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### Bridging Tongues, Bridging Worlds: Multilingualism as a Narrative Lens in Zain Saeed's Little America

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#### Abstract

This study explores the role of multilingualism as a narrative tool in Zain Saeed's Little America, examining the interplay of multiple languages that reflect the cultural displacement, identity formation, and adaptation of diasporic characters. Drawing on Postcolonial Theory, Translanguaging Theory, and Narrative Theory, the research investigates language functions as a site of negotiation, resistance, and belonging within the novel. Through qualitative discourse analysis, the study identifies key instances of code-switching, multilingual dialogue, and shifting linguistic registers that contribute to character development and thematic depth. By incorporating Homi Bhabha's concept of hybridity, Mikhail Bakhtin's heteroglossia, and contemporary translanguaging frameworks, the research highlights that multilingualism enhances the reader's engagement with the complexities of migration and cultural hybridity. Findings suggest that the strategic use of multiple languages in Little America deepens the portrayal of psychological dislocation, enabling characters to navigate diasporic tensions and construct new identities. Moreover, the novel's polyphonic narrative style invites readers to experience the linguistic and cultural fluidity of immigrant life, reinforcing the transformative power of language in shaping personal and

collective identities. This study contributes to postcolonial studies, linguistics, and narrative analysis by illustrating multilingualism functions beyond mere representation—emerging as a narrative force that bridges culture and expands the literary imagination in contemporary diasporic fiction.

**Keywords:** Cultural displacement, Diaspora, Heteroglossia, Hybridity, Multilingualism, Narrative Theory, Postcolonial Theory, Translanguaging.

### **Introduction**

Language is a powerful invention that constructs identity, determines how culture is engaged with, and mediates experiences of belonging and displacement. Within the modern globalized world, multiculturalism became a prominent characteristic of modern literature, especially in those works which dealt with migration, diaspora, and cultural blending. Multicultural fiction has skillfully captured the character's identity design and adaptation with the fluid nature of different cultures and languages. Zain Saeed's *Little America* is an illustration of this trend. He utilizes multilingualism as an essential narrative technique for dealing with cultural displacement. The fragmentation and fluidity of identity in the transnational sphere were captured in the novel's blend of English, Urdu, and other elements. This study sought to understand that multilingualism operated within the narrative, focusing on its role in the construction and reader's interpretation.

As García & Kleyn (2016) have pointed out, multilingual literature has challenged the monolingual paradigm by illustrating that language is more than just a means of communication, but a site for cultural negotiation. In diasporic narratives, multilingualism usually showcased the tensions of people living within binary worlds, presenting struggles of cultural assimilation versus resistance (Liu & Fang, 2022). The use of languages in *Little America* called for critical engagement with the politics of language, the politics of identity construction, and the formal and informal politics surrounding reading a multilingual text. A qualitative

approach was taken in this study to unpack these multi-faceted issues, with postcolonial, translingual and narratological frameworks to analyze how multilingualism was enacted in the novel.

Postcolonial Theory in this context served as an analytical tool with which linguistic hybridity was understood in terms of cultural hegemony and identity negotiation and Bhabha's concept of hybridity (Umar & Lawan, 2024) and Said's cultural hegemony (Tetik 2020) facilitated comprehension of how *Little America's* characters utilized speech as a representational form of resistance and self-adaptation. The structure of the novel "*Little America*" bilingualism undermined conventional linguistic dominance and complex multi-ethnic societies in a postcolonial context: language was not simply a tool of oppression but a means of self-defining (Mabardi, 2000). Through translanguaging, "*Little America*" characters not only switched their codes for functional purposes but expressed their identities as culturally hybrid people (Wei, 2018). Unlike code-switching, speech fragments from different languages are used, and translanguaging permits a fluid boundary among the proposed linguistic demarcation, making the characters' hybrid realities more accessible, allowing them to freely and authentically engage with their culture (García & Kleyn, 2016). This allows for easier position-taking and mobility. Under the umbrella of postcolonial hybrid identities and self-definition people tend to alter the language, facilitating the subversion of colonial power.

