



Beyond Borders: Translingual Hybridity in Contemporary Anglophone Literature

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Abstract

Amidst rising globalization and a trend towards cultural convergence, Anglophone space and place of literature has been a dynamic location for linguistic innovation. One of the phenomena of translingual hybridity disrupts diagnostic linguistic boundaries by combining two or more languages in English-dominant texts. But the scholarship has typically concentrated on the bilingual or the postcolonial language politics, while the hybrid, fluidy linguistic practices of the contemporary writers were under-explored. This thesis seeks to find out how translingual hybridity works in such literature of today as the means for formation of identity, opposition, and narrative experiment. It explores ways through which authors write with hybrid language practices, illustrating the complexities of multicultural and diasporic experiences outside and across traditional national or linguistic borders. As part of a qualitative, comparative literary analysis, the present study considers a curated choice of contemporary Anglophone novels and short stories by transnational authors. Close textual reading is accompanied by conceptual lenses from translingualism, postcolonial studies, and sociolinguistics to be able to notice patterns of linguistic hybridisation and cultural negotiation. Some preliminary analysis indicates that translingual hybridity challenges monolingual expectation not only, but constructs new narrative voices that resonate with diasporic realities. Such themes are expressed by writers through strategic use of code-switching, untranslated words and syntactic innovation. These texts reconstruct English as a space of changeability of language, not a colonial or dominant monolith. The results emphasize the value placed on translingual hybridity as a literary strategy that captures and re-configures cultural identity in global settings. This research advances the ambit of Anglophone literary studies by emphasizing the creative power of linguistic fluidity and the imperative to re-examine categorization of works of literature along metric of terminology or nationhood.

Keywords: Translingualism, Hybridity, Anglophone Literature, Identity, Globalization



Introduction

Language has become an arena not just of communication but also of identity negotiation, resistance and innovation in the 21 st century fast moving era of unparalleled globalization and migration and convergence of cultures. Anglophone literature has largely been transformed by the rise of translingual hybridity a literary and linguistic phenomenon characterized by the disconcertion of customary boundaries of languages owing to the blending of various linguistic codes in English dominant texts (Canagarajah, 2013; Lesem & Bucholtz, 2011). Doloughan, 2021). These similarities to bilingualism are very different from the fluid, dynamic nature of translingual hybridity, which effects this through the interactions between languages, producing hybrid literary spaces that explore the articulation of diasporic identities and cultural identifications in innovative ways (Bhatt & Bolonyai, 2022).

This paper analyses the role of translingual hybridity as a critical mode of expression in the contemporary Anglophone literature especially in the cases of diasporic and transnational writers. It reviews ways in which writers use the hybrid linguistic practices such as code-switching, syntactic blending, and untranslated insertions as strategic means to represent the complexities of multicultural experience as well as subvert hegemonic coherence of linguistic purity, national identity and narrative form (Baldo & Deganutti, 2024; Fang, 2020). By means of intensive textual analysis and an interdisciplinary theoretical approach linking together postcolonial theory, sociolinguistics and narrative studies, the goal of this paper is to re-locate Anglophone literature in a fluid linguistic and cultural sphere outlined by the polyvocality and translational awareness (You, 2016. Van Dyck, 2021).



The coinage “translingualism” has ascended as an alternative term to the binary logic of bilingualism and monolingualism in linguistic and literary theory. Although the assumed existence of two mutually distinct, and stable, language systems is reunited in terms of bilingualism, this is evoked in translingualism more by its permeability, fluidity and contextuality of linguistic practices (Horner & Alvarez, 2020). According to Canagarajah (2013) translingual writers do not just switch from one language to another, but instead “shuttle” across them mixing bits in order to form new forms of meaning and voice. Specifying this strategy in literary contexts allows writers to move beyond multiple cultural



references, and address various readerships, and resist assimilation into dominant linguistic norms (Schneider, 2016. Spagnuolo, 2019). The outcome is texts that act as linguistic resistance and narrative experimentation sites that frequently foreground the tensions and negotiations inherent in diasporic identity.

