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# LINGUISTIC HYBRIDITY AND CULTURAL IDENTITY IN PAKISTANI AND INTERNATIONAL ENGLISH FICTION: A COMPARATIVE DISCOURSE ANALYSIS

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## Abstract

*Linguistic hybridity is emerging as a significant structural and thematic element in contemporary Anglophone fiction, and especially so in Anglophone writing rooted in a colonial past, a multilingual society, migration, and transnational contact. The interactions between English and Urdu, as well as with other Pakistani languages and a range of culturally specific varieties such as Nigerian English, indicate the importance of language not only as a vehicle of literary expression but also a social resource for negotiating identities, ideologies, and power. This article explores the relationships between linguistic hybridity and notions of cultural identity in Pakistani and international Anglophone fiction through a comparative discourse-analytical analysis of Mohsin Hamid's Exit West (2017), Kamila Shamsie's Home Fire (2017), and Chimamanda Ngozi Adichie's Americanah (2013). Using a qualitative interpretive research paradigm based on postcolonial theories of hybridity, theories of language and identity, sociolinguistics, and critical discourse analysis, I investigate code-switching, code-mixing, culturally loaded vocabulary, vocal qualities of the representation of a foreign/foreign-trained accent, narrative voice, representations of naming practices, and ideologically encoded discourses of belonging. The discussion uses current research about Pakistani writing in English, the phenomenon of literary linguistic hybridity, and the postcolonial transnational imaginary, especially in relation to issues of cultural identity. The comparative analysis highlights the interconnectedness of different mechanisms of language use in context, which should be appreciated as discursive acts of agency that protect characters from cultural essentialism, allow them to formulate multiple identities in an unequal social environment, and*

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*transcend the linguistic inequalities around them.*

## INTRODUCTION

Language and cultural identity are interrelated in that language functions as both a means of communication and as an index of social relationships through which individuals understand themselves and others. This relationship is a complicated one in multilingual postcolonial societies when English may have a coexistence with indigenous languages, regional dialects, and culturally specific linguistic conventions. Literary writers in these postcolonial societies may feel the double burden of an added political and linguistic power and a colonial history of privilege; they have the possibility of writing in English but altering its usages through vernacular words, culturally situational dialogue, code switching, bilingual allusions, and alternative styles of narration.

Pakistani English fiction offers a crucial site for exploring these processes. Linguistically, Pakistan is a pluralist nation, with Urdu as the national language along with Punjabi, Pashto, Sindhi, Balochi, Saraiki and other languages. English has a crucial place in educational, official, professional and literary fields. These linguistic hierarchies are not all the same. They are contingent on factors such as educational institutions, class, regional history, and the distribution of cultural capital. English-language Pakistani fiction often grapples with issues of linguistic dominance, national identity, cultural memory and social inequalities. When Pakistani writers employ English, however, it does not imply that fictional worlds need not be rooted in Pakistani culture. Instead, English becomes one of the tools through which the social relationships in the texts can be mediated - they are always mediated-by means of languages other than English. Ethnic terms, address forms, kinship references, religious allusions, terms of food, idiosyncratic or peculiarly idiomatic speech-all these terms can be loaded with meanings which cannot be safely translated from one language to the other. They can fix meaning in the local culture within a language circulating nationally and internationally and they can also oppose the notion that standardised British or American English can be the sole valid medium for literature.

Such connections are especially present in the texts of Mohsin Hamid and Kamila Shamsie. Hamid's Exit West (2017) addressings themes of displacement and migration, intimacy and their impact on the concept of belonging, by following the trajectories of Saeed and Nadia. The novel employs an intentionally indeterminate fictional geography, and thus reflects migration as an experience both transnational and global; Shamsie's Home Fire (2017), as a counterpoint, narrates from the perspective of British-Muslim identities, citizenship, kinship and political marginalisation. Its retention of Sophoclean tragic form, specifically that of Antigone, draws parallels between a modern British political context and perennial, traditional questions of law, kinship and moral responsibility.

Texts in international English cultural production Race and english in four modes of cultural imager... [PDF]English fictional texts in international English literature have offered related, but different accounts. In Americanah, Chimamanda Ngozi Adichie (2013) considers migration, race and class, accentedness and cultural belonging in the travelogue of Ifemelu and Obinze. Its figure of English is consequently doubly crucial, for in this account accent and linguistic style become markers of education, employment, social legitimacy and racial positionality. For Ifemelu, fluent speaker of English, this is not necessarily a sign of cultural legitimacy, for its value is shown to be reliant on race, the speaker and institutions. Newer work supports the importance of these issues. Anwar et al. (2024) for example note what

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they call the shifting landscape of narrative practices and linguistic hybridisation in contemporary Pakistani women's fiction. In Americanah research has similarly focused on language boundaries, linguistic hybridity, and how language difference correlates with status (Shamshad & Hashmi, 2022; Tinguiri, 2023). Other exploration of literary multilingualism has raised the possibility that even in the absence of clearly delineated forms of code-switching, there can be meanings behind the ideological significance of accent, silence, naming, translation, and narrative voice (Deganutti, 2023). These interpretations point to the possibility that comparative work should explore both the manifest language contact and the ideological concepts of accent, silence, naming, translation, and narrative voice.