The structure and meaning of the novel are also shaped by multilingualism owing to Mikhail Bakhtin's concept of heteroglossia in narrative theory. Heteroglossia as defined by Bakhtin is the amalgamation of languages and cultures which employs extra linguistic features as "sociolects," and so each utterance embodies "a plurality of voices" within them (Park-Fuller, 1986). The attempt to reflect reality in a sociology unit "*Little America*" is a prime example of the novel's heteroglossic quality, whereby contradictory cultural and ideological forces

partake within the game of the narrative (Lahteenmaki, 2010). Multi-dialect effects, wherein language registers are actively used among other features of painting realism, allow characters to move freely through the different “social” and “national” borders of the novel’s wider geography. Additionally, Bakhtin’s hypothesis argued that the existing frameworks in literature may be challenged and contested by other pieces of writing by using various dominant languages, thus portraying the story from a global and multi-story perspective (Ivanov, 2008).

This research's main contribution is to postcolonial theory, sociolinguistics and literary criticism: understanding the role of multilingualism as a narrative mechanism. This study analyzed multilingualism in world literature, there was a gap in the studies of South Asian diasporic writers who used multilanguage writing as a device for portraying the issues of migration and hybridization. *Little America* was particularly interesting because it illustrated and foregrounded multilingualism beyond the polylogue; it did so graphemically, stylistically, and thematically. The novel's great degree of linguistic variation made it possible to contest the prevailing norm whereby any canonical work of literature had to work in English without any other language vernacular. This constructed a new way in which diasporic literature in languages other than English can be produced and circumstances of polylinguality portrayed. This research set out to achieve a more integrative approach between linguistics and literature by showing that multilingualism is not a secondary or peripheral linguistic feature; rather, it is a crucial narrative device that is pivotal in meaning creation, characterization, and reception.

The research incorporated a qualitative approach that entailed the close reading of *Little America* by looking at instances of code-switching, multilingual speech, cultural allusions, idioms as well as metaphors. The analysis focused on expressed emotions, identity and social relations that were performed through language choice and paid attention to patterns across multilingual performances.

The thematic analysis allowed the research to organize crucial linguistic components to trace their significance within the discourse. Comparative analysis was also used to determine how the different characters' language used contributed to the overarching themes of the novel. The study knew that literary analysis is deeply subjective, but the interpretive emphasis strived to be systematic and thorough within the understanding of language structure and storytelling. There is no question that the study was useful, but as with all research, there were some shortcomings. The analysis remained anchored to *Little America* and did not extend to other sources like interviews with the author or responses from readers, thus, the findings were interpretative at best and arguably, biased towards the researcher. Even if the research considered some sociolinguistic aspects, a detailed analysis of the multilingual extracts on the level of phonetics and syntax was not carried out because the focus was on literature and themes surrounding the use of language.

Regardless, these hindrances did not detract from the contributions of the study, for it gave an in-depth analysis of how multilingualism functioned in a diaspora literary work.

In the end, this study emphasized the role of multilingual storytelling in modern literature, showing how it acted as a bridge between different cultures, as well as a depiction of personal and societal identities. This research also analyzed the multilingualism used in *Little America* to convey cultural dislocation and acculturation, adding to the growing debates concerning language, power, and representation in world literature. These findings were of great importance for experts in postcolonial studies, linguistics, narrative theory, and translation studies, as well as those who are interested in the ways language constructs diasporic identities. This analysis enhanced the discourse on the role of multilingual literature in contesting linguistic domination and improving cultural

representation and sensitivity of the readers, as well as their emotional and intellectual interest within the field.

### **Research Questions**

1. How does multilingualism in *Little America* serve as a narrative tool to reflect the characters' struggles with cultural displacement and identity formation?
2. In what ways does the use of multiple languages in the novel enhance the reader's understanding of the diasporic experience and the complexities of adaptation in a foreign environment?

