

Translanguaging as an Affective Narrative Strategy in Contemporary Cross-cultural Fiction

1.Ms. Zeel Khatiwala

Research Scholar, Department of English, Veer Narmad South Gujarat University, Surat,
Gujarat, India

2.Dr. Sunil Shah

Professor, Department of English, Veer Narmad South Gujarat University,
Surat, Gujarat, India

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Abstract:

This piece investigates the role of translanguaging as an emotion narrative technique in present day South Asian diaspora works, positing that multilingual practices go beyond mere linguistic heterogeneity and cultural representation; they also communicate refined emotional experiences. While previous research has explored translanguaging in education, sociolinguistics, and identity formation, its role in literary emotional narration remains underexplored. Using a qualitative comparative textual analysis of *The Namesake*, *Brick Lane*, and *The Mistress of Spices*, the study draws on translanguaging theory, affect theory, and diaspora studies, particularly the works of García and Li Wei, Pavlenko, Dewaele, Sara Ahmed, Stuart Hall, and Homi K. Bhabha. The research reveals that kinship vocabulary, food lexicon, religious vocabulary, and cultural markers are strategically preserved in their original languages to preserve emotional authenticity, evoke cultural memory, and negotiate hybrid identities. The research work shows that translanguaging serves as a powerful device in multilingual expression, which allows us to expand the area of study of translanguaging beyond sociolinguistics.

Keywords: Translanguaging; Cross-cultural Fiction, Affective Narrative Strategy, Linguistic Hybridity, Emotional Expression, Cultural Memory

Introduction:

The rise of multilingual and multicultural communities in today's world is closely tied to increased globalization, international migration, and cultural interaction. Economic partnerships, technological advancements, and internet communication have gradually taken away strict boundaries. As a consequence, languages have gained new functions beside communication: they also play a role in cultural negotiations, identity formation, and social

connections. While there was a considerable increase in contacts between various linguistic groups, local and traditional languages are frequently in conflict with the prevalent global languages. According to Sinha (2025), multilingualism has become a prominent characteristic of contemporary societies, especially for migrant communities that must deal with their indigenous language and current language progress of their own.

In such processes, language is vital since it combines memories, emotions, and culture identities. Although global languages, such as English are widely used in almost every linguistic aspect like communication, education, and travel, they still play a role in homogenizing the languages that are not that widely practiced or used. Globalization's most important phenomenon today is the emergence of diaspora communities, which have dramatically impacted literature. Diaspora communities often combine the ability to adapt to a new environment with the ability to maintain some links (both real and imaginary) with their origins. The term "diaspora" refers not only to geographic terms but defines experience that includes displacement, migration, cultural interactions, and identity.

One of the important concepts in diasporic literature is that the first time immigrants experience culture scape they try to maintain their culture and language while the second ones begin to adapt to the host culture. The process of negotiating one's culture is performed through daily activities, such as using different languages, eating foods, fulfilling rituals, having relatives, etc. According to Rani (2018), multilingual codes are not only means of communication but rather symbols of people's emotional connection to their culture and the memory of their nation.

Likewise, narrative identity is formed with help from the stories that people create about their individual and collective experiences. According to Kianpour et al. (2026), language serves an important role in helping maintain cross-national relations and archives autobiographical memory, allowing those people living in a diaspora to maintain various cultural connections. Despite technological advancements having changed communication practices in diasporas, literature still serves as a key means through which people examine emotional aspects of speaking multiple languages and belonging to different cultures.

Theoretical Background:

The increasing recognition of multilingualism as a normal phenomenon instead of the exception has significantly impacted the fields of sociolinguistics and literary study. Earlier notions like bilingualism, code-switching, and code-mixing defined languages as distinct systems. In contrast, translanguaging has changed this perception by proposing that multilingual speakers use a unified linguistic system instead of shifting between separate languages (García & Wei, 2014). This makes it possible to shed light on the different aspects of language use, since translanguaging focuses on the dynamic, fluid, and inventive application of language resources in meaning-making.