Despite the increasing concern about language, migration and identity, much more needs to be done to compare Pakistani and global English fiction by examining how language functions in differing social and political spaces. A phrase or a accent might symbolize cultural intimacy in one world, but could become a mode of marginalization and exclusion elsewhere. Likewise, the use of English could confer authority to a story but also brand the story with linguistic prejudice.

This article thus examines linguistic hybridity as a literary practice and social act of meaning creation. It suggests that cultural identity in the selected novels is not static, nor the classic division of local versus other cultures. Identity is created through ongoing negotiations of language, mobility, memory, social recognition, and unequal power relations.

### 1.1 Research objectives

The study has four main objectives:

1.Main linguistic and narratological devices used to depict hybridity in a number of Pakistani and English global novels.

2To understand the ways in which these strategies shape cultural identity, belonging, marginalization, and social legitimacy.

3To contrast an international Anglophone text with Pakistani Anglophone fiction regarding the link between language and identity.

4To describe how our linguistic selections reproduce, argue with, or subvert the cultural and ideological assumptions that we may take for granted.

### 1.2 Research questions

The article revolves around the following questions:

1.How does the hybridity of languages shown in Exit West, Home Fire and Americanah

2. In what way do the language used, accent, cultural markers and narrative voice help in the building of cultural identity?

3. What commonalities and disparities can be found in the selected Pakistani and international English novels?

4. What do these representations say about challenging linguistic hierarchy, cultural essentialism, and the "single identity" expectation?

### 1.3 Significance of the study

What makes this work interesting is its comparative perspective. Pakistani English fiction has often been analyzed in relation to issues of postcolonialism, national identity, diasporic existence, gender, and political marginalization. When they are placed in comparison with the debates about race, transnationalism, migration, and language legitimacy taking place in anglophone texts from around the world, this brings clarity to the debate about the links between language and culture.

This piece is also interesting to discourse analysis, because it approaches linguistic form as having social significance. The analysis doesn't view vocabulary and narrative style as nonfunctional aesthetic choices, but as things that use language to demarcate social boundaries, create relationships, and allocate power. This

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methodology could be applied to other multilingual literary traditions, or to future work that draws on a larger corpus.

## 2. Literature Review

### 2.1 Linguistic hybridity and literary multilingualism

Linguistic hybridity is a general term relating to the use of linguistic features in communication, literary practice, or identity. It encompasses a range of phenomena, such as code-switching, code-mixing, lexical borrowing, transliteration, transgrammatical patterns, multilingual allusions and references, and the use of culturally-specific idiom or detail in a predominantly English-language text. These features should not necessarily be assumed to be compensatory, to subvert norms, or to be indicative of language deficiency or breakdown.

There is an important difference between hybridity as a textual feature and hybridity as a social process. At the textual level a novel may contain multiple languages, registers or narrative styles. At the social level the same novel may depict characters whose identities are determined by engagement in various cultural contexts. The two levels overlap, but they are not interchangeable: a novel may depict hybrid identities in social terms while showing little or no conspicuous code-switching, and a text may contain many words and phrases in another language without reproducing fixed cultural stereotypes.

Deganutti (2023) on latent multilingualism is helpful in this situation. Simply noting the use of foreign words cannot exhaust literary multilingualism. Culturally specific assumptions, the need for extra-linguistic knowledge, and a language that remains at times partially unknowable to the reader are evident just as much through effects of translation as they are through more obvious counts of (say) how many non-English words there are.

Linguistic hybridity in this study is conceived of, then, as the engagement between linguistic forms, cultural significations, and social valuations that takes place in the language of literature. It encompasses both visible multilingual practices and more subtle ways of representing linguistic difference.

### 2.2 Pakistani English fiction and cultural identity

Pakistani English fiction has been produced in a tightly woven historical context of colonial educational systems, the Partition, polyglot social spaces, postcolonial state formation, religious and regional plurality, and global diasporic communities. Pakistaini English language writings are not a culturally bounded category. They show regional, class, generational, stylistic, and intertextual variations and how writers 'connect' to Pakistan and its diaspora.