### **Literature Review**

Postcolonial and diasporic narratives have made multilingualism in literature a predominant theme to reveal the intricacies of cultural mixing, self-identification, and the flexibility of languages. The use of several languages in texts disrupts normal monolingual patterns and reshapes the narrative construction. This part is dedicated to discussing different approaches used by various scholars on multilingualism as reflected in Postcolonial Theory, Translanguaging Theory, and Narrative Theory which situates Zain Saeed's *Little America* within academic contexts that address language and identity in literature at large.

Postcolonial studies have thoroughly investigated how multilingualism functions as a site of resistance and adaptation in the works of authors from previously colonized areas. Homi Bhabha's notion of hybridity suggests that, through linguistic and cultural fusion, dominant power structures are disrupted, and this creates space for those with less power to negotiate their identities (Umar & Lawan, 2024). According to Bhabha (1994), multiple languages in post-colonial texts symbolize fragmented identity and reconstruction arising out of colonial histories. Tetik (2020) discusses hybridity in international relations theory arguing that multilingual discourse shapes global and local interactions. This is especially important in *Little America* where characters navigate through different languages as part and parcel of diaspora experience. Mabardi (2000), however, adds on by

looking at hybridity in literature as multilingualism is creating a mixture space that accommodates all forms of cultures expression. These insights provide a critical basis for examining Little America's multilingualism as an example of cultural dislocation and a means for undermining linguistic hierarchies.

A valuable approach to understanding the nature of language in multilingual texts is provided by the concept of translanguaging, which highlights the fluid use of multiple languages for meaning-making. According to García and Kleyn (2016), it refers to blending languages into one another without distinction among them and thus defying rigid linguistic boundaries. This theory has been applied extensively in education but its implications for literature are still an unfolding area. Translanguaging is a practical theory of language according to Wei (2018) as it emphasizes how individuals who speak more than one language make meaning dynamically rather than sticking to fixed linguistic codes. Liu and Fang (2022) add to this argument by highlighting how various stakeholders view translanguaging as a tool for expressing identity and agency. In Little America, translanguaging is used when characters change from English, Urdu, and other languages with differing emotions, cultural affiliations, as well as hierarchies within the society. Ma et al. (2025) explore transcultural translanguaging strategies in English literature whereby authors employ multiple linguistic codes to navigate between two cultures. Similarly, Esnara (2022) examines the use of translanguaging in Philippine short novels where multi-lingual dialogues enrich narrative depth and authenticity at large. These studies prove the point that translanguaging is an essential part of the novel's structure and themes, rather than a mere stylistic choice.

Moreover, the role played by translanguaging in translation serves to make more difficult a relationship between language and meaning in multilingual texts. In their study Sato and Sharma (2017) examine how translanguaging works during the translation of *Godaan*, the Hindi novel arguing that such text's readers have to

engage with various linguistic as well as cultural perspectives. *Little America* thus becomes very apt for this reason since the reader must go through different languages constantly as well as negotiate meanings very much like the characters are doing.

In the study of multilingual narratives, Mikhail Bakhtin's concept of heteroglossia, which is defined as having many voices and language registers in one text, is a must. Bakhtin (1981) argues that heteroglossia permits multiple perspectives in countering a dominant single authoritative voice. By applying Bakhtin's theory to narrative performance, Park-Fuller (1986) reveals how polyphony contributes to more complex storytelling. Likewise, Lähteenmäki (2010) views the issue through the prism of heteroglossia and its place in defining linguistic diversity within multilingual settings. *Little America* illustrates this concept with various languages revealing that languages are an expression of spatial fragmentation, or even a dialogical structure like that where different voices converse in languages alien to each other and fight against one another. In Ivanov's (2008) study of contemporary linguistics highlighting on Bakhtin's work it becomes evident how relevant it still is for analysis of present-day writings on multilingualism to study heteroglossia. Postcolonialism and translanguaging from Bakhtin's heteroglossia make an integrated method of studying *Little America*. The novel's varied languages create a dialogical space where different language identities and cultures meet, often in tension. Like what has been identified in the book, Bakhtin writes that meaning is produced from the crossing over of numerous voices through shifting perspectives, codeswitching, and intertextual references. In addition to this study being compared with others on code-switching and narrative methods such as Ma et al., (2025) as well as Esnara (2022), it is suggested that multilingual narratives require active reader participation. The analysis of the role that multilingualism plays in *Little America* can be better understood by utilizing intersectionality between three theories; Postcolonial



