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Linguistic Assessment of Lexical Reduplication Mechanisms in Kinship Terms Across Selected Varieties of Punjabi: A Corpus-Driven Study

Afshan Quyyum^{1*}, Dr Zafar Iqbal Bhatti²

^{1*}PhD English Linguistic Scholar, Minhaj University, Lahore

²Professor School of English, Minhaj University Lahore

Abstract

This study examines lexical reduplication in familial terms across five Punjabi varieties (Majhi, Doabi, Rangri, Pahari, and Gojri) using Abbi's (1992) framework. Key patterns include full (*MunddyMunddy*, camaraderie), partial (*NanNna*, rhythmic affection), and compound reduplication (*PyynPrawan*, unity). Novel types, such as metaphorical reduplication (*KurriChiiri*, innocence), highlight cultural depth absent in English. The proposed Relational Reduplication Model (RRM) extends existing frameworks, bridging theoretical gaps and contributing to linguistic typology and cultural studies. This work enriches Punjabi linguistics by documenting familial terms, offering insights for comparative studies and NLP applications.

Keywords: Relational Reduplication Model (RRM), Punjabi Dialects, Familial Terms, Corpus-Based Contrast, Lexical Reduplication

1. Introduction

Reduplication enhances linguistic dimensions by encoding familial, cultural, and emotional nuances (Inkelas, 2006). Punjabi, spoken by over 120 million globally (Translators without Borders, 2023), uniquely employs reduplication to capture relational hierarchies and cultural values, surpassing frameworks like Abbi's (1992), which overlook relational contexts. This study analyzes reduplication in Majhi, Doabi, Rangri, Pahari, and Gojri, highlighting examples such as *Put ee Put* (Majhi) and *DheeAn ee DheeAn* (Gojri) for exclusivity, *KurrianKurrian* (Rangri) and *MunddyMunddy* (Majhi) for group dynamics, and *MaaTee* (Majhi) for generational unity. Gendered affixation (*Mahairoo*, Gojri) and metaphorical reduplication (*KurriChiiri*, Majhi) showcase linguistic creativity absent in English, which relies on simpler constructions. This research introduces the Relational Reduplication Model to enrich linguistic typologies and document Punjabi's cultural and relational depth.

1.1 Selected Punjabi Varieties

- 1 Punjabi is an Indo-Aryan language exhibiting widely diverse dialects. This research touches on five of the major types, including:
- 2 Majhi: The normative literature language, highly morpheme productive (Singh and Gill, 2020).
- 3 Doabi: Characterized by unique phonological rules and tone changes (Shackle, 2021).
- 4 Rangri: A rural variant that combines Punjabi and Sindhi influences (Rahman, 2018)
- 5 Pahari: Conserving archaic traits, closely related to Hindko and Dogri (Baart, 2003).
- 6 Gojri: Spoken by the Gujjar community, it has an oral tradition and is predominantly pastoral (Zia, 2015).
- 7 Each variety is quite similar but has uniquely identifiable reduplication patterns, making them perfect for contextual and lexical analysis.

Contrasts with English

Reduplication is used almost liberally in Punjabi (for instance only sons as *Putt ee Putt* and girls being compared to sparrows as *Kurrian Chiryan*) to convey exclusivity, emotion and metaphor which have no such equivalents in English. Rather, it is in the form of affixation and compounding as in "only sons" which indicates a cultural and linguistic richness of Punjabi that illustrates the structural simplicity of English (Crystal, 2020).

a. Gaps in Existing Frameworks

Whereas reduplication has been extensively examined for its morphological, syntactic, and semantic roles (Abbi 1992; Moravcsik 2013), its diachronic and familial functions, especially in South Asian languages, have received little attention (Singh 2020). The same is true for frameworks such as Abbi's (1992) typology that cover only basic kinds (e.g., full, partial and discontinuous reduplication) and do not account for relational dimensions.

b. Novel Reduplication Types

- c. This study assesses existing frameworks and their gaps and proposes:
- d. Cultural Reduplication e.g. *NankaDadka* (maternal and paternal grandparents) evoke a sense of familial completeness (Kumar 2018).
- e. *Chachair* is specific to the relationship between uncle-nephew, whereas the gender of the niece or nephew does not affect *changa* or *bhater*.
- f. *Bobo* and *Abbaeee*: Reduplication With Expressive Content which Thematic Content

g. These samples demonstrate the insufficiency of Abbi and Moravcsik's look at morphology and phonology, without consideration for the culture and relational context.

h. Linguistic and Cultural Contributions

Punjabi reduplication includes full (kurian kurian for girls), partial (ChachaPatija for uncle-nephew), and discontinuous reduplication (PynPrawan for siblings), revealing:

- Relational Depth: Seen in PynPra (siblings) and MaaTee (mother-daughter).
- Cultural Metaphors: As in KurriChiiri (innocent girl) and Kurrian Chiryan (girls as sparrows).
- Phonological Adaptations: Stress and melodic elongation in terms like Bhaaaa and Paaaa.

These findings reveal the socio-emotional richness absent in existing models.

i. Need for a Relational Reduplication Model (RRM)

A Relational Reduplication Model (RRM) is proposed in this study to incorporate

j. Cultural Contexts: Encoding in Familial and Societal Hierarchies

k. Lexical Processes: Including affixation (Prawan), derivation (JythJyithani), and metaphorical reduplication (KurriChiiri).

l. Expressive Dimensions: Forms that reveal emotional resonance, such as Abbaeee and Piyyo.

m. Cross-Linguistic Implications

Punjabi reduplication's cultural and relational depth contrasts with English, which uses affixation or modifiers (Crystal 2020). This uniqueness underscores Punjabi's contribution to global linguistic studies.

By addressing these gaps, the study establishes a foundation for recognizing relational and cultural reduplication as essential to linguistic theory.

1.3. Unique Terms in Punjabi Varieties

Punjabi reduplication processes reflect its linguistic creativity and cultural depth. Examples categorized under their reduplication types and lexical processes include:

Types of Reduplication

1. **Partial Reduplication:** Repetition of part of the base with morphological shifts, as seen in **Chachair** (uncle-nephew bond) and **Mumair** (maternal uncle's family).
2. **Full Reduplication:** Exact repetition for intensification or plurality, such as **MundyMundy** (boys together) and **KurrianKurrian** (girls together).
3. **Compound Reduplication:** Combination of relational terms, as in **PynPra** (siblings) and **NoPut** (daughter-in-law and son).
4. **Discontinuous Reduplication:** Interrupted by affixes, reflecting collective and gender-specific roles, e.g., **PotaPoti** (grandson-granddaughter) and **PynPrawan** (siblings collectively).
5. **Echo Reduplication:** Semantic variation of the base word, such as **Kurrian Chiryan** (girls likened to sparrows) and **ChorChor** (boys planning secretly).
6. **Phonological Reduplication:** Rhythmic and elongated patterns, e.g., **Bhaaaa** (affectionate brother), **Paaaa** (elder brother), and **Abbaeee** (father).
7. **Cultural Reduplication:** Reflecting societal values, e.g., **NankaDadka** (maternal and paternal grandparents) and **MaaPyy** (parents).

Lexical Reduplication Processes

1. **Affixation:** **Pynna** (Doabi) uses suffixation for pluralization.

Prawan (Doabi) marks collectivity in sibling terms.

2. **Metaphorical Associations:** **KurriChiiri** (girl-sparrow, Majhi) symbolizes innocence and fragility.

Kurrian Chiryan (Majhi) extends this metaphor to represent groups of daughters.

3. **Derivational Processes:** Creating new relational terms, e.g., **JythJyithani** (post-marriage relations).

4. **Phonological Adaptations:** **Bhaaaa** (Doabi) elongates vowels to convey emotional depth.

Chachyro (uncle-nephew bond, Gojri) uses rhythmic variations for relational significance.

5. **Compounding:** **Saas Sora** (mother- and father-in-law, Majhi) combines relational terms to encode family structures.

MundayKhunday (playful boys, Majhi) reflects collective activities.

2. Methodology

Utilizing a corpus-based qualitative methodology, this study analyses over 2000 instances of familial reduplication across the Majhi, Doabi, Rangri, Pahari, and Gojri varieties. Based on the framework of Abbi (1992), which distinguishes full, partial, and discontinuous reduplication, this work builds on it proposing a new framework denoted as the Relational Reduplication Model (RRM) that aims to differentiate additional special categories of reduplication digestible in a compound, phonological, and metaphorical level. Abstract Native speaker interviews, corpora and linguistic studies revealed data based on examples such as PynPraa (siblings), MavanTeeyan (mothers and daughters) and KurmKurmmi (relations between groom and bride's parents).

The analyses proceed through four levels: 1) Morphological Analysis where word constructions are morphemic (Charmaz, 2014); 2) Phonological Analysis where rhythmic CV patterns are observed (Inkelas & Zoll, 2005); 3) Syntactic Analysis where terms are situated in grammatical contexts (Sharma, 2020); and 4) Contrastive Analysis is signalled where English, for example, is said to depend heavily on adjectives and periphrastic phrases (Baker, 2020).

So, an extended framework that goes over Abbi's, the authors suggest new categories:

Conjectural Reduplication: Poot ee Poot (sons only) high-pitches exclusivity.

Nowan Teeyan (newlyweds) shows redundancy as a compounding of the plural.