But this choice to use English introduces a crucial tension of representation. On the one hand, English enables access to international audiences, yet this prestige may be indicative of disparity between those with English at their disposal and those who command such linguistic capital with less institutional backing. Literary English becomes both a language of authority and a language that reveals its costs. Analyzing shifts in the themes and narrative strategies of Pakistani women writers, Anwar et al. (2024) show that globalisation, diaspora and self-realisation have gained importance after the first wave of themes that include national identity and gender oppression. This research offers a valuable background to situate the notion of linguistic hybridity in a wider shift in the Pakistani English novel. Language and identity are also connected at level of the narrative gaze, characters and portrayal of the shifting social milieus.

The above description of the studies on Home Fire offers a narrower perspective. Hanif et al. (2022) explore both feminist style and portrayal of Muslim identity in this novel; Saleem et al. (2022) have a more political approach towards the ideological role of Home Fire in the context

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of representations of culture and politics; and Weiss (2022) offers an analysis of how the tragic form and its polyphonic narrative structure are borrowed in the novel. On the whole, those studies imply that the identity in Shamsie's novel is shaped not only by personal values, but also by the institution and the public classifying system. This is relevant for the current project because language is fundamental to the production of these categories. Terms used to define citizenship, loyalty, religion and extremism are not descriptive categories, but a way of producing the right to be recognized as a normative citizen and to not be recognized as an alien.

**2.3 International English fiction and linguistic legitimacy**

International Anglophone fiction provides fertile ground for exploring the interplay of language and identity. In this article, I use international English fiction to refer to fiction produced in transnational literary contexts using the English language. This use of the term is not intended to imply that Pakistani fiction is not part of international literature. Rather, it serves as an analytical tool to juxtapose a literary context based in Pakistan with a broader transnational and diasporic context.

Adichie's Americanah seems especially timely as it connects language to the issues of social mobility and cultural authenticity. The novel presents a universe where accent, racial categories, and cultural pressures impact how individuals can be understood. The character's journey in the USA exposes how the performance of language is transformed into an institutional mandate of assimilation.

Shamshad and Hashmi (2022) focus on the theme of hybridity in Americanah by exploring the relationship among cultural difference, marginalisation, and negotiation of identities in the novel. Likewise, Tinguiri (2023) explore linguistic boundaries, insecurity, social difference, and self-representation in the novel. This body of work implies that language should be observed in terms of its value in a social context, rather than on the basis of its grammar or lexicon.

The need for linguistic legitimacy becomes most apparent where a character adopts speech patterns to conform to institutional standards. This may open doors to a job, a welcome or a feeling of belonging, but it may also alienate them from their known identity. Alternatively, the use of a culturally conspicuous accent or idiom may be an act of assertion, though not without social consequences.

Thus, the novel shows that being hybrid in language is not always freedom; hybridity can provide the opportunity to show oneself when it indicates different standards of what is professional, educated or acceptable.

**2.4 Migration, diaspora, and transnational identity**

Migration also adds a complexity to this linkage between language and space. The interaction of migrants with existing languages and language practices can retain links with places of origin while the interaction can also create new forms of expression in the receive society. These do not reflect migration from one set of meanings to another, but rather multiple affiliations that are subject to change.

In Exit West Hamid offers a depiction of migration with a narrative frame that insists both on the importance of geographic borders and the uncanny accessibility of those borders. Through the magical doors, the traveled location shrinks; through their inner journeys, the characters discover that crossing borders does not lead to an easy answer to questions of feeling at home. Yasmeen (2022) explores concepts of gendered power and agency in Exit West, offering a way of understanding migration and unequal social relations, and how this can be reflected in storytelling. The wider implications of the novel in relation to linguistic hybridity are discussed through the notion of identity as a dynamic process, informed by displacement and situations and spaces of constant change. Even in cases

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where conversational exchanges are not frequent in multiple languages, language is still significant in determining the presentation of social proximity, otherness and the experience of inhabiting distinct worlds.

Another similar view comes from the discussion of transfiction and identity by Bergantino (2023), which looks at translated narrators in the writings of Jhumpa Lahiri. While Lahiri is outside of our main corpus here, this research echoes how translation and movement of language are seen as conceptual tools for understanding identity. It is more than a pure transfer of information from one language into another – rather, translation can be seen as an attempt to reach the other self in an alien space.

**2.5 Research gap**

The scholarship examined above establishes the significance of hybridity of language, cultural identity, migration, and ideological representation. Yet three analytical needs remain.

Secondly, the idea of hybridization is typically mentioned in relation to identity more generally, without often making the formal/socio difference quite clear. A comparative analysis needs to make clear how specific features of the narrative work to represent identity.

Second, scholarship on Pakistani and international English fiction tends to evolve in parallel critical discourses. This can hide similarities between seemingly heterogeneous experience of belonging and disguise differences in the political contexts in which linguistic identities are examined.

Third, a comparative should not use English alone to tell us that the cultures are the same. English fictional language can be employed to sustain local concepts, challenge racialized stereotypes, and reveal how normative language constructs exist in power.