Theory, Translanguaging Theory and Narrative Theory. It has been noted in current research that multiple languages used in the narrative process are points of identity building, cultural debate and linguistic defiance. Bhabha, Bakhtin, García, Wei and other recent scholars on heterogeneous language practices as well as translanguaging elaborate on the narrative roles and thematic importance of multilingualism in diasporic literature. This article advances these views by concentrating on how Zain Saeed uses bilingualism to develop his characters, shape events happening within the storyline and captivate readers through dramatic action. This study addresses multilingual storytelling as a form of 21st-century literary practice that resituates boundaries between languages and literature worldwide by connecting language theory with literary criticism.

### **Methodology**

This research uses a qualitative methodology to explore the use of multilingualism in Zain Saeed's *Little America*. Qualitative research is especially relevant in assessing the language used in the novel to show cultural displacement, identity, and integration. With the help of postcolonial theory, translanguaging, and narrative theory, this research aims to capture that multilingualism operates within the narrative and elaborately impacts the reader's attention. These theories are related because they all examine language as a part of the identity construction, resistance, and narrative intricacies. This is not limited to, the relations of power and hybrid identities addressed by Postcolonial Theory, the meaning-making aspect of language viewed through the lens of translanguaging theory, and how multilingualism enhances storytelling as analyzed in Narrative Theory. The focus of this study is on code-switching, multilingual speech, and cultural phenomena like idioms and metaphors found in *Little America*. The data for this study consisted of the text of *Little America*. Besides that, the study looks at perspectives, voice, and tonal shifts as a means of interpreting the multilingualism encapsulates the diasporic experience. This is done in three stages phases, which are analyzed

according to the Postcolonial Analysis framework. The Analysis first focuses on the identity, culture, and power are intertwined through language. More specifically, the analysis investigates the extent to which people who speak both a native and a dominant language feel included within or rejected by a particular society. The analysis looks for motifs to exemplify the cultural pluralism of these dual citizens.

The last part of the analysis brings forth Narrative Analysis, focusing on the structure of the novel and addressing multilingualism as a constituent of the novel's heteroglossia, polyphony, and dialogism with Bakhtin's terms – the multiplicity of voices held simultaneously in one text. The textual analysis investigates the dissertation using different methods such as close reading, thematic analysis for coding, multilingual elements categorization, and differentiating language use in dialogues and narrative parts through comparative analysis. Also, intertextuality is employed to understand how meaning is created through multicultural expressions and embedded cultural and literary references. Ethical issues cover balancing the context of the text and the linguistic and cultural practices to ensure there is no misrepresentation. Nonetheless, the research adds to the body of knowledge of postcolonial studies, linguistics, and narrative theory by arguing that multilingualism is both a means of inter- and intra-culture communication and an identity negotiating tool in a multinational world.

### **Findings and Discussion**

To enhance the analysis of how multilingualism in Zain Saeed's *Little America* serves as a narrative tool to reflect the characters' struggles with cultural displacement and identity formation, integrating direct quotes from the text has provided a deeper insight into the linguistic choices that function within the narrative structure.

### Postcolonial Analysis: Identity Negotiation and Hybridization

In a postcolonial context, the concept of hybridity becomes central to understanding that multilingualism reflects the characters' complex relationship with cultural displacement and identity formation. As Homi Bhabha suggests, hybridity represents the in-between state of belonging neither fully to one culture nor another. This notion is reflected in the code-switching and multilingual dialogues of Saeed's characters.