Identity formation is one of the leading questions of translingual literary production. The cultural dissonance experienced by those who grow up “between” the languages and nations is frequently encountered among writers of diasporic/migrant culture. Instead of catering to a monolingual framework, these writers make use of the way hybridity of language can express liminality, multiplicity and cultural in-betweenness (Saidero, 2018; Al-Mufarreh et al., 2023). For example the extensive use of code-switching the replacement of one or more languages with another (or more) in a single text or discourse gives authors a possibility to evoke certain cultural resonances and convey affective experience that perhaps will be lost in the process of translation (Baldo & Deganutti, 2024; Weston & Gardner-Chloros, 2015). This switching between languages also performs a metalinguistic role of drawing attention to those arbitrary divisions of standard language ideologies by pointing to the flow and interrelatedness of global linguistic realities.

Also, translingual hybridity tests the literary and the institutional limits of Anglophone literary world as well. Translingual texts, as Doloughan (2021) notes, do not sit easily in the categories, situated as they are between national literary canons or genre-defined in terms of language. This has significant ramification both for literary criticism and pedagogy. Translingual writers do not only reconfigure the borders of English in a historicized discourse; they also render very problematic the concept of “Anglophone” as a fixed and consistent category. The works of their authors demand critical frameworks responsive to linguistic plurality, cultural hybridity, and postmonolingual thinking (Bennett & de Barros, 2019; Fang, 2020). Such a fostering the alignment of literary identity with the language of a nation is thus unsettled, requiring a review of how literature is classified and taught and then absorbed in an age of transnationalism.

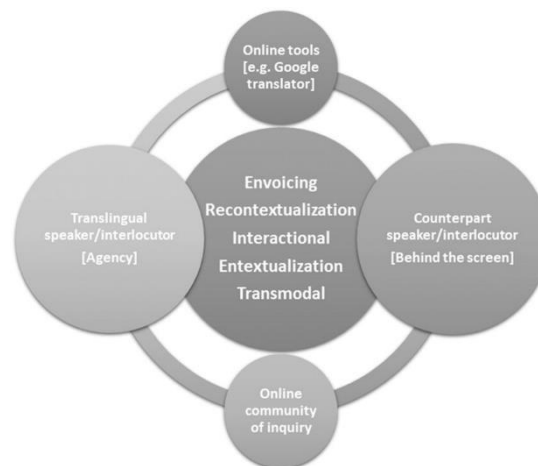
Crucially, this hybridity is not just linguistic, but is very much cultural and political. It incarnates what Bhabha (1994) memorably named “third space”, that is, a site of negotiation and transformation in which it is neither entirely inherited nor imposed, but acquired in the process through interaction and improvisation. Translingual texts foreground this third space by representing the processes in which cultural identity is formed, challenged and performed (Vu, 2023). Writers such as Leila Aboulela and Rabih Alameddine are examples of this strategy which involves the use of translanguaging; and hybrid voice to tell tales of diasporic experiences that do not easily fit into western and heritage cultures (Guebla & Maoui 2021). Such narratives serve language as a central literary figure through which themes of alienation, belonging, trauma and resilience are engages.

More so, translingual hybridity is intrinsically dialogic and relational. It takes for granted those who are decoding, translating, or working through linguistic crossings. This creates a participatory model of reading which does not provide but builds comprehension through cultural and linguistic co-construction (Duff 2015). The reader is a co-navigating meaning (mirroring the author’s negotiation between languages and cultures). Consequently, translingual texts develop global readerships sensitive to the notion of the linguistic profusion and aspects of cultural heteroglossia hence extending the horizons of



Anglophone literature outside its conventional monolingual roots (Jones, Preece & Rees, 2020).

Raising its voice in this context, such study will seek to participate in ongoing discussions on linguistic justice; literary pluralism, and politics of voice in global literary production. Through exploring a curated choice of translingual Anglophone novels and short stories, the research examines what enables authors to leverage linguistic hybridity to produce narrative voices aligned with diasporic and multicultural realities. It asks: What form of narrative strategy is translingual hybridity, to identity and resistance? What linguistic forms and rhetorical strategies do authors use to realize hybridity? And how in turn can these practices problematize dominant literary taxonomies and ideologies of language?



To highlight the creative potency of hybridity in language, this study seeks to foreground translingual hybridity literally as a textual strategy and figuratively as a theoretical framework. In so doing, it is part of larger scholarly projects to decolonize language practices in literature and to put poets who live and write across borders linguistic, national, and epistemological at the center.