Cousin Reduplication: The term Mumair (son of maternal uncle), is more nuanced than a mere capture of relation. Such an approach highlights the cultural and linguistic depth of Punjabi and fills a lacuna in existing frameworks.

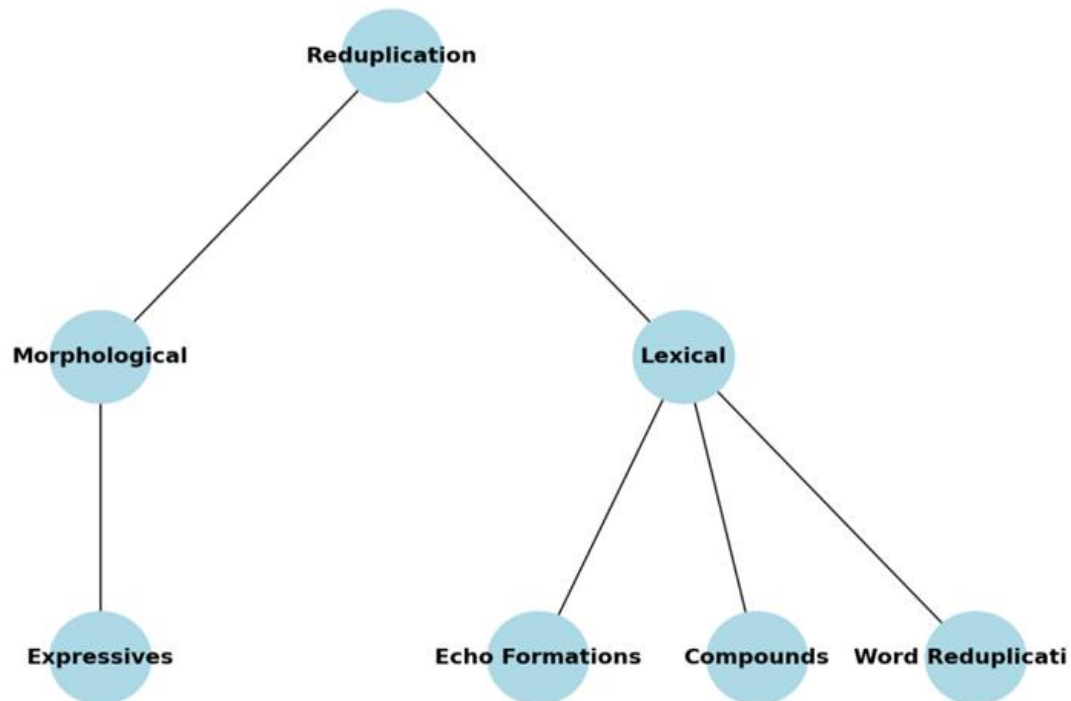
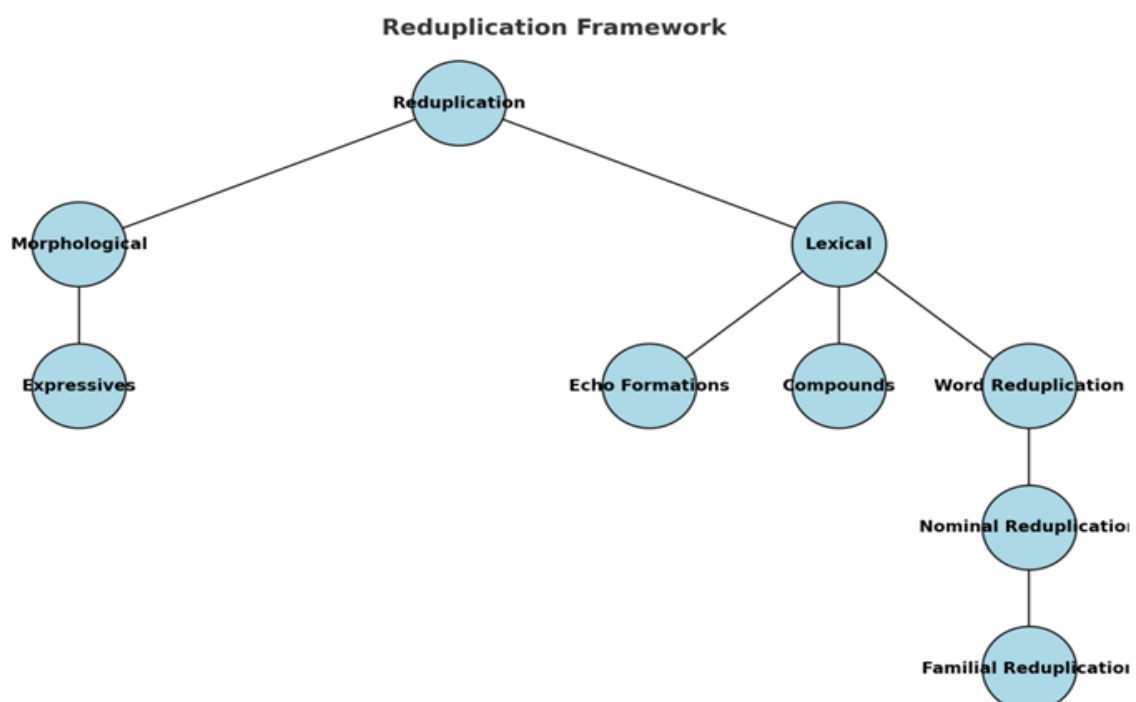


Figure 1: Abbi's foundational framework categorizing reduplication into morphological and lexical processes.

Figure 2:

Building upon Abbi's (1992) model, The Hierarchical Structure of Reduplication Processes constitutes the refinement of Abbi's (p.5 p.17), Nominal Reduplication and Familial Reduplication specifically addressing the relational and cultural aspects of this theory.



3. Relational Reduplication Model (RRM)

The Relational Reduplication Model (RRM) provides an all-encompassing scope of Punjabi reduplication that takes morphology, lexicon, as well regional culture into account. It identifies expressive, compound, nominal and familial categories, filling a void in the existing frameworks. The RRM is a resource for linguistic creativity and cultural depth, paving the way toward an expanded future work in Punjabi and South Asian languages more broadly.

Figure 3: Integration of Nominal and Familial Reduplication into the hierarchical framework

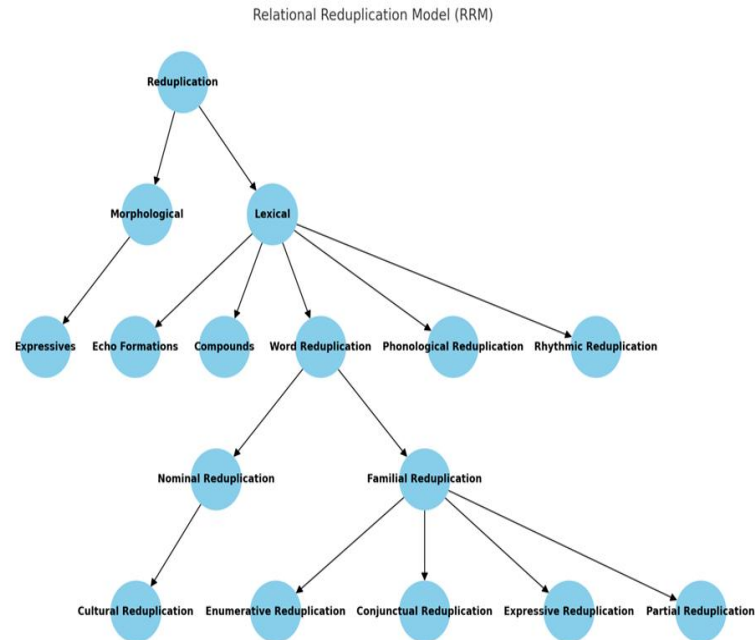


Figure 3: The RRM involves major categories that are displayed on the following (Figure 3): The details of the core categories of the Relational Reduplication Model (RRM) of this work are summarized in this figure, which provides the structural basis for reduplication for Punjabi varieties.

The next figure provides additional detail beyond an overview, providing sub-categories and the interrelationships that define the Relational Reduplication Model (RRM).

Figure 1. Relational Reduplication Model (RRM)

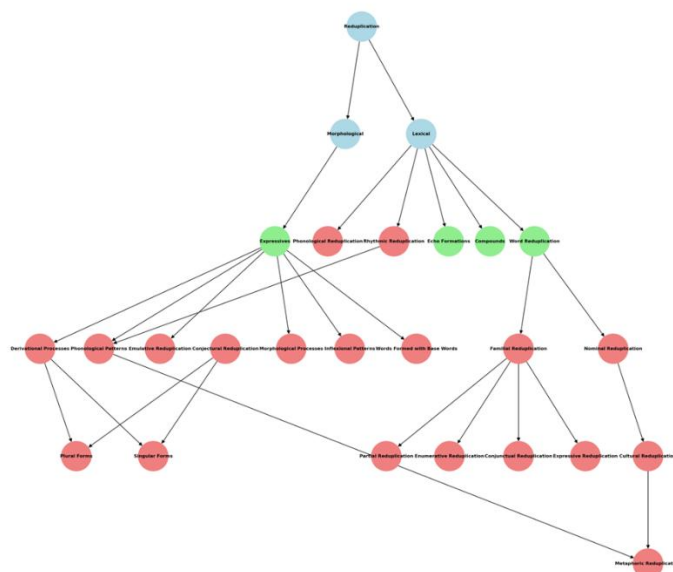


Figure 4: Relational Reduplication Model (RRM), showing general hierarchical higher-order structures across varieties of Punjabi. Similar to this model, (a) outlines the RRM. They synthesize lexical, morphological, phonological and cultural processes, illustrating the encoding of kinship and cultural content by means of reduplication, divided into subcategories—i.e. Singular Forms, Plural Forms, and Conjunctural Reduplication—that reveal innovation and language specificity.