In line with this idea, García and Li Wei characterize translanguaging as a communicative practice through which multilingual speakers utilize their complete linguistic and semiotic resources at the same time. Rather than considering languages as independent systems, the concept of translanguaging views linguistic resources as being interconnected and interdependent, which changes the emphasis from following linguistic boundaries to the meaning that speakers produce in given situations (Ma et al., 2025).

Understandings of literacy were also changed by this reconceptualization. According to García and associates, reading and writing in different languages is not a sufficient definition of multilingual literacy. Rather, multilingual speakers use all of their communicative resources – linguistic, cultural, and multimodal—to engage in fluid meaning-making. Thus, rather than being a merely cognitive ability, translanguaging redefines literacy as a socially situated practice entrenched within larger cultural, political, and ideological settings (García & Kleifgen, 2020).

Translanguaging as Literary and Transcultural Practice:

While translanguaging has been thoroughly studied in instructional settings, its use in literary studies is still in its infancy. The importance of translanguaging in literary tales has received very little attention in existing study, which has mostly concentrated on spoken exchanges, classroom discourse, and multilingual instruction (Ma et al., 2025).

Recent literary analysis shows that bilingual and multilingual writers make use of translanguaging to express cultural identity and work through transcultural experience. The use of multilingual expressions encompasses their rooted meaning, which can be lost in translation, not merely as an ornamental device. By using culturally relevant words, historical references, kinship relations, place names and culturally rooted sentences, writers create what Li Wei calls translanguaging space—the creative atmosphere where several language and cultural worlds co-exist at the same time (Ma et al., 2025).

The idea of transcultural translanguaging methods has also been discussed by (Ma et al., 2025). In their research, they point to the fact that multilingual literature makes use of the resources of language and culture while presenting identities. Their corpus-based analysis shows how translanguaging in literature functions as both an artistic technique that encompasses multilingual inventiveness and transcultural communication, as well as linguistic hybridity.

Hybridity and the Third Space:

According to Homi K. Bhabha's theory of cultural hybridity, it is closely related to the practice of translanguaging. The book titled *The Location of Culture* discusses how different cultures are dynamic in nature and ever-changing owing to the influence of negotiation, interaction, and translation (Bhabha, 1994/2003). He introduces the notion of Third Space where one talks about

cultural identity formation through negotiation and not through binary opposition of any kind such as colonizer-colonized, homeland-hostland, etc.

Thus, in this context, hybridization means the emergence of new cultural identities as opposed to mere coexistence of several cultures. Language is the most essential instrument in this process as it offers ways to talk about mixed identities. From this perspective, translanguaging can be considered the representation of cultural hybridity in language as it allows people to use their mixed language abilities without consciously opting for any one language and culture.

Cultural Identity Theory:

Stuart Hall's theory of cultural identity, which views identity as a continuous process of becoming rather than a constant or necessary trait, is another source of inspiration for this study. Instead of being passed down as immutable cultural essences, Hall contends that cultural identities are continuously created through history, memory, and representation. Diasporic communities form their identity through the interplay between the new experiences in the host country and the traditions of the homeland. Multilingual speakers maintain their cultural traditions and adapt to the sociocultural phase in the host country, hence language acts as a medium where the negotiations take place. Consequently, multilingual use of language allows people to define their cultural identity. In literature characters use translanguaging techniques to give voice to their changing identities and show that identity is not fixed but is being created.

Affect Theory and Affective Expression:

The emotional aspects of multilingualism are relatively unexplored in respect to translanguaging studies. Affect theory indicates the importance of understanding how multilingual practices convey emotions that are beyond lexical meaning. As Sara Ahmed (2014) observes, emotion is not only a private matter but also something that has to do with social and cultural aspects, and that moves through relationships, past events, and collective memories. In the narratives of the diasporas, the phrases spoken in the native languages of the narrators gain emotional value by bringing back memories of the family ties, cultural backgrounds, and life experiences which cannot be transmitted through translation.