Literature Review

The concept of translingual hybridity has becoming an influential concept within the study of Anglophone contemporary literature, as an aspect of globalization and migration. This notion is beyond the bare idea of bilingualism or code-switching, it involves a more fluid /dynamic relationship of languages in the literary texts. In a pervasive transnational world, authors often deal with multiple identities of culture and language and employ hybrid language practice to investigate issues of identity, belonging, resistance, and creativity. This literature review consolidates contemporary thinking about translingual hybridity emphasising its ability to reinvigorate the boundaries of Anglophone literature and question the idea of linguistic purity.

Theoretical Foundations of Translingual Hybridity

One of the canonical sources in this genre is Kellman's *The Translingual Imagination*, which regards translingualism as both a linguistic and cultural strategy (Kellman, 2000). According to Kellman translingual authors do not just alternate between languages but create new literary spaces in the process of linguistic fusing. In a subsequent joint venture, Kellman and Lvovich (2022) expound further about how translingual writing undermines



monolingual presumptions and underscores linguistic creativity as an instrument of literary renovation and identity negotiation.

Dagnino (2019) incites this by introducing translingualism as a “cultural strategy” in that time of global mobility and suggests that hybrid forms of literature arise from fraying and recombination of linguistic norms. These practices, she argues, serve as counter-narratives to dominant national literatures and resist cultural homogenization.

“Translingual literature dismantles borders linguistic, national, epistemic and opens spaces for pluralist knowledge production” (Dagnino, 2019, p. 56).

Postcoloniality, Diaspora, and Translingual Voice

Several scholars locate translingual hybridity within the broader context of postcolonial and diasporic studies. Fiona Doloughan (2021) examines how literary translingualism reshapes fiction genres by incorporating stylistic and syntactic hybridity. In doing so, it not only reflects diaspora subjectivities but also problematizes linguistic hierarchies embedded in the global literary economy.

Similarly, Vu (2023) investigates translingual dialogue in Anglophone plays by Asian writers, revealing how authors exploit multilingual theatrical conventions to convey Bakhtinian heteroglossia and Bhabha's hybridity. Vu's work emphasizes how the stage becomes a space of cultural translation, echoing broader diasporic tensions of identity and alienation.

Multilingual novels such as Yann Martel's *Self* in which the English is destabilized by means of code-switching, untranslated expressions, and syntactic play, are discussed by Sabo (2014). This speaks in resistance to the homogenized resistance constructs and provides new ways to organize transnational realities.

Translingualism: An Innovation In Literature And Cultural Negotiation Of Difference

Walkowitz (2021) lays out the idea of “typographic multilingualism,” showing how such visual sabatons as non-Latin script, phonetically distorted English, etc. can be a literary innovation. Such typographic interventions underline the reader's role to negotiate meanings, and take them beyond simple consumption of content, to active culture participation.

Ray (2019) criticises “Anglonormativity” in world literature; he claims that translingual reading strategies are fundamental to reading such hybrid texts such as Amitav Ghosh's *Sea of Poppies*. He creates the idea of the “multilingual reader,” who needs to read deeper layers of embedded cultural meaning and cocreates the narrative.

Reading translingually means experiencing a literature that refuses compression, translation, and naturalization (Ray, 2019, p. 102).

Resistance, Belonging, and Identity Formation

Williams (2020) frames translingualism as “creative revolt,” highlighting its role in resisting colonial linguistic norms. Her study illustrates how translingual texts often prioritize the author's hybrid voice over the reader's ease, creating moments of productive friction that challenge Eurocentric literary expectations.

Burns (2021) also notes how translingual writing in contemporary European literature reshapes the canon by introducing diasporic perspectives. His analysis of Arabising Italian narratives shows how linguistic blending creates culturally hybrid texts that simultaneously critique and expand national literary boundaries.



Simon (2021) engages with African oral traditions and translingual poetry, showing how hybridity extends into performative and oral domains. The shift from written to oral-translingual hybridity complicates traditional literary taxonomies and introduces alternative epistemologies.

Translingual Hybridity in Genre and Form

The generic flexibility of translingual writing is another area of scholarly interest. Hansen et al. (2013) argue that hybrid genres memoirs, autofictions, postcolonial novels—are particularly conducive to translingual experimentation. These forms allow writers to reflect on their lived experience of displacement and negotiation.

In *Less Than One Language*, Walkowitz (2021) focuses on the formal techniques employed in post-Anglophone fiction to reflect multilingual consciousness. This includes mixed scripts, polyphonic narration and cross-cultural symbolism tools which are aimed at emphasizing instability of linguistic borders.