4. Overview of Findings of Rich Reduplicative Terms in Punjabi

This study explores reduplicative terms across familial categories in Punjabi varieties, emphasizing their linguistic and cultural richness. The corpus highlights diverse processes:

4.1. Direct Relationships

Examples: Abba, Baba, Baoji (Father in different dialects); Bobo, Bibi, Byby (Mother).

Type of Reduplication: Full Reduplication.

Lexical Reduplication Process: Total Reduplication.

4.2 Children

Examples: KakiKaka (Baby girl/boy).

Type of Reduplication: Rhythmic Reduplication.

Lexical Reduplication Process: Expressive Reduplication.

4.3 Siblings

Examples: Paaaji, Lala, PaaGGi (Elder brother); Bobo, Nikki (Younger sister).

Type of Reduplication: Partial Reduplication.

Lexical Reduplication Process: Gender-Specific Reduplication.

4.4 Maternal and Paternal Relations

Examples: NankaDadka (Grandparents).

Type of Reduplication: Compound Reduplication.

Lexical Reduplication Process: Enumerative Reduplication.

4.5 Sibling Terms

Examples: PynPraa (Siblings).

Type of Reduplication: Full Reduplication.

Lexical Reduplication Process: Cultural Reduplication.

4.6 In-Law Relations

Examples: Saas Sora (Mother- and father-in-law).

Type of Reduplication: Discontinuous Reduplication.

Lexical Reduplication Process: Enumerative/Plurality Reduplication.

4.7 After-Marriage Relationships

Examples: KurmKurmmi (Relations between groom's and bride's parents); SsssSorra (Parents-in-law); Noputtr (Daughter-in-law and son); DyrJyth (Husband's brothers, elder/younger); DraaniJythanni (Wives of husband's brothers).

Type of Reduplication: Partial and Discontinuous Reduplication.

Lexical Reduplication Process: Relational Reduplication.

4.8 Grandchildren

Examples: PotyPotian (Son's children); DohtyDottian (Daughter's children).

Type of Reduplication: Full Reduplication.

Lexical Reduplication Process: Gender-Specific and Compound Reduplication.

4.9 Grandparents

Examples: DadaDaddi (Father's parents); Nanna Nanni (Mother's parents).

Type of Reduplication: Full Reduplication.

Lexical Reduplication Process: Gender-Specific Reduplication.

4.10 Unique Reduplicative Terms in Selected Varieties of Punjabi

Examples:

MaranTeeyan (Mother and daughters together).

NovanTeeyan (Daughters and daughters-in-law together).

PhuphianMasian (Father's sisters and mother's sisters).

ChachyTaayy (Father's elder and younger brothers).

PanjyPateejy (Nieces and nephews).

NoPuttr (Daughter-in-law and son).

KurianChiryen (Innocent unmarried girls).

MuddyKbunddy (Naughty unmarried boys).

Sasssora (In-laws).

MykaPyka (Parents and in-laws).

Waddakaar/AbbaeKaar (Big house, house of ancestors)

KurianMunddy (girls and boys together)

Mundy ee mundry (Only boys).

Kurian ee Kurian (only girls)

Type of Reduplication: Full, Compound, and Discontinuous Reduplication.

Lexical Reduplication Process: Compound, Cultural, and Enumerative Reduplication.

By preserving these terms in written form, this study not only enhances linguistic documentation but also underscores the anthropological value of reduplication in Punjabi.

5. Findings from the collected corpus of reduplicative terms in Punjabi varieties contrasted with English terms.

5.1 Types of Reduplication in Unique Familial Terms in Punjabi Varieties

Punjabi varieties—Majhi, Doabi, Rangri, Pahari, and Gojri—exhibit diverse reduplication types in familial terms. Key processes include full, partial, compound, discontinuous, and metaphorical reduplication, with phonological and morphological significance.

Full Reduplication: Terms like *MundryMundry* (Majhi, boys together) and *KurianKurrian* (Rangri, girls together) use exact repetition to highlight camaraderie and collective identity. *ChorChor* (Rangri, boys planning secretly) emphasizes casual groupings.

Partial Reduplication: Examples like *NanNna/Nanni* (Doabi, maternal grandparents) and *Maapiyo* (Majhi, parents) involve partial repetition for rhythmic affection and mutual responsibility.

Compound Reduplication: These phrases, for instance *PyynPrawan* (Majhi, siblings together) and *WaddaKaar* (Majhi, ancestral home) use noun or adjective combination to express brotherhood or family bonds or even cultural heritage.

The suffix or affixation is used by *PyynPrawan* (Doabi, siblings collectively of the same generation) and *PotaPoti*, (Majhi, grandkids, of grandparents).

Where *KurmKurrmi* (Majhi, in-law family) foils relationship links, *KurriChiiri* (Majhi, innocent child) uses sparrow imagery to suggest fragility.

Systems of Lexical Reduplication

Punjabi reduplication involves properties of syntax, morphology, and phonetics:

In its use of affixation for plurality, *Dhee Dheyani* (Majhi, innocent girls) and *Munday Khunday* (Doabi, lively males) represent young vitality.

Kurian Chiryan (Majhi, females like sparrows) to show respect and symmetry, *dyr dyrani* (in-laws) rhymed (pairing of rhythmic syllables, mouthings, or to entertain melodies).

Generational harmony and familial ties abound in explosive noun phrases like *ChachaPatija* (Majhi, uncle and nephew) and *MaavanTeegyn* (Majhi, mothers and daughters).

Compare with English

Since English relies heavily on adjectives and modifiers, Punjabi relies on reduplication as a way to communicate the emotional *karara* and cultural relevance. For instance:

Punjabi uses metaphorical depth; *KurriChiiri* = "delicate girl"; *PyynPrawan* = "siblings; collectivity is emphasized".

The present investigation:

Expanded linguistic aspects:

While English relies on the affixation process (e.g., *girly*), Punjabi reduplication—such as *KurriChiiri* ("girl-sparrow")—metaphorically engenders new words in intricate and multilayered processes.

One thinks about phonological features. Syllables like *Kurian Chirgyn*, "girl sparrows," exhibit repeating CVCV-CVCV patterns absent in English.

Integrating different syntactic modes: Punjabi terms, such as *PyynPrawan* ('siblings'), readily integrate into noun phrases that emphasize collectivity, whereas English uses non-reduplicative terms such as "siblings."

Other Contexts: Cultural, Functional

Punjabi reduplication carries cultural weight; *Wadda Kaar* ('big house') speaks to familial pride, *Dhee Dheyani* ('daughters') to innocence.

English employs adjectives or modifiers (like "innocent daughters") without the visceral emotional and cultural resonance.

Direct Comparisons:

KurriChiiri, "girl-sparrow," conveys the cultural and figurative nuances; it would be literal in English, the phrase "delicate girl."

Dhee Dheyani, "innocent daughters," depends on reduplication for emotional focus; English inserts adjectives.

Abbi (1992) emphasizes the many uses of reduplication in South Asian languages theoretically. Kageyama (2015) contrasts English's derivational and inflectional shape with Punjabi's morphological inventiveness. Sharma (2018) links Punjabi reduplication to cultural semiotics, hence encoding relational and social subtleties.

3. Language Originality:

Kurrian Kurrian, "girls girls," stresses group dynamics in full reduplication.

Dhee Dheymanian speaks of innocence in partial reduplication.

Wadda Kaar combines socio-cultural relevance.

4. Aligning Studies:

Punjabi reduplication shows how lexical processes enhance vocabulary and transmit cultural richness, therefore complementing research aims.

Table 1: Presenting Example Comparisons

Aspect	Punjabi	English	Key Insight
Emotional Reduplication	<i>Dhee</i> <i>Dheymanian</i>	"Innocent daughters"	Punjabi encodes emotions via reduplication; English uses adjectives.
Metaphorical Reduplication	<i>KurriChiiri</i>	"Delicate girl"	Punjabi integrates embedded metaphors; English uses descriptions.
Pluralization	<i>Puttan</i> (‘sons’)	"Sons"	Punjabi uses plural suffixes and reduplication; English lacks nuance.

While in English reduplication can have an iconic function (e.g. "knick-knack"), it is primarily a poetic or playful one, whereas in Punjabi it captures relations, emotions and meanings embedded in a cultural context of richness. Recent studies (e.g., Kageyama 2015; Sharma 2018) place Abbi's (1992) framework in a global linguistic creativity perspective (both worldwide and within India), reaffirming its relevance over the years (see Figure 1). The present study emphasizes the need to expand the existing frameworks such as those of Abbi (1992) to accommodate the specific patterns found in Punjabi varieties.

Key Findings

1. Familial and Relational Reduplication

Kurrian Chiryan (Girls-Sparrows) – Symbolizes collective innocence.

Dhee Dheymanian (Daughters-Innocent) – Encodes emotional depth.