The study of multilingualism proves that people who know two languages perceive and express their emotions in different ways depending on their languages. Pavlenko (2005) explains that heritage languages provoke stronger emotions because they are tightly linked to childhood, family, and personal history. The result of this is that bilinguals use terms related to family ties and culturally relevant expressions in English in order to preserve the emotional meaning of what they say.

Language, Emotion, Memory, Identity, and Cultural Belonging:

Language is not simply a means of communication; it influences the manner in which we perceive, assimilate, and articulate our feelings. Research in the field of multilingualism indicates that languages are intertwined with other aspects of people's lives, such as

cognition, identity, and cultural memory. Each language conveys certain emotions based on the family environment, traditions, and individual experience of the speaker. Therefore, bilinguals choose their language not only to express ideas but also to convey emotions, cultural affiliation, and identity.

Aneta Pavlenko demonstrates that feelings are mediated through language and culture and cannot be regarded as a universal phenomenon. As she says (2005), emotions appear within a social context with regard to linguistic environment, making the first language (L1) pivotal in the emotional sphere because it is acquired through childhood experience, family relationships, and cultural practices. The language originally learned evokes stronger emotions because of the autobiographical memory full of significant personal events.

Pavlenko (2005) elaborates that autobiographical memories are generally stored in the language in which they were formed. This explains why multilingual people remember events that were important emotionally better in their native language. In this sense, it becomes evident why writers who belong to a diaspora retain family names, terms connected with food, religious concepts, and many other items peculiar to a culture in their English texts.

Dewaele (2010) shows that multilingual speakers feel varying emotional intensities across their languages, supporting Pavlenko's findings. According to his findings, because the first language is formed in emotionally relevant family and social situations, it typically has a higher emotional meaning. On the other hand, second or additional languages frequently offer some emotional distance, enabling speakers to talk about delicate subjects with less affective intensity. According to Dewaele, multilingual individuals make conscious choices about their languages according to the nature of the emotional context in which they are involved, employing their mother tongue to express their feelings and utilizing other languages in more impersonal situations. As a result, language choice serves as a sign of emotional positioning rather than just language proficiency.

This differentiation is essential in diaspora literature since untranslatable family relationships, religious vocabulary, culturally bound expressions, and culinary terms act as symbols of emotions rather than words with meaning. The phenomenon provides emotional bonding of closeness and nostalgia because the meanings lose their importance in the act of translation. Thereby, the linguistic heritage is successfully conveyed by the authors.

The theory of affect by Sara Ahmed (2014) clarifies this connection between language and emotions even further. The matter is that in her book *The Cultural Politics of Emotion*, Ahmed states that emotions possess cultural and social meaning which goes beyond a man.

The framework of Ahmed is of particular relevance in the context of diasporic literature where migration creates a virtual space for language to be a pivotal point in cultural belonging. Though there may be a geographical separation of peoples, the heritage language preserves the emotional connection to the homeland and keeps culture intact in spite of the border crossing. Therefore translinguaging is not only a sign of linguistic hybridization but also a narrative device which helps bridge geographical and cultural distances.

The empirical research conducted recently has further corroborated the connection of multilingualism, emotions, and identity. Thus Fisher et al. (2024) introduce the framework of 3Es or Experience, Evaluation, and Emotion explaining multilingual identity as an outcome of language experience, self-consciousness, and emotional evaluation of language rather than a certain linguistic property. The results of their research make it possible to conclude that there are two most important indicators of multilingual identity formation which are language experience and personal multilinguality.

Fisher et al. (2024) contend that multilingual identity is formed through the amalgamation of lived linguistic experiences along with positive emotional self-conceptions, a view that connects with the concept of *perezhivanie* proposed by Lev Vygotsky and later elaborated on in studies of second language acquisition by James P. Lantolf and Merrill Swain (Lantolf & Swain, 2020). This way of thinking indicates that emotion and cognition have a joint role in the formation of multilingual identity; moreover, multilingual identity seems to be more affected by lived linguistic experiences and emotional attachment than by theoretical knowledge of the language. In this regard, multilinguality should always be viewed as an emotional experience since it is through the emotions emanating from language abilities that people develop their identities and express their personalities.