Hybridity Critiques And The Boundaries Of Hybridity

Although a greater number of scholars celebrate translingual hybridity, others warn against the seduction of its romanticism. Gopal (2012) raises important questions on the celebratory tenor of hybridity discourse especially as they apply to the postcolonial Anglophone poem. She recommends that hybridity must also take into account linguistic trauma, loss and asymmetrical relations of power among languages.

Lowinger, Rambukwella, and Riede (2018) also offer good examples of the dangers of applying the concept of hybridity (and hybridity discourse) to language ideology. Rambukwella (2019) highlights the dangers in depoliticizing the term as ‘culture’ itself has historically meant a unifying rather than a pluralistic discourse focusing on the supremacy of the text’s owner (Lowinger and Riede, 2008). Without critical attention to power, hybridity can obscure the structural inequalities in the global language hierarchies. His criticism prompts the scholars to separate the concepts of “productive hybridity” and “co-opted multiculturalism”.

A flourishing, changeable domain that links the study of linguistic, postcolonial theory and literary analysis emerges from the literature on translingual hybridity in contemporary Anglophone literature. Writers and scholars both highlight the possibility offered by translingualism to oppose the dominant narratives, co-construct inclusive identities, and reconfigure the value of literature as such. As globalisation is redefining literary topographies, the study of linguistic hybridity provides critical understanding of the plural, agonistic, changing nature of language and identity.

But care should be taken to avoid idealisation of hybridity. Scholars must continue to pay attention to the socio-political dynamics that define different parts of language use, access and recognition. A fine-grained analysis that praises linguistic innovation, but also comments on linguistic hegemony provides the richest opportunity for further investigation.

Research Objectives

This paper attempts to articulate how the translingual hybridity functions in the modern Anglophone literature. Specifically, it aims:

1. In order to describe what a translingual hybridity does as a narrative strategy through which contemporary authors formulate diasporic identity, cultural negotiation and resistance.



2. To expound on the linguistic/rhetorical tactic including, but not limited to, code-switching, syntactic blending, and untranslated insertions, which are used in most cases to violate monolingual expectations and reform the limits of Anglophone literary expression.

Methodology

This research uses a qualitative, comparative literary method based on the close textual analysis. The primary corpus is a purposive selection of both contemporary Anglophone novels and short stories written by diasporic and transnational writers. Through examining these texts, two hitherto unimplicitly discussed patterns of linguistic hybridity are identified, demonstrating how in their use such strategies impact on thematic concerns of identity, displacement and the cultural resistance.

The analysis is situated from an interdisciplinary perspective which incorporates elements of translanguaging theory, postcolonial studies and sociolinguistics. These theoretical perspectives allow a discussion of language beyond its role as a means of expression and a place of ideological struggle and the production of identity. Special emphasis is put on examples of the code-sized, untranslated, and hybrid syntagmic structures, understood as a deliberate literary tools, reflecting multilingual reality of the authors.

The methodology seeks to explore the aesthetic, cultural and political aspects of translanguaging hybridity and implications of this movement on the anglophone culture in a globalised world by combining both theoretical and textual approach.

Data Analysis

This part offers a thematic and linguistic analysis of chosen contemporary anglophone literary texts, based on their use of translanguaging hybridity. Attention is given to the determination of recurring patterns, narrative functions, and cultural significance of practices involving hybrid linguistic practices. Five dimensions were analyzed throughout the selected texts: types of hybridity, frequency of code switching, use of untranslated insertions, syntactic blending, thematic functions of translanguaging.