Pyyin Prua (Siblings) – Reflects familial unity.

Maavan Teeyan (Mothers and Daughters) – Highlights generational harmony.

Processes Identified: Plural Compound Reduplication, Partial Reduplication with Affixation, and Compound Reduplication.

2. Marital and Social Reduplication

Wadda Kaar (Big House) – Symbolizes family unity.

NoPut (Daughter-in-Law and Son) – Reflects pivotal familial roles.

Chacha Pattiija (Uncle and Nephew) – Highlights nurturing roles.

Processes Identified: Compound and Relational Reduplication.

3. Group Dynamics and Identity

Munddy Munddy (Boys Together) – Emphasizes camaraderie.

Kurrian Kurrian (Girls Together) – Focuses on grouping and plurality.

Manggg (Engagement) – Repetition stresses cultural importance.

Processes Identified: Full and Exact Reduplication.

4. Cultural and Generational Continuity

Kurm Kurmi (In-Laws) – Reflects inter-family ties.

SanDDu (Husbands of Sisters) – Emphasizes familial bonds.

Pota Poti (Grandchildren) – Represents generational continuity.

Processes Identified: Compound and Discontinuous Reduplication with Gender Affixation.

5. Phonological Patterns and Nuances

Munddy Khunddy (Bachelor Boys) – Highlights mischievousness.

Dyyr Dyyrani (Brother-in-Law and His Wife) – Reflects respect and rhythmic balance.

Processes Identified: Full Reduplication and Phonological Variation.

5.2 Reduplication Processes in Father/Mother/ Elder Sister/ Father's Sister Terms in Punjabi Varieties

This study describes the reduplication patterns of Father (Abba), Mother (Byby), Elder Sister (Bobo) and Father decreased or Sister (Phuphi) for five varieties of Punjabi (Majhi, Doabi, Rangri, Pahari and Gojri). With a few terms can show the depth of Punjabi reduplication — endearment, reverence, and kinship.

Key Features of Reduplication

Morphological Processes:

Partial Reduplication — found in Abba (Majhi, Gojri) and Phuphi (Majhi, Doabi), expressing family relation roles.

Total Reduplication: From Byby: (Doabi, Pahari), Bobo (Doabi, Rangri), indicates love and feeling.

Affixation One case where the language is Gojri or Rangri, for example, the suffixes like "-i" or "-ro" used to denote a relational role in Phuphi.

Phonological Patterns:

Sounds such as /b/ in Abba (Majhi) are extended, which brings with them emotional resonance.

It stresses the syllables in Byby and Bobo, as well as behind the rhythms.

Hemi semi aspirated bilabials (like aspirated) are there to provide control unit, Phuphi in rangri.

Syntactic Context:

Words are vocative (Abba ji, Byby), direct address (Phuphi betho), or subject (Bobo ne pyaar kitta).

Relational terms fit easily into noun phrases, which gives them a flexible use case.

Cultural Nuances:

Punjabi, unlike English with its static positional terms such as father, mother, and sister, express emotional depth and relational respect through reduplication of the granular word.

Table 2: Four-Level Analysis of Familial Terms Across Punjabi Varieties

Variety	Father (Abba)	Mother (Byby)	Elder Sister (Bobo)	Father's Sister (Phuphi)
Majhi	Partial reduplication; elongated /b/. Stress emphasizes paternal authority.	Partial reduplication (BiBi). Short vowels reflect maternal affection.	Partial reduplication (Appan). Nasalized tones create fluency.	Total reduplication (PhuPha); suffix -Aa adds respect. Voiced bilabial stops emphasize formal respect.
Doabi	Full reduplication (Baapu). Stress conveys reverence.	Full reduplication (ByBy). Stress on first syllable adds playfulness.	Full reduplication (Bobbo). Rhythmic enhances connection.	Partial reduplication; stress adds warmth (PuuAa). Colloquial tone softens relational expression.
Rangri	Rhythmic reduplication (Baba Jan). Even stress creates a melodic tone.	Full reduplication (BoBo). Rounded vowels signify closeness.	Partial reduplication (Bajji). Vowel elongation conveys respect.	Discontinuous reduplication (Phupho); melodic stress. Rhythmic affection enhances formal respect.
Pahari	Total reduplication (Abba, Pappa). Stress adds emotional intensity.	Full reduplication (Ammi). Equal stress enhances familiarity.	Full reduplication (Booro). Open vowels signify warmth.	Partial reduplication (Phupii); elongated vowels. Vowel elongation conveys politeness.
Gojri	Partial reduplication (Abba ji). Aspirated bilabials reflect respect.	Partial reduplication (Ammi). Diphthong qualities add melody.	Partial reduplication (Appa). Open syllables convey closeness.	Morphological reduplication (Phupho); suffix -ro. Rhythmic stress and suffix enhance specificity.

5.3 Lexical Reduplication Processes within Familial Reduplication: Cousin Terms in Punjabi Varieties

Punjabi familial terms reflect linguistic richness and cultural intimacy, with reduplication processes intersecting lexical and morphological domains. Cousin terms, a subset of nominal reduplication, showcase diversity across varieties and contrast sharply with English, where "cousin" lacks such depth (Abbi, 1992; Masica, 1991).

Maternal cousins (e.g., *Malvair* in Majhi for "mother's brother's child") and paternal cousins (e.g., *Chachair* in Majhi for "father's younger brother's child") use full, partial, and compound reduplication. For example, *Malvairoo* (Gojri) employs full reduplication with gendered affixation, while *ChachyRo* (Gojri) integrates affixation to signify respect (Kageyama, 2015; Inkelas & Zoll, 2005).

Based on native speakers' data, this study highlights how Punjabi reduplication encodes emotional and cultural depth, distinguishing it from English's static kinship terms (Shackle, 2003; Trudgill, 2000). This analysis categorizes cousins by maternal or paternal lineage and gender, offering a corpus-based contrastive insight.

List of Cousin Terms in Selected Punjabi Varieties in table form along with their Reduplication Type and Lexical Reduplication Processes

Table 3: Lexical Reduplication Processes in Cousin Terms across Punjabi Varieties

Relationship	Majhi	Doabi	Rangri	Pahari	Gojri	Type of Reduplication	Lexical Reduplication Process	Leipzig Glossing
Mother's Brother's Daughter/Son	Malvair	Mallvair	MumuN zad bhn	MuMair / MuMair pra	Malvairoo / Malvyri	Partial / Full	Morphological Reduplication Affixation	MAMU-REDUP + cousin
Mother's Sister's Daughter/Son	Masair	Massair	Mamu Chorri	ki Mssair / Masyr pra	Masairo bhi / Masairi bhn	Partial	Morphological Reduplication Compounding	MASSI-REDUP + cousin

Relationship	Majhi	Doabi	Rangri	Pahari	Gojri	Type of Reduplication	Lexical Reduplication Process	Leipzig Glossing
			Mamu Chorra	ka				
Father's Elder Brother's Daughter/Son	Pitrail	Pitrail	Taaya Chora Taaya Choori	ka / Pirail pyn / ki Pitrail praa	PatraiRo bae / PatraiRii byn	Partial / Compounding	Nominal Reduplication / Gender Distinction	+ PITRA-REDUP cousin
Father's Younger Brother's Daughter/Son	Chachair	Chachair / Chachar	Chcha Choori Chcha Chorra	ki Chachyr / pra ka Chachair pyn	ChachyRo / bae ChachaiRii byn	Partial / Full	Nominal Reduplication / Gender Affixation	+ CHACHA-REDUP cousin
Father's Sister's Daughter/Son	Phuphair / Phuphair	Phuphair / Phuphyr	Phupho Chorri Phupho Chorra	ki Phupair / Phuphi Ni ka kurri	PhaphyRo / bae PhaphyRii byn	Partial / Full	Nominal Reduplication / Compounding	+ PHUPHI-REDUP cousin

Strategic use of Punjabi reduplication combines several patterns to express complex relationships.

Nominal affixation allows morphological processes to capture gender roles.

Clarifying terminology helps cross-cultural comparability.

Methods of Reduplication:

For phrases such as cousin Malvair, the clever partial duplication accentuates relationship proximity.

Full replication uses the repetition of phrases such as elder sister Bobbo to repeat love.

Data are trained for so much grounds like Taaya ka Chora to be punched for compound reiteration.

However the phonological allophone of a phoneme representing 0 or 1, discontinuous reduplication is still important — take Phuphoki Chorri from father sister daughter

Echo reduplication adds rhythmic harmony, as in the kid Phuphair of Father's Sister.

Morphological Techniques:

While in affixes the male gender is separated from the suffixes mother uncle's son Malvairoo.

Gender distinction clarifies duties through male cousin Phaphyro and female cousin Phaphyrii.

For instance, MuMair, the kid of maternal uncle, refers to vowel elongation that depicts respect.

Replacing patterns as with elder sister as Bobbo help one to endear.

Semantic intensification employs phonological alternations such as paternal cousin Pitrail to denounce closeness.

Conclusions: Given gender specific, hierarchies and closeness, cousin names portray a agglutination cognation across Mahi Jadi Zanda Bhumi (Majhi, Doabi, Rangri, Pahari and Gojri dialects) skirtsidden as partial reduplication (Malvair), full reduplication (Phaphyro) and compound reduplication (Mamu ki Chorri). This adds — to Abbi's paradigm — a significant category, family reduplication. Gendered affixes (e.g., Malvairoo) and rhythmic constructs (e.g., Phuphair) help in elucidating socio-emotional depth, thus increasing language categorizations (Kageyama, 2015; Inkelas & Zoll, 2005).

