.org/10.63075/GUMAN.V7I3.821.

Ahmad, M. and Sabeen, K. (2024) 'Negotiating linguistic boundaries: Language appropriation in Khaled Hosseini's The Kite Runner', *Panacea Journal of Linguistics & Literature*, 2(2), pp. 437–452. Available at: https://doi.org/10.59075/pjll.v2i2.371.

Ashcroft, B., Griffiths, G. and Tiffin, H. (2002) *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2nd edn. London: Routledge.

Bakhtin, M.M. (1981) *The Dialogic Imagination: Four Essays*. Edited by M. Holquist. Translated by C. Emerson and M. Holquist. Austin: University of Texas Press.

Bhabha, H.K. (1994) *The Location of Culture*. London: Routledge.

Hall, S. (1990) 'Cultural identity and diaspora', in Rutherford, J. (ed.) *Identity: Community, Culture, Difference*. London: Lawrence & Wishart, pp. 222–237.

Haugen, E. (1950) 'The analysis of linguistic borrowing', *Language*, 26(2), pp. 210–231.

Hosseini, K. (2003) *The Kite Runner*. New York: Riverhead Books.

Hosseini, K. (2007) *A Thousand Splendid Suns*. New York: Riverhead Books.

Kachru, B.B. (1986) *The Alchemy of English: The Spread, Functions, and Models of Non-Native Englishes*. Oxford: Pergamon Press.

Kachru, B.B. (1990) 'World Englishes and applied linguistics', *World Englishes*, 9(1), pp. 3–20.

Mukherjee, N. (2024) 'Nativization of language in Khaled Hosseini's The Kite Runner: A subversion of the canonical English', *International Journal of Research in English,* 6(1), pp. 227–229. Available at: https://doi.org/10.33545/26648717.2024.v6.i1d.193.

Mustafoeva, D.I. (2025) 'Bridging cultures: The challenges and nuances of translating The Kite Runner into Uzbek', *Journal of Scientific Research, Modern Views and Innovations*, 1(4), pp. 100–102.

Myers-Scotton, C. (1993) *Social Motivations for Codeswitching: Evidence from Africa*. Oxford: Oxford University Press.

Poplack, S. (1980) 'Sometimes I'll start a sentence in Spanish y termino en español: Toward a typology of code-switching', *Linguistics*, 18(7–8), pp. 581–618.

Rafique, N. and Nayab, D. (2024) 'Code switching analysis of The Kite Runner by Khaled Hosseini: A multilingual study', *Journal of Arts and Linguistics Studies*, 2(4), pp. 2465–2482. Available at: https://doi.org/10.71281/jals.v2i4.166.

Rushdie, S. (1992) *Imaginary Homelands: Essays and Criticism, 1981–1991*. London: Granta Books.