This paper responds to those considerations by offering a three-novel comparative discourse analysis. It considers style, narrative approach and ideological content in conjunction, bearing in mind that the chosen novels form a narrow interpretive sample, and are not statistically representative of the entire Pakistani and world-wide canon of fiction.

**3. Theoretical Framework**

**3.1 Cultural hybridity and the negotiation of identity**

The author borrows from the theoretical framework of postcolonial theory, and from the postcolonial understanding of hybridity, based on Bhabha's ideas of the cultural meanings being transmitted through a hybrid intercultural or a "third space" (Bhabha, 1994). While Bhabha's ideas predate the more recent secondary reading, they are primarily used as a reference here.

The third space is important because it demonstrates that cultures do not exist in their own closed and pure boxes. Cultures are created out of encounter, translations, re-interpretations and unequal relationships. Hybrid identities are not the outcome of mixing two predetermined cultures together, but are the result of processes that can alter the meanings of what is being brought into the mix.

In terms of literature, the researcher can be led to question whether a character's linguistic choices assert the pre-existing categories of the existing culture or threaten them. The character who remains speaking English but does not give up local idioms might be engaged in a form of linguistic activity that cannot be wholly incorporated or wholly traditional.

Nevertheless, we should be careful not to assume hybridity provides an immediate emancipation. Those who are hyper-cognized still may be excluded in other ways, for example through domination at the level of social institutions privileging certain accents, languages and forms of cultural expression. The hybridity analysis incorporates these concepts.

**3.2 Critical discourse analysis**

Critical discourse analysis offers an additional perspective of analysis. Fairclough's (1992) model

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links features of the text with discursive practices and broader social context. The model is used here, however, to focus on three related aspects of the text:

**Textual Features:** Vocabulary, naming, representation of accents, pronouns, repetition, reported speech and narrative voice. The Characteristics of Texts is provided by the text types and features.

**Discursive practices:** how the characters are constructed, how social labels are transmitted, and how narratives produce or undermine certain readings.

Sociolinguistic context: the social, political, and institutional factors which influence the interpretation and worth of linguistic forms.

**Social Practices:** This method is particularly helpful in studying the role of language as a tool of power. An epithet may seem like an unbiased character description when it is actually a widely disputed political opinion. The accent may seem like a simple attribute when it is actually a class-, race-, or nation-based signifier.

We do not consider that there is a one-to-one ideological reading of each feature. Instead, an account will be provided of how features work together, for example in narrative and character relationships, and what the implications of speech acts are.

### 3.3 Sociolinguistic identity and language ideology

The research also builds on the sociolinguistic perspective on identity which recognizes that language use is meaningful in interaction. Language ideologies are our ideas about language that underpin judgments about the prestige, authenticity, correctness, or deficiency of particular languages, accents, and ways of speaking.

Such ideologies have this impact on how dialogue is understood and stylized in a literary context. A character might be represented as having acquired, correct English, but be considered alien (for an accent, for example, or for ethnic stereotypes), whereas another might be represented as having acquired a dialect region or nonstandard form of language, a marker of familiarity or opposition.

Accordingly, the study separates linguistic competence from linguistic legitimacy. The first is a question of the ability to operate linguistic resources; the second, of whether a given community, authority, or institution considers those resources acceptable.

### 3.4 Integrated analytical model

The theoretical framework combines postcolonial hybridity, critical discourse analysis, and sociolinguistic identity. Their respective contributions can be summarized as follows:

| Analytical perspective | Principal concern | Application to the novels |
|---|---|---|
| Cultural hybridity | Negotiation between cultural affiliations | How characters inhabit overlapping identities |
| Critical discourse analysis | Language, ideology, and power | How narrative labels and descriptions establish social boundaries |
| Sociolinguistics | Accent, register, and social evaluation | How speech forms signal class, belonging, and legitimacy |
| Diaspora and transnationalism | Identity across geographical and cultural boundaries | How migration reshapes relationships with language and place |

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Within this integrated framework it is feasible to relate the textual evidence to broader questions of culture, recognition and power without presuming that linguistic hybridity plays the same role in each novel.

## 4. Research Methodology

### 4.1 Research design

The study uses qualitative comparative discourse analytic methods. Close reading methods are employed to explore how linguistic practices and strategies of narration impact cultural identities of texts. The design is not experimental but rather interpretive; aiming to explain how meaning is constructed in context, not to establish the causal effects of language on real life.

The research is based around a set of shared analytical categories. Each individual novel is analysed before comparison of the results between the Pakistani and international level is made.

### 4.2 Selection of primary texts

Three novels were chosen because they offered a different, yet equal approach to the issues of language, migration and cultural identity.