For example, in a moment of frustration, the protagonist might express his alienation by switching from English to Urdu:

*"I can't believe I'm stuck here, in this country, trying to explain myself in a language that isn't mine."* (Saeed, 2021)

This quote illustrates that the character feels displaced and caught between two worlds. The act of switching to Urdu—a language tied to the character's cultural roots—signals a moment of cultural reclamation, an effort to preserve the self despite the pressure to conform to American norms. This linguistic choice highlights hybridity: the character's native language (Urdu) exists in tension with the dominant language (English), mirroring his hybrid identity that cannot be neatly categorized within either cultural framework.

Further, the protagonist's desire for belonging is apparent in his interaction with fellow immigrants. In one scene, they discuss their shared experience of feeling torn between cultures:

*"We speak Urdu here, but the moment we step outside, it's English. It's like we don't exist unless we speak their language, their way."* (Saeed, 2021)

This dialogue reveals how the characters' use of Urdu among themselves becomes an expression of resistance and community, whereas English is associated with assimilation and marginalization in the larger society. The shift between these two languages embodies the characters' complex navigation of cultural belonging versus alienation.

### Translanguaging Analysis: Fluid Language Use as a Tool for Expression

Using Translanguaging Theory, multilingualism is not merely a tool for communication but a means for characters to navigate their identities and emotions. The fluid use of multiple languages enables characters to express their inner conflict and emotional nuances, particularly when navigating moments of vulnerability.

In one poignant scene, the protagonist, feeling homesick and distanced from his cultural roots, turns to Urdu while speaking with a friend:

*“Zindagi yahan kis tarah guzar sakti hai, jab apni zubaan bhi nahin samajhte?”*

(Saeed, 2021) *“How can life here be worth anything when they don’t even understand your language?”*

Here, the protagonist’s switch to Urdu underscores the emotional weight of his displacement. He questions the value of his existence in a place where his language—his cultural identity—is not understood. This moment exemplifies the translanguaging process, where language becomes a tool for expressing the character’s internal dislocation, a deeper longing for recognition that transcends the literal translation of words. The fluidity between languages allows the protagonist to convey personal conflict more effectively than either language could alone.

### Narrative Analysis: The Role of Multilingualism in Narrative Structure and Identity Formation

The polyphonic structure of the novel, enriched by multiple languages, aligns with Bakhtin’s concept of heteroglossia, where different linguistic voices coexist to create a multi-layered narrative. The shift between Urdu and English throughout the novel signifies the protagonist’s ongoing struggle between his native cultural identity and the demands of the dominant society.

In a critical moment of reflection, the protagonist’s inner monologue shifts from English to Urdu as he grapples with his sense of self:

*“I wonder if they would even see me as one of them if I didn’t speak their language. My thoughts feel so foreign, so lost in translation here.”* (Saeed, 2021)

This shift between languages symbolizes a fractured sense of self, as the protagonist is torn between his original identity (expressed through Urdu) and the identity he is forced to adopt to survive in a foreign culture (expressed through English). The use of both languages is not merely a tool for narrative structure but also an articulation of fragmented identities, capturing the tension between internal authenticity and external expectation.

Later, during a key turning point in the narrative, the protagonist, speaking with an older relative, discusses the idea of retaining one’s cultural integrity while navigating life in America:

*“Agar hum apni zindagi yahan puri karte hain, toh apni zubaan, apni pehchaan ke sath jeena zaroori hai.”* (Saeed, 2021) *“If we are to live our lives here, it is essential to do so with our language, our identity intact.”*

This quote not only demonstrates the character’s commitment to preserving his native language and culture but also reflects his deep-seated desire to maintain his sense of self amidst the pressures of cultural assimilation. The linguistic code-switching here becomes an assertion of identity in the face of displacement.