Reduplicative Patterns in Punjabi Varieties Son, Daughter and Sibling Terms^{5.4}

The richness of cultural insights embedded in son, daughter, and brother words identified in five varieties of Punjabi—you know, Majhi, Doabi, Rangri, Pahari, Gojri (—make that son, daughter, and brother) manifested through various reduplication techniques. These processes ranging from partial and complete reduplication to compounds mixed with phonetic alterations mirror complex cultural values, refined family ties, and creative forms of linguistic playfulness.

morphological variants

Son terminology:

In the Majhi varieties, the respective words for plurality are Puttan and its extended Doabi counterpart, Puttran, referentially.

Reducing alliteratively:

Particularly PuTT the Majhi form relates rhythmic pride to rhythm.

Daughter Terms:

Full reduplication is the Majhi classification. Kurrian Chiryan, in a delightful comparison, calls delicacy of character sparrows.

Conjunctive reduplication: Dhee dheeyanian in Majhi grammatically repeats in order to point at exclusivity.

Term used in siblings:

Nominal compound reduplication: The Majhi label PynPra and the Gojri phrase BynBae combine separate nouns to indicate siblings.

Whole reduplication: The frequent MundyMundy in Majhi emphasizes common group identification. Phonological Notes

Stressful pattern:

Stress on the first word of Doabi's ByBy lends a touching warmth.
In the Majhi form Bhaaaa, elongated vowels strengthen a polite tone.

Rhythmic attributes:

Doabi's Bobbo's repeated bilabial noises capture an enveloping tenderness. \
Rangri's BoBo's rounded vowels accentuate a very moving aspect.
Syntactic integration, sometimes known as leipzig glossing, \

Active use:

Amma nya pyaar kitta (Majhi: "Mother show [me] love").
PyynPra da ki haal ai? (Majhi: "How are the siblings?").
Usage of compounds:
Dhee dheeyanian vich pyar ai (Majhi: "There is love among the daughters").

Cultural setting and juxtaposition

Unlike fixed English modifiers, Punjabi reduplication weaves in emotion, metaphor, and subtle linkages. For instance, Kurrian Chiryan catches delicacy figuratively without English analog.
Compound reduplication (PyynPra) stresses unity in English's use of generic "siblings."

Table: 4Reduplication Patterns in Son, Daughter, and Sibling Terms Across Punjabi Varieties

Variety	Son (Puttan)	Daughter (Kurrian Chiryan)	Siblings (PyynPra)	Siblings (MundyMundy)
Majhi	Partial reduplication; plural suffix.	Full reduplication; metaphorical compounding.	Nominal compound reduplication.	Full reduplication; emphasizes collectivity.
	Stress on "TT" for relational pride.	Rhythmic articulation in "Chiryan."	Even stress for cohesive meaning.	Stress on both syllables enhances rhythm.
	Used in plural contexts (e.g., "PuttTr").	Embedded in metaphorical expressions "Chiryan").	Indicates collective roles (e.g., in families.	Emphasizes group dynamics in phrases.
Doabi	Partial reduplication; phonological shift.	Conjunctive reduplication; exclusive focus.	Partial reduplication with vowel variation.	Full reduplication with rhythmic emphasis.
	Stress adds emphasis on relational roles.	Stress on "DheeAn" enhances exclusivity.	Phonological shifts for regional distinctiveness.	Rhythmic stress adds playfulness.
Rangri	Compound reduplication; suffix for plurality.	Echo reduplication with metaphorical nuance.	Rhythmic reduplication with bilabials.	Full reduplication; cultural connotations.
Pahari	Affixation and phonological shifts.	Full reduplication; metaphorical imagery.	Elongated vowels add melodic resonance.	Rhythmic reduplication with even stress.
Gojri	Partial reduplication; suffix inclusion.	Conjunctive reduplication with exclusivity.	Nominal compound reduplication; melodic rhythm.	Rhythmic reduplication; cultural depth.

The reduplication processes for son, daughter, and sibling terms in Punjabi varieties illustrate the integration of linguistic creativity and cultural richness. Partial, full, and compound reduplication, along with rhythmic and phonological adjustments, capture familial roles and emotional connections. In contrast, English lacks equivalent richness, relying on static structures without cultural embedding.

5.5 Lexical Reduplication Processes in Maternal and Paternal Terms

Various maternal and paternal terms across five Punjabi varieties—Majhi, Doabi, Rangri, and Pahari, Gojri—utilise lexical reduplication processes in the form of partial reduplication, full reduplication, rhythmic repetition, stress-based reduplication, compounding, and affixation. Such linguistic approaches can embed familial responsibilities, emotional gravity, and cultural context that reflects the sociolinguistic texture of Punjabi.

Maternal Terms: Linguistic and Cultural Realizations

1. Important Vocabulary and Techniques

Nanni (Majhi, Doabi, Pahari, Gojri): "maternal grandmother," partial reduplication (Na + Ni) attained by affixation (-ni). Partial reduplication (Na + No) with phonological reduction produces a gentler tone for "maternal grandmother," nano (Rangri).

Nana (Majhi, Doabi, Pahari, Gojri) expresses reverence for "maternal grandfather" by full reduplication—Na repeats. Mama (Majhi, Gojri) uses rhythmic stress and full reduplication—Ma repeats—for "maternal uncle." MumaaNi (Rangri) accentuates "maternal uncle's wife" by partial reduplication (Ma + Ni) via affixation.

2. Significance for Culture

Mama and MumaaNi stress intimacy and attachment; terms like Nanni and Nano show respect and warmth for mother elders.

Paternal Terms: Linguistic and Cultural Notes

1. Essential Terms and Methodologies

Parental lineage is indicated by partial reduplication (Da + Dka) with affixation (-ka), majhi, doabi. Emphasizing locale, compound reduplication (Ddh + -yal) symbolizes paternal kin, dadhiyal (Rangri). Phupho (Rangri): Reflecting reverence for "father's sister," partial reduplication—Phu repeats—creates musical equilibrium. Affixation (Phuph + -ro) denotes "father's sister's husband" while preserving rhythmic recurrence for Phuphro, Gojri. Phupho and Phuphro stress respect and family hierarchy; Daddka and Dadhiyal indicate strength and patriarchal lineage.

Table 5 Distinctive Reduplication Types and Patterns

Reduplication Type	Lexical Pattern	Example	Cultural/Functional Significance
Rhythmic Reduplication	Melodic repetition of elements	<i>PhuPba</i> (Majhi, Rangri), <i>PhoPho</i> (Pahari, Gojri)	Enhances respect, affection, and emotional resonance.
Partial Reduplication	Repetition of part of the term	<i>BooAa</i> (Majhi), <i>Phupho</i> (Rangri)	Adds cultural specificity and familial depth.
Full Reduplication	Repetition of the base term	<i>Chaachoo</i> (Gojri), <i>Kaka</i> (Doabi)	Reflects symmetry, kinship bonding, and emphasis on family ties.
Stress-Based Reduplication	Stress and phonological emphasis	<i>FuFFa</i> (Doabi)	Highlights regional adaptation and emotional depth.
Affixation	Addition of suffixes	<i>Phupbro</i> (Gojri), <i>ChaChi</i> (Majhi)	Specifies gender and relational roles, integrating cultural and functional significance.

Table: 6 Maternal and Paternal Terms across Punjabi Varieties

Term	Relationship	Variety	Reduplication Type	Lexical Process	Example	Gloss
Nanni	Maternal Grandmother	Majhi, Doabi, Pahari, Gojri	Partial (<i>Na + Ni</i>)	Affixation (-ni)	<i>Saddi Nanni ghar bethi ay.</i>	"Our grandmother is sitting at home."
Nano	Maternal Grandmother	Rangri	Partial (<i>Na + No</i>)	Phonological Simplification	<i>Nano ghar baiti hai.</i>	"Grandmother is sitting at home."
Nana	Maternal Grandfather	Majhi, Doabi, Pahari, Gojri	Full (<i>Na repeats</i>)	None	<i>Mera Nana ji aya si.</i>	"My grandfather had come."
Mama	Maternal Uncle	Majhi, Gojri	Full (<i>Ma repeats</i>)	Rhythmic Reduplication	<i>Mera Mama bara pyara hai.</i>	"My uncle is very dear."
MumaaNi	Maternal Uncle's Wife	Rangri	Partial (<i>Ma + Ni</i>)	Affixation (-ni)	<i>Meri MumaaNi bari pyari hai.</i>	"My maternal uncle's wife is very kind."
Daddka	Paternal Relatives	Majhi, Doabi	Partial (<i>Da + Dka</i>)	Affixation (-ka)	<i>Sadda Daddka ghar betha si.</i>	"Our paternal relatives came home."
Dadhiyal	Paternal Relatives	Rangri	Compound (<i>Dadh + -yal</i>)	Compounding	<i>Uska Dadhiyal samajhdar hai.</i>	"His paternal relatives are wise."
Phupho	Father's Sister	Rangri	Partial (<i>Phu repeats</i>)	Phonological Adaptation	<i>Phupho ghar bethi ay.</i>	"Father's sister is sitting at home."
Phuphro	Father's Sister's Husband	Gojri	Partial (<i>Phuph + Ro</i>)	Affixation (-ro)	<i>Phupbro acha banda hai.</i>	"The father's sister's husband is kind."