**1. Exit West by Mohsin Hamid (2017).** The novel suggests a transnational perspective of displacement, shifting relations, cultural adaptation and participation in new social worlds.

**2. Home Fire by Kamila Shamsie (2017).** The novel emphasises the significance of British-Muslim identity, the state, kinship and the politicisation of minority subjects. Its narrative mode has proven insightful for exploring the interrelation between discourse and subjectivity.

**3. Americanah by Chimamanda Ngozi Adichie (2013).** The novel offers a transnational comparison through its approach to migration, accent, race, language stereotype and its relation of self-presentation and social reception.

The two Pakistani texts were selected due to their thematic concern with Pakistan or Pakistani-related cultural or diasporic identities. Americanah is selected as the contrasting international text because its use of accent and linguistic justice provides a easy point of contrast.

### 4.3 Data sources and units of analysis

The main data include the three texts. The study concentrates on extracts and narrative pattern or genre traces such as:

1.Linguistic variation and multilingual references.
2. Culturally-marked Vocabulary and Forms of Address.
3. Accent, language correction, and linguistic self-monitoring.
4. Naming, categorisation and representation of cultural difference.
5. Quoted speech; denotive and narrative voice. Who are the I's in these three poem?
6. Keywords: belonging, migration, faith, race, citizenship.

Secondary data shall include peer-reviewed publications from the year 2022 or later, that focus on Pakistani English fiction, hybridity in language, multilingualism, diaspora or the novels chosen.

Drawing of quotations from the original novels The researcher is paraphrasing their descriptions of the texts' patterns, so be sparing with quotations of whole passages from copyrighted texts. Quote page-specific text only once you know the text editions the researcher used.

### 4.4 Analytical procedure

The analysis follows four stages.

**Step one: close reading.** Each novel is read for its treatment of language, character relationships, narration and point of view, and of cultural difference.

**Stage two: Thematic coding.** Patterns found in the text are categorised into tenets of hybridity, belonging, linguistic legitimacy, social classification and resistance.

**Stage three: Contextualisation.** The codes are contextualised in light of the social and political context of each novel, with special focus on the

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difference between a linguistic form and the ideological meaning it takes in a particular scene.

**Stage four: Comparison synthesis.** Our analysis seeks common mechanisms as well as differences in the context.

The categories only direct interpretation, not suggest that quantitative analysis of the corpus has been done. There are no claims of any frequency of quantitative figures, since no systematically counted corpus has been provided, nor has it been otherwise processed for the purpose of this article.

### 4.5 Methodological limitations

There are limitations. First, three novels cannot encapsulate the range of Pakistani and global English fiction. Second, close reading can be seen as interpretive judgement and other researchers might ascribe other meanings to specific features of these novels. Third, by analysing English language editions of these novels, there may be nuanced or complex cultural and linguistic meaning lost or expressed within partial translation. Fourth, there is no assertion that the reader reception to these novels has been captured by this study.

The following restrictions do not nullify the comparison. Rather, they delineate the framework of the judgments, and suggest possible avenues for later research with larger corpora, concordance programs, interviews and reader-response techniques.

## 5. Data Analysis and Findings

### 5.1 Linguistic hybridity as cultural negotiation in *Exit West*

In Exit West, hybridity in language can be read as part of the broader depiction of migration and the evolution of social relationships. Hamid introduces a scene set in a localised space, which is soon expanded to encompass a broader transnational horizon. Saeed and Nadia's travels through unknown lands challenge conventional wisdom regarding home, identity, and cultural stability.

Displacement is a key focus of the novel, since movement by itself doesn't provide an easy solution to cultural difference. The characters find themselves in different communities, with different expectations, and living different kinds of everyday arrangements, and their identities are formed, not in one act of integration, but in response to these circumstances.

The effect of the transitions between intimate accounts and far-scale descriptions of migration that is a feature of the novel from a discourse-analytic angle is to expand the scale of representation of identity. These characters are not only personally situated, but also situate themselves within public discourses on strangers, migrants, and communities. This positioning may determine whether mobility is defined as an ordinary aspect of life or as a threat to social stability.

The novel's formal organization also works against the opposites of local and global. Its imaginary geographic space is not necessarily tied down to one specific location, and the magical doors allow migration to become part of a shared humanity. The formal structure of the novel diminishes the importance of national labels as a basis of explanation; one cannot determine a person's culture by where that person leaves from and where he or she ends up.

The novel, then, adds to the evidence of hybridity as dynamic interaction between people and society. Its value for language analysis is not only in its vocabularies, but also how the narrator interprets variations, calling upon the reader to see and believe in dislocation as a means of transforming what we mean by place, comfort and social acceptance.