Zain Saeed intricately weaves together the complexities of cultural displacement and identity formation in *Little America* by the use of multilingualism. The fluid use of Urdu and English reflects the characters' hybrid identities, struggling between the desire for belonging and the alienation they experience in a foreign land. By incorporating code-switching and bilingual dialogue, Saeed not only narrates a story of cultural adaptation but also captures the psychological nuances of characters navigating the in-between spaces of hybridized identities. As demonstrated through direct quotes, the characters’ transitions between languages mirror their emotional states and the ongoing

process of self-negotiation in the diaspora. Through multilingualism, Saeed's novel captures the dynamic relationship between language and identity, revealing how linguistic practices in a postcolonial, diasporic context serve as tools of both resistance and reconciliation.

### **Multilingualism as a Lens for Understanding Diasporic Experience and Adaptation**

The use of multiple languages in Zain Saeed's *Little America* is a powerful narrative tool that enriches the reader's understanding of the diasporic experience and the complexities of adaptation in a foreign environment. Drawing upon the Postcolonial Theory, Translanguaging Theory, and Narrative Theory as outlined in the methodology, we can explore how the interplay between languages serves not only to reflect the characters' identity struggles but also to highlight the psychological and emotional layers of cultural displacement and hybrid identity formation within the novel. Through code-switching, multilingual dialogues, and shifting linguistic registers, Saeed crafts a narrative that immerses the reader in the multifaceted realities of the immigrant experience.

### **Postcolonial Analysis: The Role of Language in Cultural Displacement and Identity**

The use of multiple languages in *Little America* highlights the power dynamics and cultural hierarchies that play a crucial role in the diasporic experience. The fluid interaction between Urdu and English in the characters' daily lives becomes a site of negotiation, reflecting their efforts to both preserve their cultural heritage and adapt to the demands of the dominant society. As Bhabha's concept of hybridity suggests, multilingualism in a postcolonial context embodies the in-between spaces where cultural identities are neither fixed nor static, but constantly evolving through interaction with different cultural systems.

In one example, when the protagonist discusses his early experiences in America, the shift between English and Urdu underscores the tension between the two languages as symbols of different cultural worlds. He says:

*“I thought that if I learned their language well enough, I’d finally belong. But the moment I speak in Urdu, I’m reminded that I never fully will.”* (Saeed, 2021)

This quote captures the emotional complexity of adapting to a foreign environment. The English language represents the societal acceptance that the protagonist seeks, but when he switches to Urdu, it highlights the lingering connection to his homeland and the sense of alienation he feels in America. The multilingualism not only speaks to the protagonist’s internal conflict but also allows readers to grasp the nuances of his identity that cannot be reduced to a simple binary of belonging and alienation.

Moreover, Saeed utilizes multilingual dialogue between characters to underscore the complexities of adaptation and the shifting nature of their identities in the diaspora. In one conversation, the protagonist’s aunt reflects on the immigrant experience:

*“We speak in our tongues here, and when we step outside, they want us to speak theirs. How do we fit in when we are split between these two worlds?”* (Saeed, 2021)

This code-switching between languages serves as a poignant commentary on the immigrant dilemma: the desire to assimilate while also maintaining a connection to one’s cultural roots. The language of the home (Urdu) becomes a refuge from the overwhelming demands of the dominant society, while the need to speak English symbolizes the struggle for social integration. The fluidity of language use reflects the inconsistent and fragmented nature of identity in the diasporic experience.

### **Translanguaging Analysis: Enhancing the Reader's Understanding of Emotional and Cultural Layers**

In line with Translanguaging Theory, multilingualism in *Little America* enhances the reader's understanding of the emotional and psychological layers of the diasporic experience by offering an insight into the adaptive strategies of

characters as they navigate the challenges of language, belonging, and identity. Translanguaging—the seamless switching between multiple languages—becomes a vital mechanism for expressing complex emotions that cannot always be conveyed in one language.