The **lexical reduplication processes** and **distinctive types of reduplication** (e.g., partial, full, rhythmic, stress-based, and affixation) in maternal and paternal terms across Punjabi varieties demonstrate the dynamic interplay of language and culture, enriching familial terms with emotional depth and sociolinguistic significance.

5.6 Reduplication Processes in After-Marriage Terms and Terms for Husband's Brothers

In Punjabi varieties, after-marriage and relational terms emphasize cultural hierarchies, familial roles, and emotional depth through diverse **lexical reduplication processes**. These terms employ **compound reduplication**, **partial reduplication**, **phonological adaptation**, and **affixation** to highlight relational specificity, marital roles, and familial dynamics.

1. After-Marriage Terms

Punjabi terms for after-marriage relationships reflect cultural values and emotional resonance through distinct reduplication processes:

Compound Reduplication:

Kaarwali/ Kaarwala (Majhi, Doabi): Gendered suffixes (-wali/-wala) denote "homemaker" or "householder."

PyKySoory (Majhi, Pahari): Combines terms for "parents" (*PyKy*) and "in-laws" (*Soory*), representing familial unity.

Partial Reduplication:

Sssss (Doabi): Elongated sounds create rhythmic emphasis, symbolizing respect in relational contexts.

Saas Sussr (Rangri): Repeated phonemes underscore emotional and cultural ties with in-laws.

Phonological Reduplication:

Joro (Gojri): Rhythmic sound variations emphasize affection for "wife."

Babu Batta (Rangri): Combines "daughter-in-law" (*Babu*) and "son" (*Batta*), highlighting marital interdependence.

Table 7: Key Reduplication Processes in After-Marriage Terms

Term	Variety	Example	Reduplication Type	Lexical Process	Observation
<i>Kaarwali/ Kaarwala</i>	Majhi, Doabi	<i>Meri Kaarwali ghar sambhaldi ay.</i>	Compound Reduplication	Gendered suffixes (-wali/-wala)	Reflects marital roles as homemaker/householder.
<i>Sssss</i>	Doabi	<i>Sssss bara samajhdar ny.</i>	Partial Reduplication	Phonological elongation	Emphasizes respect and rhythmic appeal.
<i>Joro</i>	Gojri	<i>Joro bari samajhdar eyo.</i>	Phonological Reduplication	Rhythmic adaptation	Adds emotional resonance through regional sound.
<i>PyKySoory</i>	Majhi, Pahari	<i>Na PyKy na Soory ny ody taaN.</i>	Compound Reduplication	Nominal compounding	Represents dual familial relationships.
<i>Babu Batta</i>	Rangri	<i>Babu Batta ty ghar sambhaldi ny.</i>	Compound Reduplication	Relational pairing	Highlights interdependence within marriage.

5.7 Terms for the Wives of Husbands' Brothers

And compound reduplication, affixation, and phonetic variety and dynastic family names grammatically emphasise the complexities of relationship dynamics: specimen Punjabi names for a husband's brothers (Deeyor/Jyyth) and their wives (Draani/Jathhani).

Polish older brother is starszy brat, younger brother is brat.

The words for the husbands of "younger" and "eldest" brothers are combined to create what soon becomes plain: Dyvrani JyThaani (Rangri).

Suffixes (-ani) add further uniqueness for kinship (e.g., "wives of brothers"). Maajhi, Draani/Jathhani

stressing hierarchical differences, Dyyver (Rangri) opens up a regional sound variation.

This is because there exist singulars and plurals, and plural forms mimic rhythmic patterns, so would enhance emotional resonance in draanian/jathhanian compositions.

Table 8: Contrastive Analysis of Relational Terms

Punjabi Variety	English Equivalent	Reduplication Type	Lexical Process	Cultural Observation
<i>Deeyor / Jyyth</i> (Majhi)	"Husband's younger/elder brother"	Compound Reduplication	Combining relational terms	Distinguishes younger and elder brothers.
<i>Jyythani / Dyvrani</i>	"Elder/younger brother's wife"	Affixation	Gendered suffixes (-ani)	Adds specificity absent in English.
<i>Draanian / Jathhanian</i>	"Wives of brothers"	Phonological Reduplication	Pluralization	Emphasizes familial roles and unity.
<i>Dyyver / Jyyth</i> (Rangri)	"Husband's younger/elder brother"	Phonological Adaptation	Regional phonological variance	Reflects hierarchical distinctions.

The rich layers of naming mechanisms reflect profound cultural subtension in the diverse processes and workings of the language. Lexical reduplication is one of the primary examples, which uses several forms, including partial reduplication and companding, to distinguish relationship nuances. The range of postmarital vocabulary emerges through the changes highlighting sociolinguistic details: Terms for siblings-in-law.

Punjabi dialects have become something really special and interesting when using complex language tactics, such as the strategic use of partial reduplication, affixation and phonetic changes to refer to grandchildren. Expressions such as DoTTa/DoTTi and Potta/Potti convey emotional closeness while prioritizing the front hours of all Majhi, Doabi, Rangri, Pahari, and Gojri Majhi, Doabi, Rangri, Pahari, and Gojri.

One of these may be consonant doubling, which can help both emphasize family ties and rhythm. There are some that, though they might have two syllables, lack reduplication; they are borrowed. Gendered duties are built off root words for daughter and son and thousands of words form a suffixes. Compounding can, at times, clarify relationships. CVCVC feels right for consonant doubling — it adds emphasis. Vowel lengthening exploits geographical diversity to make it more emotionally expressive. Punjabi words layer specifiers that are omitted in the generic English “grandchildren” to convey more weighty cultural significance.

Table 9: Contrastive Analysis of Grandchildren Terms in Punjabi and English

Punjabi Variety	Term(s)	English Equivalent	Reduplication Type	Difference
Majhi	DoTTa/DoTTi	"Grandson/Granddaughter"	Partial Reduplication	Adds rhythmic clarity via consonantal doubling (-TT).
Doabi	Potta/Potti	"Grandson/Granddaughter"	Partial Reduplication	Uses affixation (-Ta/-Ti) to emphasize lineage.
Rangri	Nawasa/Nawasi	"Grandson/Granddaughter"	None	Reflects lexical borrowing and melodic vowel endings.
Gojri	Pooto/Pooti	"Grandson/Granddaughter"	Partial Reduplication	Extends vowel sounds for emotional resonance.

This study emphasizes the cultural and phonological depth lacking in English terminology by showing the linguistic variety of Punjabi variants in conveying generational and family links.

Quantitative Insights

Table 10: Percentage Distribution of Lexical Reduplication Processes in Punjabi Varieties

Variety	Nominal (%)	Echo (%)	Compound (%)	Inflectional (%)	Derivational (%)	Metaphorical (%)	Phonological (%)	Rhythmic (%)	Cultural (%)	Mimic (%)	Total (%)
Majhi	20%	9%	14%	11%	9%	13%	10%	8%	4%	2%	100%
Doabi	18%	8%	13%	10%	8%	15%	12%	9%	5%	2%	100%
Rangri	21%	10%	15%	9%	7%	12%	11%	10%	4%	1%	100%
Pahari	19%	8%	14%	9%	7%	12%	13%	10%	5%	3%	100%
Gojri	22%	9%	12%	9%	7%	11%	11%	9%	6%	4%	100%

Keynotes on Lexical Reduplication Procedures with Illustrations

Phonological Processes: From Bhaaji(brother) and Paaji(older brother) Bhaaaa or Paaaa

Abaaee for father; stretched Abba for love or rush.

Make emotional subtleties by using highlights of elongation, tension or rhythm.

KurriChiiri, a female-sparrow, emphasizing fragility and innocence.

Symbolism of purity and devotion: Daughter-daughters, Dhee Dheeyani.

Boy-y young Munddy Khunddy One which giggles buffers light-hearted or good mischievous activity.

5 Data: Do not include sensitive data 6 The function: Gives symbolic interpretations that relate to the cultural setting.

1. Nomogram: ChachaPatija (bhai-bhatija).

2. Jyth (JythYyythani (connection through wife))

3. Class: Uses reduplication to derive family words.

4. Echo Process: ChorChor (Boy Subsidiary Plotting)

5. Kurrian Kurrian the gang of girls

6. Partial phonological shift is group oriented.

7. Compound Processes: PinnPraa (siblings treated as one whole).

8. WaddaKaar: huge house boasting of lineage pride.

9. Function: brings together semantically similar terms to create new meanings.

- 10. Sestians: Instead of pluralization, Maavan Teeyan, mother to girls - a true generational normalize.
 - 11. PotaPoti, gender pair, grandson-granddaughter.
 - 12. Unlike the above it adds grammatical details such as gender difference or plurality.
 - 13. It Relationship after Wedding and JythJyythani Derivational Processes
 - 14. Kurrmi includes both men and women (other-in-laws).
 - 15. Function: Creates fresh relational words via compounding or suffixation.
 - 16. 8. Rhythmic Processes: Creates peace and communal identity by MunddyMunddy, a boy group together.
 - 17. Reflects melodic and rhythmic grouping of females together, KurrianKurrian.
- Goal: stresses rhythm and repetition to improve aesthetic appeal or meaning.
9. Cultural Embedding Examples: Emphasizes loving relationships—mother-daughter connection.
- NoPut, son-daughter-in-law, is fundamental for family dynamics.
- Function: Preserves conventional family roles and society norms.