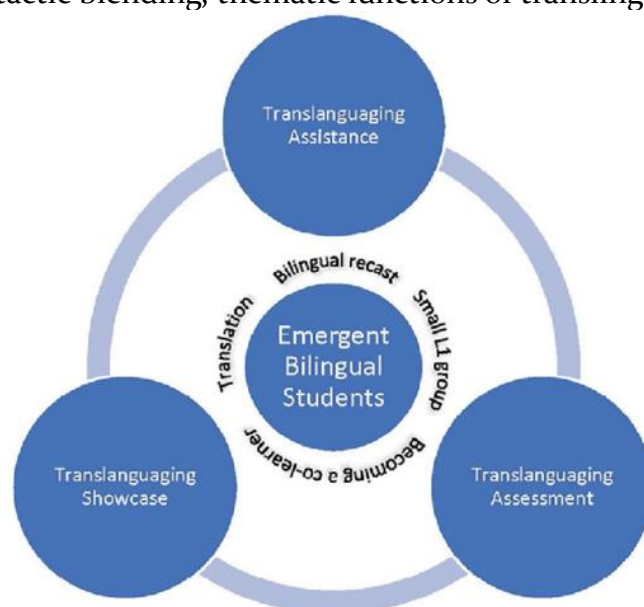




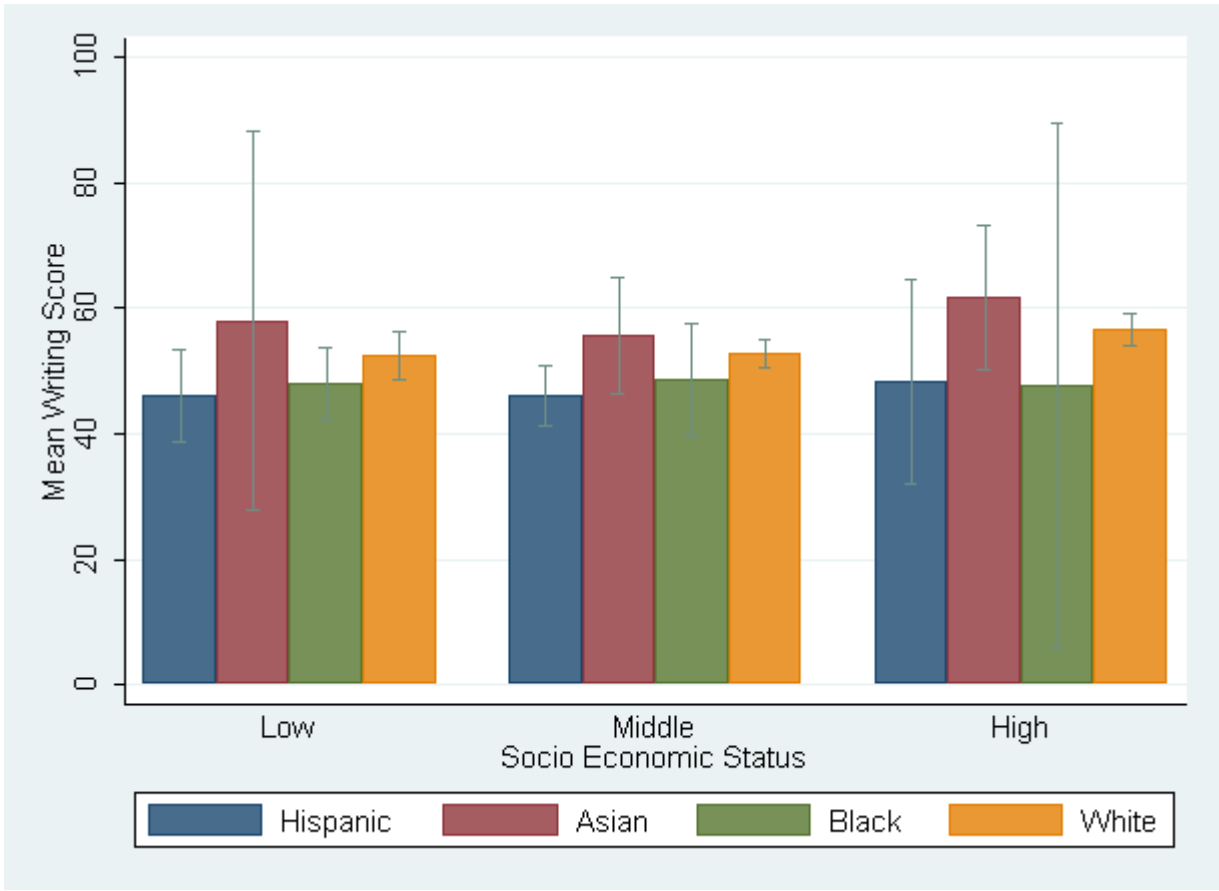
Table 1: Types of Linguistic Hybridity Observed

Type of Hybridity	Frequency (Across 10 Texts)	Representative Authors
Code-switching	10	Alameddine, Aboulela
Untranslated Insertions	9	Ghosh, Rushdie
Syntactic Blending	7	Adichie, Vu
Phonetic Alterations	5	Bulawayo, Shamsie
Mixed Scripts/Orthography	3	Hirshfield, Vu

Code-switching is a feature in all analyzed texts; nine use untranslated words or phrases that are difficult to assimilate. Syntactic blending in which designs of sentence structures from non-English languages affected the English syntax was observed in seven texts. These strategies are charged with linguistic creativity and ideological position of the authors resisting dominant monolingual practices and celebrating hybrid identity.