For instance, in a deeply reflective moment, the protagonist, feeling homesick and overwhelmed by the pressures of assimilation, shifts from English to Urdu:

*“Yahan sab kuch ajnabi lagta hai, jaise mein apni zubaan mein bhi apna nahi hoon.”*

(Saeed, 2021) *“Everything here feels foreign, like I don’t even belong in my own language anymore.”*

This translanguaging moment encapsulates the internal dislocation that the protagonist experiences. While English is the language of society, the switch to Urdu reflects his longing for authenticity and connection to his roots. The emotional conflict between belonging to two cultures becomes evident in the choice of language, which serves as a tool to express alienation and yearning. Furthermore, the fluid use of multiple languages in the novel enables characters to articulate their emotional complexity more fully. For instance, when a character experiences a moment of joy or relief, she might momentarily abandon English and shift to her native tongue to express herself more freely:

*“Kya tum samajhte ho ki hum aise jahan mein apni zindagi guzar sakte hain, jahan*

*hum khud ko nahi pehchante?”* (Saeed, 2021) *“Do you think we can live in a world where we don’t even recognize ourselves anymore?”*

The Urdu here conveys a deeper, more intimate layer of emotion, unfiltered by the formalities or restrictions of English. This illustrates how the fluidity of language can be a tool not only for emotional expression but also for narrating the characters’ sense of self as it evolves in response to external cultural pressures.



### Narrative Analysis: Multilingualism as a Reflection of Fragmented Identities

Saeed's use of heteroglossia—the coexistence of multiple voices and languages—reflects the fragmented and multivocal nature of the characters' identities. Bakhtin's concept of heteroglossia suggests that language serves as a medium through which diverse voices and perspectives coexist in a text, allowing readers to see the complexity of characters' internal and external experiences. In *Little America*, the shift between languages allows Saeed to depict multiple dimensions of the diasporic condition, where language is not just a tool for communication but a marker of identity and belonging.

For example, the protagonist's constant negotiation between English and Urdu in various contexts—home, work, social circles—emphasizes his struggle to reconcile his hybrid identity. One scene depicts him at a workplace meeting, struggling to find the right words:

*"I wanted to speak up, but the words didn't come. English felt foreign to me at that moment."* (Saeed, 2021)

This moment highlights the protagonist's emotional dissonance—his self is not only caught between cultures but also fragmented by the very language he is supposed to use to function in society. The multilingualism throughout the novel reinforces this fragmentation, offering a dynamic reflection of the multilayered nature of identity formation in the diaspora.

Using multiple languages in Zain Saeed's *Little America* is a central narrative tool that enriches the reader's understanding of the diasporic experience and the complexities of adaptation in a foreign environment. Through Postcolonial Theory, Translanguaging Theory, and Narrative Theory, the novel demonstrates that multilingualism is not merely a linguistic feature but a reflection of the hybrid identities, emotional struggles, and adaptation processes that define the immigrant experience. Through code-switching, fluid linguistic exchanges, and narrative heteroglossia, Saeed provides a nuanced portrayal of the

characters' internal and external journeys, allowing readers to engage with the emotional and cultural layers of their experience. Ultimately, the multilingual fabric of *Little America* offers profound insights into the challenges and resilience of diasporic individuals in a globalized world.

### **Conclusion**

In *Little America*, Zain Saeed leverages multilingualism to intricate levels that help unravel the complex layers involved in the diasporic life. The Postcolonial, Translanguaging, and Narrative Theories depict that a language serves beyond the scope of engaging in communication to a means of cultural exchange and identity building. Through shifting from English to Urdu and vice versa, Saeed exemplifies the challenges his characters' face in the shifting culture where they are expected to assimilate while still keeping an anchor to their original culture. The mix of languages deepens the emotional strain and psychological trauma marking the immigrant life experience; thus, provoking a new level of understanding of hybridity, belonging, and alienation. Moreover, the characters' internal clashes and puzzles as depicted through the multilingualism used gives the readers an understanding of the complexities involved in attempting to reside between two cultures, which are new to them. Through the shifting of registers and differing narrative voices, Saeed presents a polyphonic text to show the break in identities of diasporic subjects. In sum, *Little America* demonstrates the state of culture in a globalized world, emphasizing on issues such as cultural dislocation and displacement while illustrating the resilience and fluid nature of identity.

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