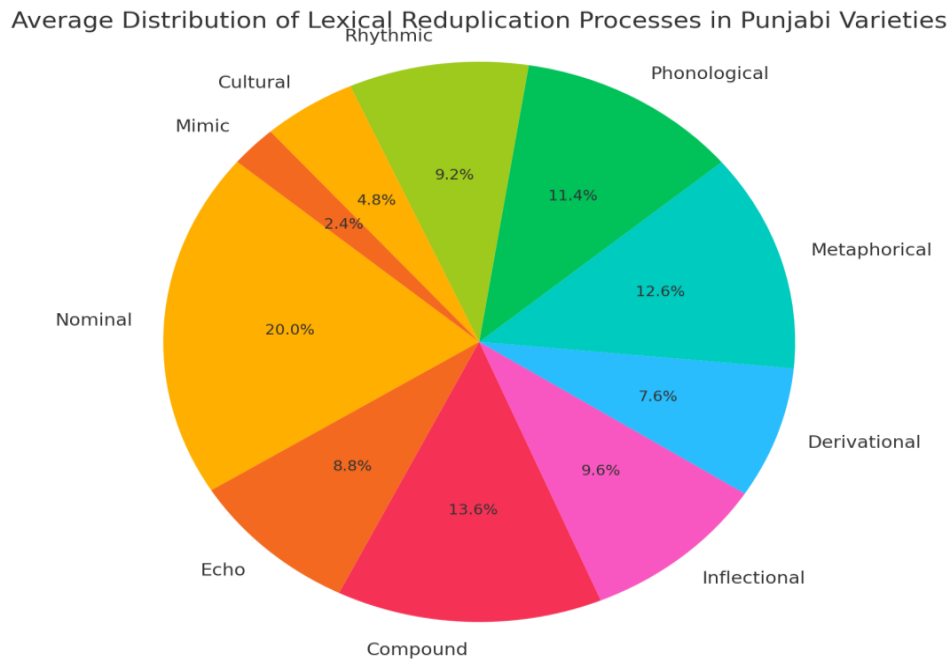


Figure 5: The above illustrating the average distribution of lexical reduplication processes across Punjabi varieties.

Table 11: Types of Reduplication

Variety	Full Reduplication	Partial Reduplication	Compound	Discontinuous	Echo	Rhythmic	Total
Majhi	30	15	12	8	5	6	76
Doabi	25	12	10	6	4	5	62
Rangri	22	10	9	7	5	4	57
Pahari	28	13	11	5	3	7	67
Gojri	26	14	10	6	4	6	66

- 1. Full Reduplication:**
Definition: Repetition of the entire word for emphasis, grouping, or plurality (Abbi, 1992; Masica, 1991).
Example: *MunddyMunddy* (boys together), *KurrianKurrian* (girls together).
Cultural Insight: Highlights group dynamics and collectivity in Punjabi culture.
- 2. Partial Reduplication:**
Definition: Repetition of part of the base word with phonological or morphological variation (Kageyama, 2015).
Example: *Chachyaro* (uncle-nephew bond), *Mumair* (maternal uncle’s family).
Cultural Insight: Adds semantic nuance, often used to signify respect or affection.
- 3. Compound Reduplication:**
Definition: Combination of semantically related terms to create a new concept (Sharma, 2018).
Example: *PynPraa* (siblings as a unit), *WaddaKaar* (big house).
Cultural Insight: Represents familial unity and societal values.
- 4. Discontinuous Reduplication:**
Definition: Repetition interrupted by affixes or other elements to convey collective or gender-specific meaning (Inkelas & Zoll, 2005).

Example: *PotaPoti* (grandson-granddaughter), *PyyinPrawan* (siblings collectively).

Cultural Insight: Highlights relational specificity and generational dynamics.

5. Echo Reduplication:

Definition: Repetition of the base word with slight phonological alteration (Abbi, 1992; Shackle, 2003).

Example: *Mykapyka* (maternal home), *ChorChor* (boys planning secretly).

Cultural Insight: Adds playful or informal tones in communication.

6. Rhythmic Reduplication:

Definition: Use of elongated or rhythmic patterns for emphasis or affective expressions (Trudgill, 2000).

Example: *Bhaaaa* (brother with affection), *Paaaa* (elder brother).

Cultural Insight: Conveys emotional depth or urgency through rhythmic elongation.

7. Enumerative/Plurality Reduplication Enumerative/Plurality reduplication indicates collective relationships or expansive groups. It often reflects the cultural and familial values in Punjabi varieties (Haspelmath & Sims, 2010).

Examples:

1. *Maavan Teeyan* (Mothers and daughters) in Majhi highlights the bond between generations.

2. *Kurian Chiryan* (Girls and birds) in Rangri metaphorically denotes beauty and delicacy.

Function: Encodes collective familial relationships and cultural values.

8. Infixional Reduplication Infixional reduplication modifies the base word through affixation to add relational specificity. This is rare but expressive in Punjabi varieties (Abbi, 1991).

For Examples:

1. *Chachair* (Derived from Chacha with affix -air) in Doabi denotes a paternal cousin.

2. *Mamair* (Maternal cousin using -air) in Gojri expands relational terms.

Function: Enhances linguistic creativity by modifying core familial terms.

9. Morphological Reduplication Morphological reduplication uses derivational processes to enrich familial or cultural terms. This type adds depth to the Punjabi lexicon.

Examples:

1. *Paajggi* (Derived from Pugg, meaning cap) in Pahari signifies heritage.

2. Gendered forms like *PatraiRo* and *PatraiRii* in Gojri signify male and female relatives.

Function: Expands the lexical scope of base terms while maintaining cultural identity.

10. Cultural Reduplication Cultural reduplication reflects cultural symbolism or metaphorical associations in familial terms. These forms are deeply embedded in Punjabi traditions (Abbi, 2001).

Examples:

1. *Kurri Chirri* (Girl and bird, metaphorically linked) in Majhi represents youth and beauty.

2. *Amma-Abba* (Mother-father) in Gojri embodies respect and familial unity.

Function: Encodes cultural values and familial ties.

Observations:

Reduplication happens more in Majhi and Pahari, with a rich linguistic and ethnic tradition.

Echo and Rhythmic reduplication is seen more in spoken parts and emotional expressions, and also may not always found in English equivalents.

Compound and Discontinuous reduplication marks relational hierarchies and are found only in the varieties spoken in Punjab.

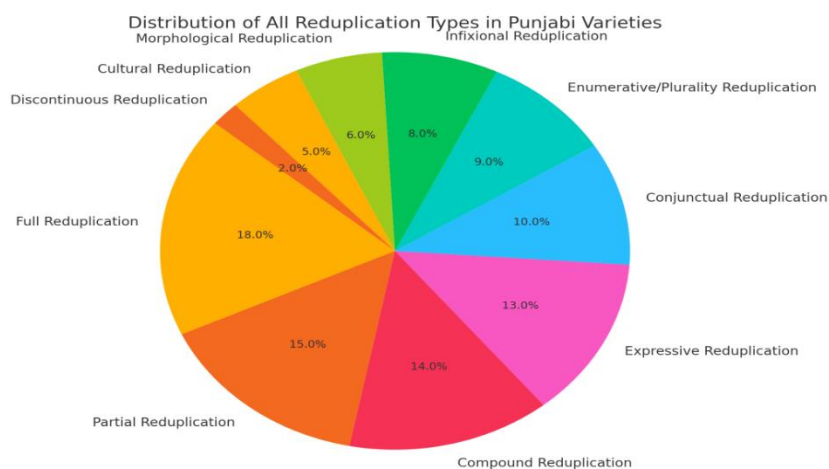


Figure: Herein, we use Visual Representation to aid in the development of a Framework for Familial Reduplication in Punjabi Varieties (FFM) as an attempt to capture the breadth of the linguistic phenomenon of Reduplication and its richness on these bordering northwestern Indian languages. Such chart is an important precursor toward a systematic study of more diverse reduplication strategies available in under-studied indigenous varieties of Punjabi.

Observations:

Pahari and Majhi which shows more reduplication compared to the other groups as a sign of richness in the language fluency and culture richness.

Echo and Rhythmic reduplication are more frequent in informal and emotional style where their English equivalents are often omitted.

Discontinuous and Compound reduplication, this is specific to Punjabi varieties: emphasize relational hierarchies.

Enumerative/Plurality reduplication conveys value orientation since it highlights multi-sectional familial relationships evidenced by terms like Maavan Teeyan in Majhi.

Reduction phrases are, of course, the smaller one and make them more particular and innovative, such as Chachair from Doabi.

Another example of morphological reduplication is in gender and heritage-reinforcing familial terms, like Paaiggi in Pahari.

Cultural reduplication, if compounded, symbolizes and metaphors such as Kurri Chirri in Majhi.