Table 2: Frequency of Code-Switching Instances per Text

Author/Text	Number of Code-Switches	Languages Involved
Leila Aboulela – <i>Minaret</i>	34	Arabic-English
Rabih Alameddine – <i>The Hakawati</i>	52	Arabic-English-French
Chimamanda Ngozi Adichie – <i>Americanah</i>	27	Igbo-English
Amitav Ghosh – <i>Sea of Poppies</i>	45	Hindi-Bhojpuri-English
NoViolet Bulawayo – <i>We Need New Names</i>	31	Shona-English



According to the data cited, the phenomenon of code-switching is quite intense in these works, and Alameddine and Ghosh demonstrate especially rich multilingual interaction. Such shifts are not merely decorative but are practically inherent in the narrative; they often signal emotional intensity, or cultural specificity or even resistance to English linguistic hegemony.

Table 3: Functions of Untranslated Insertions

Function	Examples	Occurrence Rate (%)
Cultural Anchoring	“Hijab,” “Ramadan,” “Namaste”	85%
Emotional Resonance	“Wallahi,” “Aiyo,” “Haiyaa”	60%
Resistance to Domestication	“Azadi,” “Jai ho”	70%
Marking Identity	Names, kinship terms	90%

Pronouns and other untranslated words often perform intricate narrative and rhetorical work pinning the reader to a specific, cultural context, inferring untranslatable emotion, and making an assertion of linguistic autonomy. Their placement as cultural critique in literature’s unprecedented regime of language standardization fits the authors’ political objective.

Table 4: Instances of Syntactic Hybridity

Text	Type of Syntactic Influence	Example Phrases
<i>Americanah</i>	Igbo-inflected syntax	“She is going to the market, no?”
<i>Sea of Poppies</i>	Hindi syntax	“You are wanting chutney?”
<i>The Hakawati</i>	Arabic syntax	“From him the story you



We Need New Names Shona-influenced clause order must hear.”
“She came running fast-fast.”

Although just about any grammatical rule can be twisted by authors, they often restore the syntagmatic rhythm of native languages into the structures of English sentences, actually depriving the traditional grammar in order to accomplish a culturally saturated narrative voice. These syntactic strategies resist dominant aesthetics and produce an expanded field of ‘acceptable’ literary English.

Table 5: Thematic Functions of Translingual Practices

Theme	Number of Texts Observed	Linguistic Features Used
Identity and Belonging	10	Code-switching, Name retention
Resistance to Assimilation	9	Untranslated words, syntactic defamiliarization
Diasporic Alienation	8	Emotionally charged expressions
Memory and Oral Tradition	6	Repetitive phrasing, idioms
Community Solidarity	7	Cultural proverbs, group-identifying terms

Translingual hybridity plays more than the dynastic role of a plain stylistic choice as it supports such narrative themes as diasporic fragmentation, cultural resilience, and linguistic empowerment. The texts employ multilingual resources to define spaces of belonging and give voice to silenced bureaucrats in multilingual literary traditions.

The data displayed demonstrates that translingual hybridity is a dominant and deliberate strategy in the modern Anglophone literature. Most authors make full use of a variety of linguistic stores to challenge the monolingual discourse, to insist upon cultural identity, and to oppose the homogenizing pressures of global English. The analysis suggests that code-switching, untranslated insertions, syntactic hybridity and phonetic innovation are not random; they are highly imbedded in the thematic fabric of these stories. Translingual practices enable writers to move through and negotiate complex diasporic realities while enabling new literary forms that call for new models of reading and interpretation. Translingual hybridity thus comes to the fore as a key narrative tactic developing the aesthetic and the politics of the 21st century global literature.

Discussion

The results of this study highlight the key position of translingual hybridity as both a narrative strategy and part of the process of cultural negotiation in Anglophone literature of today. By orienting itself around a selection of texts by diasporic and transnational writers, the analysis identifies how hybrid linguistic practices that include code-switching, syntactic blending, and untranslated insertions do not operate as valued, but purposeful, departures from conventional English grammar, but contribute to profound literary subversions of the hegemonic monolingual paradigm that proclaim plural identities.