This is particularly true for diasporic communities, where language is an important connector between identity and culture. Heritage languages capture important cultural values, common memories, and continuity of history, providing people with the opportunity to adapt to new social circumstances. With the help of different languages, multilingual individuals keep their connection with the past while adjusting to the new one and therefore are able to express their identity in a more efficient way.

The works of Pavlenko, Dewaele, Sara Ahmed, and Fisher et al. create a full picture of the affective aspects of translinguaging without leaving any questions unanswered. Pavlenko (2005) speaks about the link between the autobiographical memory and the emotional weight of a person's first languages, while Dewaele (2010) shows that bilingual people tend to feel and express their emotions differently depending on the language used. Thus, Ahmed (2014) defines emotions as social and cultural factors tied to language and cultural practices, and Fisher et al. (2024) prove

that multilingual identity emerges from the intersection of language learning, emotional predisposition, and self-image.

This research uses a qualitative corpus made up of three contemporary diasporic novels: *The Namesake* by Jhumpa Lahiri (2003), *Brick Lane* by Monica Ali (2003), and *The Mistress of Spices* by Chitra Banerjee Divakaruni (1997). The chosen novels were selected through the purposive sampling method since they have a wealth of information in their narratives in terms of multilingual communication, diasporic identity, and emotions.

Translanguaging and Kinship Terminology: Language of Emotional Intimacy

A notable example of translanguaging in current diasporic literature consists of the keeping of heritage-language kinship terms like *Ma*, *Baba*, *Apa*, and *Didi* in mainly English texts. These terms are more than simply borrowed words. They are employed as markers of emotional attachment, identity, and belonging. According to Pavlenko (2005), words that are learned at home carry an amount of emotional weight which cannot be transferred through translation. Correspondingly, García and Li Wei (2014) view translanguaging as the intentional usage of different languages and therefore the keeping of kinship terms should be regarded as a deliberate storytelling strategy, not merely a translation of different languages.

In the novels *The Namesake*, *Brick Lane*, and *The Mistress of Spices*, words that refer to family members mean more than mother, father, or sister in English. When Lahiri refers to her characters' parents as *Ma* and *Baba*, Ali uses the word *Apa*, and Divakaruni employs the meaningfully loaded cultural expressions of address, the writers are able to express warmth and maintain their sentimental connection to the culture and the ethnic group that they belong to. Dewaele (2010) points out that the first language expressions cause stronger emotional reactions than those in the following languages. The focus on multilingual practices allows the authors to create what Homi K. Bhabha calls the Third Space where language and culture mix together.

The case of *Ma* and mother shows the difference between word pairs that sound alike. In contrast to mother, *Ma* possesses meaning that cannot be translated because it preserves much emotional, cultural, and personal information related to the culture and language community of the speakers.

Translanguaging and Food Vocabulary: Language of Memory and Reminiscence

Food lexicon acts as one of the most effective avenues of translanguaging in today's diasporic literature, where particular words are intertwined with culture, memory and feelings. Terms from the heritage language like *mishti*, *dal*, *luchi*, *chai* and *achar* continue to be used in English as they contain cultural and emotional significance in the original language. According to García and Li Wei (2014), translanguaging is characterized by flexible use of the language, which, as a result, allows using only one repertoire. Pavlenko (2005) meanwhile claims that native language vocabulary is highly associated with

autobiographical memory. This is why cooking terms refer to elements like childhood, family, traditions and homeland, thus acting as emotional tools instead of regular vocabulary.