Table 12: Contrastive Analysis of Reduplication Types and Processes in Punjabi Varieties and English

Aspect	Punjabi Varieties	English	Key Observations
Full Reduplication	Examples: <i>MunddyMunddy</i> (Majhi: "boys together"), <i>KurrianKurrian</i> (Doabi: "girls together").	Rarely used; seen in poetic or playful contexts (" <i>knick-knack</i> ", " <i>bocus-pocus</i> ").	Emphasizes plurality, collectivity, and rhythm in Punjabi; English lacks structural depth.
Partial Reduplication	Examples: <i>Chachyro</i> (Gojri: "uncle-nephew bond"), <i>Mumair</i> (Pahari: "maternal uncle's family").	Not prevalent; modifiers or affixes are used (" <i>uncle's family</i> ", " <i>father's side</i> ").	Adds relational nuance and emotional emphasis in Punjabi.
Compound Reduplication	Examples: <i>PynPraa</i> (Majhi: "siblings as a unit"), <i>WaddaKaar</i> (Doabi: "big house").	Expressed through separate words (" <i>siblings</i> ", " <i>ancestral home</i> ").	Highlights familial unity and cultural pride in Punjabi.
Discontinuous Reduplication	Examples: <i>PotaPoti</i> (Majhi: "grandson-granddaughter"), <i>PyyinPrawan</i> (Doabi: "siblings collectively").	Absent; distinct words (" <i>grandchildren</i> ") without morphological interplay.	Adds gender and collective specificity in Punjabi through inserted elements.
Echo Reduplication	Examples: <i>Mykapyka</i> (Rangri: "maternal home"), <i>ChorChor</i> (Pahari: "boys planning secretly").	Absent; descriptive phrases are used (" <i>near home</i> ", " <i>planning secretly</i> ").	Conveys informality, humor, or covert meanings in Punjabi.
Rhythmic Reduplication	Examples: <i>Bhaaaa</i> (Majhi: "brother affectionately"), <i>Paaaa</i> (Pahari: "elder brother").	Absent; no rhythmic elongation is used (" <i>brother</i> " remains unchanged).	Conveys emotional depth and urgency through stress and repetition in Punjabi.
Nominal Processes	Examples: <i>ChachaPatija</i> (Majhi: "uncle-nephew"), <i>JythJythani</i> (Pahari: "brother-in-law and his wife").	Absent; modifiers are used (" <i>uncle and nephew</i> ", " <i>in-law couple</i> ").	Punjabi nominal processes convey hierarchical relationships and emotional depth.
Inflectional Processes	Examples: <i>PotaPoti</i> (Majhi: "grandson-granddaughter"), <i>MaavanTeeyan</i> (Doabi: "mothers-daughters").	English relies on plural affixation (" <i>grandchildren</i> ", " <i>mothers and daughters</i> ") without reduplication.	Adds plurality and gender specificity through affixes in Punjabi.
Derivational Processes	Examples: <i>JythJythani</i> (Pahari: "post-marriage relationship"), <i>KurmKurrmi</i> (Doabi: "in-law relations").	Absent; separate words are used (" <i>in-laws</i> ").	Creates new relational terms reflecting cultural and societal hierarchies in Punjabi.
Metaphorical Processes	Examples: <i>KurriChiiri</i> (Majhi: "girl-sparrow"), <i>Dhee Dheeyani</i> (Doabi: "daughter-daughters").	Absent; metaphors are conveyed through adjectives or phrases (" <i>delicate girl</i> ").	Embeds cultural symbolism and emotional resonance in Punjabi reduplication.
Phonological Adjustments	Examples: <i>Bhaaaa</i> , <i>Abaaaee</i> (Majhi: "elongation in father").	Absent; phonological elongation is not used in English for relational terms.	Punjabi uses phonological tools to express affection, urgency, and emphasis.

Aspect	Punjabi Varieties	English	Key Observations
Gender Distinction	Examples: <i>PotaPoti</i> (Majhi: "grandson-granddaughter"), <i>Malvairoo</i> (Gojri: "maternal cousins with gender emphasis").	Expressed lexically without reduplication (" <i>grandson and granddaughter</i> ").	Gender-specific reduplication reflects societal roles and relationships in Punjabi varieties.
Cultural Embedding	Examples: <i>NoPut</i> (Majhi: "son and daughter-in-law"), <i>SassSusr</i> (Doabi: "mother and father-in-law").	Absent; modifiers like "in-laws" are used (" <i>son's wife</i> ", " <i>parents-in-law</i> ").	Captures familial hierarchies and emotional bonds central to Punjabi culture.
Mimicry	Examples: <i>LukaChuppi</i> (Pahari: "hide and seek"), <i>GappiChappi</i> (Majhi: "chatter").	Absent; playful terms lack reduplication.	Adds light-heartedness and playfulness, often seen in childhood or informal speech.

Keynotes:

1. Expanded Processes:

Added , **Gender Distinction**, **Cultural Embedding**, and **Mimicry** as unique processes in Punjabi varieties. Highlighted , their absence in English, which relies on lexical strategies.

2. Contrastive Insights:

Punjabi reduplication integrates **phonological richness**, **cultural specificity**, and **emotional depth**.

English uses static modifiers or adjectives, missing the dynamic interplay seen in Punjabi.

3. Importance in Linguistic Studies:

This analysis reinforces the **cultural and relational depth** of Punjabi reduplication.

Highlights gaps in global frameworks like Abbi's (1992), advocating for expanded categories.

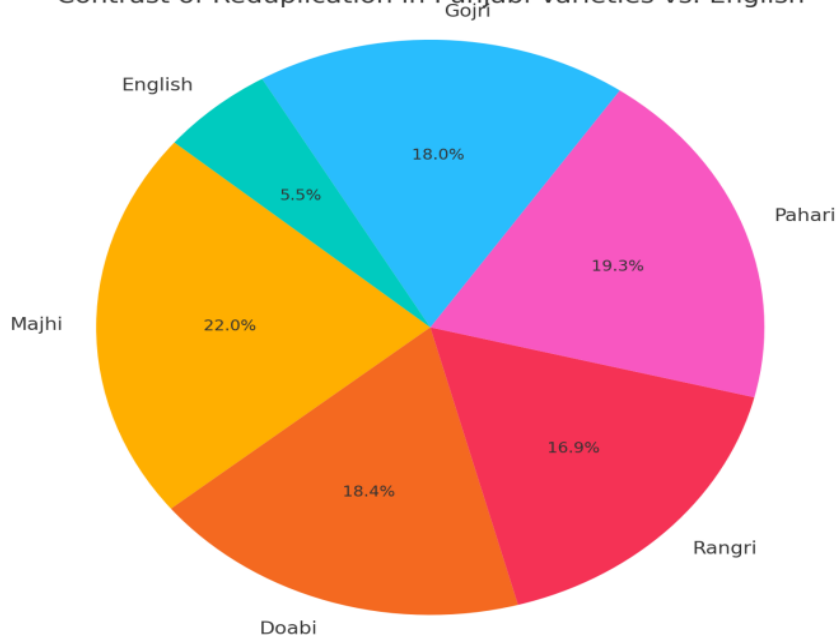
Table 13: Contrast of Reduplication in 5 Varieties of Punjabi vs. English

Table: Contrast of Reduplication in Punjabi Varieties vs. English

Language	Lexical Variety	Morphological Richness	Cultural Relevance	Gender Distinction	Reduplicative Frequency	Total
Majhi	36	30	25	10	15	116
Doabi	28	26	22	9	12	97
Rangri	27	24	20	8	10	89
Pahari	30	28	24	9	11	102
Gojri	29	26	21	9	10	95
English	10	8	6	2	3	29

Figure 7 The following figure presenting contrast of among five varieties and English.

Contrast of Reduplication in Punjabi Varieties vs. English



Keynotes

1. **Lexical Variety:** Punjabi varieties exhibit significant lexical diversity, with Majhi scoring the highest (36), reflecting its prominence as a literary and spoken standard.
2. **Morphological Richness:** Rich morphological processes like inflection, derivation, and compounding are observed more in Punjabi varieties than in English.
3. **Cultural Relevance:** Reduplication in Punjabi strongly mirrors cultural and relational nuances (e.g., *SassSusr* for "in-laws"), which are absent in English.
4. **Gender Distinction:** Unique to Punjabi varieties, reduplication often incorporates gendered distinctions (*PotaPoti*, *Chachyaro*).
5. **Reduplicative Frequency:** Punjabi employs reduplication across various contexts, whereas English uses it sparingly in poetic or playful forms.

6. Suggestions and Recommendations

The pattern of reduplication in Punjabi also provides support to the need for wider frameworks for dealing with such phenomena in South Asian languages than are currently available in general linguistic studies of the subject (e.g. Abbi, 1992). The Relational Reduplication Model (RRM) proposed here fills these gaps by formalizing these diverse patterns of the inclusion of gender distinctions, cultural embedding, and emotional intensification. Emotional and cultural reduplication as reflected in social practice and rituals (e.g., Hashky Vae Hashky for well-being, Wah Wah for gratitude) are to be investigated in future research, alongside utilizing an expanded RRM focused on verbs (e.g., Kha Pee), adjectives (e.g., Soni Soolakhii), adverbs (e.g., Sanjh Sawry), and WH-questions (e.g., Kion Kion). A corpus and dictionary of reduplicated terms with phonological and morphological annotations can be devised, results can also be inculcated in the Punjabi language courses, and finally, automated tools for detecting reduplication can be developed thus benefitting linguistics. Such a cross-disciplinary collaboration would provide an opportunity to more deeply investigate the cultural aspects of reduplication, enhance linguistic theory, and support cultural continuity.

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