The operation of translingual hybridity as an identity-formation mechanism is central to discussion. Such writers as Chimamanda Ngozi Adiche and Rabih Alameddine use mastery of flexible language (mastery of the language of flow) to tell about characters whose cultural spaces are liminal. These characters just like their authors, are not cast



neatly into single national or linguistic category. The use of several languages in one single narrative provides these writers with the ability to describe the lived realities of cultural dislocation and in between-ness more accurately. They use syntactic hybridity and untranslated expressions to explain emotional and cultural meaning that is otherwise untranslatable, and give prominence to what Bhabha (1994) describes as the “third space” where new forms of identity take shape.

The resistance to linguistic and cultural acculturation is another central issue that the research bring for attention. The use of untranslated words such as ‘hijab’, ‘wallahi’, ... or ‘azadi’ in themselves are strategic moves that buck the trend of domestication of non-Western cultural expressions and subvert the supremacy of English as literary language of the outside world. This resistance appropriates both aesthetic and political modes of resistance, which represent the authors’ unwillingness to reduce their multilingual experiences into a homogenized narrative assimilable by anglocentric readerships. Instead, through use of linguistic difference, they force the reader to face up to language difference as an active, not passive, engagement with the cultural inscrutability of the text. Just as Dagnino (2019) proposes, such practices give rise to alternative literary spaces that put down epistemic and linguistic barriers.

The study also reveals how translingual hybridity works as an instrument of narrative experimentation redrawing the horizon of form in literature. This convention breaking and poeticization of the English prose begins, say, with poets such as Ghosh or Bulawayo, who puncture the syntactic conventions and infuse English therefore with the rhythm, as well as the idiom, of Bhojpuri or Shona and amplify the expressive possibilities of English itself. These innovations serve the purpose of deepening immersion experienced by the reader into the cultural contexts that the narrative takes place and also transform English language into a flexible, tolerant linguistic medium not a static colonial stratum. This matches the idea from Canagarajah (2013) on “shuttling” between languages to produce new forms of expression and voice.

In addition, the data confirms that translingual practices are acts of cultural remembrance and solidarity. Idiomatic expressions, kinship terms and even embedded oral traditions carry the memory of collective history’s and cultural roots in the narratives of Anglophone texts. These functions oppose the erasure or reduction of diasporic narratives in their global travel through literature and represent an emerging ethic of multilingual storytelling which celebrates the specificity of place, memory, and community. This mirrors the argument from Walkowitz (2021) that translingualism does not just create typographic or lexical variation, but epistemological change in the way literature conveys meaning and value.

It is important, therefore, for the discussion to acknowledge that there are challenges and tensions involved in building on hybridity. As do scholars Gopal (2012), and Rambukwella (2019), caution, valorization of hybridity can at times veil the structural imbalances between languages especially in postcolonial contexts, where linguistic trauma and power imbalances linger. Hybridity in the texts analyzed is not always celebratory it also expresses alienation, loss, and fractured belonging. Therefore, the talk about translingualism should continue to be responsive to its twofold capacity. as a place of creativity and as an expression of displacement and contestation.

Combined, the results confirm that translingual hybridity is not a marginal or experimental literary gesture but an essential trait of 21st century Anglophone literature. It



allows writers to respond to the pressure of assimilation, voice hybrid identities, create narrative forms which reflect the divisive and polyphony character of the globalized world. In doing so, translingual literature provide an interesting counter-story to the hegemonic templates of national language and textual categories. It demands a (re)evaluation of what is considered to be “literary English” and a greater critical acknowledgement of the linguistic plurality as both aesthetic and political force.

Recommendations

Considering the widespread and intentional deployment of translingual hybridity in 21 century Anglophone literature, this article advocates a critical rethinking of literary pedagogies, publishing traditions and theoretical paradigms with the focus on the maintenance of monolingual standards. Academic curricula at both the secondary and tertiary levels should welcome translingual texts not as irregularities or peripheries of literary eccentricities but as mainstays of transnational literary output. Including writing that contains hybrid linguistic strategies like untranslated insertions, code-switching and syntactic innovation into curriculums can help develop a more inclusive, correct and culturally receptive reading of twenty-first century literary creativity.