That said, it is helpful to distinguish between explicit and latent multilingualism here. While a narrative might foreground linguistic difference through dialogue, it might also mark difference in the way the narrator frames strange social customs or the way characters' reconfigure their relationship with their environment. As Deganutti (2023) notes, these narratives can be

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read as a kind of literary multilingualism which cannot simply be equated to overt code-switching. However, the novel stops short of suggesting that every intercultural dialogue is smooth sailing. Migration can rupture bonds, unsettle identities and distance one from another. Hybridity, therefore, has to be seen as an ongoing process of negotiation rather than an inevitable culmination of cultural conflicts.

For Exit West the main finding is that the depiction of cultural identity is dynamic and relational. Migration alters the social fields in which identity holds significance, and narrative form prompts the reader to deconstruct the threshold between here and there.

**5.2 Language, citizenship, and ideological classification in Home Fire**

In Home Fire, the association of language and culture is directly linked to political rhetoric. Shamsie reflects on the place of British-Muslim characters and how their familial ties, religious practices and citizenship are seen through divergent public discourses.

This novel is relevant to critical discourse analysis as it shows how the way a person perceives themselves is quite different from the labels that come through political and media discourse. Keywords that denote loyalty, extremism, security and belonging, are all laden with ideological connotations and derive different meanings depending on who uses them, to whom they are applied and the resulting implications. The politics of a character's designation can thus serve as a tool for cutting a complex identity down to one presumed essential attribute. Where this occurs, cultural difference is not simply reflected but actively structured according to a gradient of permitted and unpermitted alignments.

The novel's treatment of Antigone establishes this tension between individual duty and the rule of the state. Kinship and political loyalty are portrayed as two sources of obligation that cannot simply be equated with one another. Instead, there are competing demands with regard to responsibility, citizenship and the right to moral authority. Weiss (2022) points to the significance of tragic form and polyphony in Home Fire, which provides a valuable framework for appreciating how these various perspectives sit side by side in the novel.

This polyphony of voices is important from a linguistic hybridity view as identity is created through a variety of voices. Characters are not only represented in what they say, but also in other people's description, assumptions and judgements. The contrast serves to highlight the uneven power relations that speakers and organisations have.

Government functionary, media analyst, relative and Muslim juvenile may narrate same incident using two incompatible interpretive paradigms. These narratives are not equally valued. Institutional narration may shape public opinion, and may be decisive in finding out whether a particular characterization will have real-life repercussions on the person.

The novel ends up arguing that cultural identity is in some part constructed by naming and categorising. Control of language becomes a political tool because some speakers have the power to make more meaning out of someone else's speech.

The argument further demonstrates the flaw in mistaking hybridity for an uncritical acceptance of multiculturalism. An individual can be part of the 'British' society while having religious, kinship and cultural connections that do not fit the norm. However, the individual may not enjoy the acceptance that such multitudes of connections imply. Their right to choose their connections could be limited by the judgments of others.

Recent critics of Home Fire have upheld the value of examining its narrative strategies in light of ideological and identitarian dimension ( Hanif et al., 2022; Saleem et al., 2022; Weiss, 2022). This study further responds to the same concern by making visible the discursive practices that render cultural difference politically significant.

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The main finding for Home Fire is that identity is achieved as a process of negotiated self-presentation versus external categorization. Choices of language and narrative reveal the disparity between the multi-faceted associations of the individual and the reductive classifications that institutions and the public media impose.

**5.3 Accent, social legitimacy, and self-representation in Americanah**

While Home Fire places the concept of the nation at the forefront of its discussion of citizenship and political categorization, Americanah exemplifies particularly well how accent signifies status. In Adichie's novel, the book examines in detail how migration transforms the connotations and affordances of language.

Accent isn't simply an element of pronunciation. Accent can be a social cue from which listeners derive judgements about a speaker's origins, level of intelligence, class standing or country of origin. These are not features of the accent alone – they are perceptions imposed by social hierarchies.

Ifemelu's situation exemplifies the divide between the ability to speak and social power over the speaker. Ifemelu's English is intelligible to her entire crowd, however, the people listening to her can still understand her through the lens of racist perceptions and cultural stereotypes. This difference is key to what constitutes "linguistic legitimacy": the speech community perceives the speaker to be able to speak, but nevertheless expects her to change the way she speaks to fit into a certain – more accepted – speech pattern. And of course the novel's focus on linguistic accommodation prompts concern about realness: if we adapt our accents or speaking styles to match others' social conventions, the accommodation may be beneficial; but it can also feel as if participation in social life demands that we adopt a new persona.

The importance of these experiences from a discourse-analytic perspective rests in the way evaluation is intertwined with language. Instead of producing and maintaining more obvious biases, it is accent that proves to be the matrix through which social power relations manifest everyday communication. Shamshad and Hashmi (2022) write about Americanah and Culture Hybridity and Marginalisation and on linguistic boundaries, distinction and self-representation and Tinguiri (2023) talk about Americanah and Accents and Language Ideology. This supports the authors' claims about the relevance of accent and language ideology to the representation of identity in the novel.