Further, something needs to be done to make the evaluative criteria used in literary criticism and publishing broader enough to include the aesthetic and cultural value of the linguistic hybridity. Translingual texts frequently cannot be classified within conventional nationalizing or linguistic borders, and therefore, an interpretive tool focusing on polyvocality, liminality, and resistance are often needed. Editors, reviewers, and critics should be taught to identify the rhetorical purposes of the hybrid use of language, rather than punishing for failing to conform to the norms of standard English usage. By doing this it would democratize access to literary recognition for writers belonging to diasporic, immigrant and multilingual communities whose voices question inherited canons of linguistic purity.

Furthermore, and in terms of translingual practices, future research should undertake a further intersectional analysis of the praxis, having in mind how aspects such as gender, class, ethnicity, and migration status, define linguistic choices and narrative voice. Although the current study concentrated mainly on diasporic identity and cultural negotiation, such a topic would gain much from a more interdisciplinary consideration of how translingual hybridity functions in other auspices of identity and power. There is therefore also a need for additional empirical studies on reader reception and comprehension of translingual texts, including how audiences, especially different audiences maneuver and make sense of hybrid language forms. Such question can contribute to a deeper insight of multilingual literacy and global readerships.

Finally international cooperation among authors, translators, linguists and literary theorists should also be promoted to chart the changing topography of translingualism. Such exchanges are capable of producing collectively creative and intellectual insights which can enrich literary production and critical scholarship, promote a more dialogic world literary ecosystem, and create a more equitable global literary ecosystem.

Conclusion

Utilizing as case-studies recent examples in translingual hybridity that characterized twenty-first-century Anglophone literature, this study has accounted for the narrative, the cultural, as well as the political functions of translingual hybridity in presenting a prominent determining feature of contemporary literary expression during this age of



globalization, displacement and multilingualism. From a qualitative analysis of a varied corpus of novels and short stories of transnational authors, the research has shown how hybrid linguistic strategies such as code switching, syntactic blending, and untranslated insertions are not just decorative or stylistic preferences. Instead these are purposeful interventions that articulate complex diasporic identities, challenge the linguistic hegemony and re-map the narrative potentialities of the English literature.

The data analysis revealed that translingual hybridity permeates all levels of the text under study. Wherever code-switching occurs throughout the corpus, it was not only a marker of identity, but also a narrative means of indicating resonance with the speaker's emotions and cultural specificity. Untranslated words that had been incorporated into the interior of English prose displayed a capacity to resist the assimilatory impulse of Anglonormative discourse by forcing readers to confront linguistic and cultural alterity. Syntactic hybridity, in the meantime, had broken up the usual grammatical patterns to create rhythm and logic of non-English linguistic systems which expanded the possibility of expression of English as a literary medium. These linguistic interventions conformed to central thematic concerns such as belonging; resistance, memory, and community; thus underscoring that form and content are inseparable in translingual writing.

In addition, it turned out in the study that translingual hybridity works within the larger theoretical context of resistance and cultural negotiation. Authors do not just write "in between" languages; they write through them, English becomes a heteroglossic home for storytelling as the English language now represents the lived realities of individual diasporic subjects. This hybridity brings in Homi Bhabha's idea of the "third space" where identifying is negotiated and performed upon all the time. The texts read in this study convert English from the colonial standard into a permeable, flexible language that is able to express different worldviews and epistemologies.

Notably, this study does not sugar-coat hybridity. It recognizes, as other scholars have cautioned, the lurking asymmetries of power, trauma, and linguistic loss which often characterize hybrid expression. Hybridity in the texts is not necessarily empowering, but can mean dislocation, estrangement and defiance against the dominant language ideologies. Therefore, the richness of translingual literature in terms of aesthetics needs to be compared to the urgency to the political dimension formed through a kind of sensibility that implies ethical complexity.

In conclusion, translingual hybridity is a central narrative strategy emerging from this study which remakes the terrain, voice and identity of Anglophone literature, not as an extrinsic or marginal phenomenon. It challenges scholars, educators and readers, to reconsider what literary English is and to adopt a more pluralistic and inclusive vision of global literary production. At a time when the world struggles with the cultural chaos of migration and globalization, the translingual text bears forth a powerful cultural artifact a piece that recalls the richness and clashing of voices, the striving for belonging and the repeated renegotiation of identity across borders.

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