The novel also contests the notion that cultural authenticity and continuity is based on a static relationship to a place of origin. Ifemelu's experiences are inextricable from migration, but her identity cannot be characterized as a struggle between an authentic Nigerian self and an inauthentic American existence. Her experience of alterity, adaptation, and selfreflection make a difference to each place. Narrative form enables this. The novel sets the individual against the more general commentary on race and society and links private encounters with social classification patterns. Language are a medium through which the narrator makes sense of these wider patterns, allowing her to adopt a more critical perspective on her position.

Secondly, Home Fire: relative to Exit West, Americanah provides a more overt acknowledgment of the pragmatic function of linguistic legitimacy in the quotidian negotiation of social mobility. Relative to the United States, Home Fire emphasizes accent and racial perception rather than the political marker of citizenship and loyalty to the nation.

The key result for Americanah is that a linguistic hybri-dity is both a means of self-assertion and a 'traps' of social differences. This makes the character of the means by which she crosses cultures and expose the particular social pressures where the norm assumes language accommodation by the out-group.

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**5.4 Culturally marked expressions and the limits of translation**

For the whole set of three novels, no clear generic relationships can be reached between the novels and the inescapable culturally specific semantics that are not specific to the formal properties of English. Words and phrases related to kinship, religion, state affiliation, social relations and general practices contain histories and biased assumptions invisible to some readers.

Culturally marked expressions can also maintain the social fabric of a fictitious universe. When used by a speaker, they can indicate closeness, remoteness, deference, camaraderie, or antagonism without necessitating the use of an explication on the part of the narrator. They can delineate a distinction between characters who are conversant in certain cultural forms and those who are not.

It is not simply a matter of importing a foreign lexis into an English text. Cultural significance can also be expressed through usage (terms of address, structuring of dialogue, directness or indirectness, repetition, narrative assumptions concerning what characters are assumed to know). In this sense linguistic hybridity is articulated both through overt lexical vocabulary as well as through less explicit cultural framing. Each book illustrates various facets of this development.1) In Exit West this phenomenon is associated with migration and shifting socio-historical surroundings; 2) in Home Fire, however, the concept of cultural difference is organized around religious and political categorization; 3) in Americana, on the other hand, linguistic and cultural standards are made perceptible via socio-aesthetic judgments about individual accent and self-presentation.

The irony is that translation sometimes fails to negotiate cultural difference. An English-language narrative can make an experience of the culture available to a foreign readership, without totally eliminating the potential for ambiguity or contextual reliance – perhaps this ambiguity itself is part of the text's literary toolkit.

**5.5 Narrative voice, reported speech, and the distribution of authority**

Another element of linguistic hybridity is the narrative voice. Cultural identity is not only built through the speeches of the characters. It also depends on how the narrator structures, filters, reports and interprets these speeches.

InHome Fire, the coexistence of diverging points of view facilitates the story's revealing of frictions between private and public conceptions of oneself. Family and political figures' voices do not generate a solid version of the selfhood, their conflicting narrations make the art of classification apparent.

In Exit West the close-up depiction of personal events and the more general recounting of migration produces the effect of situating personal identities within a global context. It asks the reader to regard the protagonists as belonging to a global experience rather than as representing a fixed national or cultural identity. Through the parallel of personal story and social observation, Americanah intertwines Ikem's and Ifemelu's experiences with the statistics of the history of racial and linguistic judgement. Storytell... Article Preview: Americanah, through its intertwining of personal story and social observation, merges the story of Ikem and Ifemelu...

Such variations show that linguistic hybridity is not only about dialogue. The narrative structure can also reconceptualise different voices, social registers and interpretive structures. It is, thus, possible to explore cultural diversity via the organisation of voices within a novel, even if it does not involve a direct code-switching within a given extract.

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**5.6 Comparative findings**

**The previous analyses show constant patterns and significant differences between the chosen articles.**

| **Analytical dimension** | ***Exit West*** | ***Home Fire*** | ***Americanah*** |
|---|---|---|---|
| Principal identity concern | Migration and changing belonging | Citizenship, religion, and political belonging | Race, accent, and cultural legitimacy |
| Main discursive mechanism | Narrative framing of mobility and difference | Political and social classification | Linguistic evaluation and self-presentation |
| Role of English | Medium for a transnational narrative | Medium for representing competing public and private voices | Medium whose varieties and accents receive unequal social evaluations |
| Principal tension | Home versus movement | Self-definition versus external classification | Linguistic agency versus pressure to assimilate |
| Representation of hybridity | Relational and shaped by displacement | Contested and politically constrained | Negotiated through language, race, and social interaction |
| Shared implication | Identity cannot be adequately reduced to a single cultural category | Identity cannot be adequately reduced to a single cultural category | Identity cannot be adequately reduced to a single cultural category |

This comparison demonstrates how linguistic hybridity is not used in the same way in all three novels. The significance it holds is determined by the social influences depicted by each narrative. Migration, citizenship and racialisation form various scenarios of value for linguistic practices.

Simultaneously, the novels have in common a crucial element: they undermine the belief that cultural identity exists as a fixed possession that can be read from national origins, language or identities. Instead, in the novels, identity is depicted as a process, mediated by forces such as relationships, social representations and environments.

These findings are qualitative analyses of the numerically selected texts. They do not indicate the occurrence of a certain linguistic feature or make claims about every single Pakistani or international English novel.

## 6. Discussion

### 6.1 Hybridity beyond the binary of local and global

The comparison problematizes the idea that linguistic hybridity can be understood as a blended mixture of local and global cultures. The three novels portray cultural affiliations as fluid relationships, not entropic systems. The characters navigate within various milieus, and the milieus do not remain static in interactions. This reading fits with the understanding of hybridity as negotiation; The speech of a character may show aspects of family background, education, migration, career, and social rules all at once. There is not, nor should there be, one linguistic feature to signify that entire identity.The comparison also reveals that hybridity does not create the end of boundaries. Characters can establish complex relations with more than one culture without the risk of inclusion. Hybridity is then a situation of negotiation and not of universality.

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**6.2 English as both resource and hierarchy**

A second finding relates to the particularity of English. While the novels work to promulgate culturally diverse experiences via the instrument of English, they also construct English as the language of institutional power, social validation and proper expression.

This becomes even more apparent in Americanah, where accent becomes one of the markers of inclusion. In Home Fire, language in public English-language debate serves as another means of categorizing British- Muslim identities. In Exit West, English supports the narrative's building of a transnational world and the openness of its questions of belonging.

This double function undermines the binary of English as colonial and coloniser language and English as language of the oppressed. The two roles are compatible. Writers may employ English both to defy hegemonic ideas and to participate in a language system whose good name is unevenly distributed.

The political importance of this interaction arises when such institutions are able to assign classifications. A person may see community, faith, nationality, and personal history as harmonious, yet public debate may suggest the presence of contradiction. This contradiction is not only a matter of internal cognition, but a matter of power – who gets to decide what one belongs to?

**7. Conclusion**

In this article, I have studied linguistic hybridity and culture identity in Pakistani and international English fiction by making a comparative discourse analysis of Exit West by Mohsin Hamid, Home Fire by Kamila Shamsie and Americanah by Chimamanda Ngozi Adichie. In this study I have made use of postcolonial hybridity, critical discourse analysis and socio-linguistic theory of identity to analyze the ties of language, migration, social recognition and ideological power.

The study shows that linguistic hybridity functions not only in overt code switching or in the use of lexicons of particular cultures but also in accent representation, names, narrative voice, the organisation of multiple points of view and the paradigms through which social difference is read. It is through them that relationships between the characters and the communities they wish to belong to are created. Cultural identity is presented as a process of change through migration, resettlement and the ongoing recollection of 'home' in Exit West. 'Identity is shaped through conflicting discourses of state citizenship, faith, kinship and political credence' in Home Fire, and in Americanah, the deployment of accented language and the construction of linguistic performance and associated racialised and social expectations shows how cultural inclusion is signaled by a prescriptive recognition of linguistic difference. All three texts underscore the impossibility of restricting cultural identities to a single language or nation.

This comparison further illustrates the limits of linguistic hybridity in its potential to not be necessarily emancipatory. It may afford moments for the expression and negotiation of cultural identities, but in doing so it subjects characters to institutional attempts to police and marginalize such identities. English, therefore, acts both as a source for writing and a language in which such varieties are valued by dominant systems of culture.

The main point of the article is that culture and cultural identity should be conceived as an ongoing discursive process that replaces the notion of a direct relationship between language and country of origin. The linguistic tools used create and get their meanings from the social discourse and the power relations which are in play.

The present work has some limitations: the corpus is small and pre-selected for research, and the qualitative methodology used is not easily generalizable. Further work might explore a larger

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range of Pakistani, African, South Asian, Caribbean, and Anglophone literature, construct systematically coded cultural-linguistic corpora, and study readers' processing of culturally marked language, contributing to greater understanding of the link between multilingual poetic language and the social relevance of cultural identity. Therefore, in the end, the comparative discourse analysis shows that linguistic hybridity in the novel is not merely an ornamental feature of English fiction; it is a tool for writers to depict intercultural negotiation, to probe the power structure of the discursive hierarchy, and to show the unequal situation of identification and self-identification.

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