The use of Bengali food names, such as *mishti* and *luchi*, is present in *The Namesake* during cultural events, emphasizing cultural identity and belongingness between generations. Likewise, *Brick Lane* makes use of Bengali culinary terms to connect its immigrant characters to their memories of being in Bangladesh as well as to keep their identity alive in a foreign country. In *The Mistress of Spices*, the names of Indian food as well as spices illustrate the themes of memory, healing, and cultural heritage while proving that the language of food signifies more than just cooking. In all three novels, the culinary terms are not translated, thus enabling the feelings and emotions of people to transgress two cultures and thereby to keep them connected.

The notion of affective objects introduced by Ahmed (2014) further illuminates the way in which food takes on emotional significance through being associated with family, traditions, and identity. Moreover, Hall (1990) and Bhabha (1994) also emphasize how communication occurring through food engages the ideas of cultural persistence and intercultural identity. Thus, food language becomes more than just a sign of cultural authenticity, allowing diasporic authors to unveil their emotional worlds and represent concepts such as nostalgia and belonging.

The important consideration, in this case, is not whether the word *mishti* should be translated as sweet or *dal* as lentils as these translations are lexically correct. The crucial question is whether these translations preserve the history, feeling, and emotions that are inherent to the original set of terms. The constant presence of the vocabulary of food in the heritage languages used in the works of fiction demonstrates that the authors are intentionally avoiding translation, as the practice of translanguaging helps them convey their meanings more effectively compared to translation. The management of the emotions and cultural excess makes translanguaging an affective narrative strategy and not just a feature of stylistic multilingualism.

Translanguaging and Cultural Identity: Preserving Collective Memory and Belonging

The important aspect of translanguaging in present-day diasporic literature is the continuing presence of heritage-language words like *adda*, *pujo*, *arti*, *namaste*, *saree*, and *bindi*. Rather than merely a linguistic borrowing, these terms are cultural expressions carrying meanings that cannot be translated. Garcia and Li Wei (2014) note that translanguaging allows multilingual speakers to utilize their full linguistic resources in conveying cultural and emotional meanings that cannot be expressed through one language. Therefore, the use of the terms serves to enhance authenticity and cultural accuracy of the narratives.

In the three works which are the subject of this paper, *The Namesake*, *Brick Lane*, and *The Mistress of Spices*, untranslated cultural lexicon is used as a means of cultural remembering and sustaining of belonging. Certain words such as ‘*pujo*’ and ‘*adda*’ evoke not only events and conversations, but also shared history, family traditions, festivals, and community life around. Following Hall’s concept of cultural identity as a process, and Bhabha’s idea of the Third Space, these polylingual items allow characters to negotiate hyphenated identities while keeping connected to their past. Ahmed’s theory of affect shows that cultural symbols accumulate value in terms of emotions as a result of repeated cultural experience. Therefore, translanguaging is not just a marker of one’s bilingualism, it is also an affective narrative strategy that keeps memory of the community, provides sense of belonging, and resists full assimilation.

Expressions like *adda*, *pujo*, *aarti*, and *namaste* have been understood by existing literary criticism as indicators of ethnic authenticity or cultural hybridity. Although these interpretations are nonetheless useful, they do not adequately explain why writers constantly refuse to translate these terms even if they are writing for an English-speaking audience. This study contends that translanguaging as an affective narrative technique provides a better understanding of the retention of such statements. Because translation cannot perfectly replicate the ways in which these lexical elements encode cultural memory, emotional attachment, and collective membership, they are maintained.

Translanguaging and Hybrid Identity: Negotiating Belonging Across Cultures

Work in the field of contemporary diasporic fiction suggests that translanguaging may also take on an important role in the emotional process of expressing oneself as well as in the building process of hybrid identity. The use of heritage language allows for the character to navigate cultural affiliations and construct identities that cannot be created in one language. Garcia and Li Wei (2014) have stated that translanguaging can be seen as a process of identity construction through multilingual practices, while Hall (1990) understands cultural identity as a constantly changing process formed by memory, history, and representation.

The discussed novels represent all of these ideas in different ways. In *The Namesake*, Gogol’s usage of Bengali and English varies in order to pay tribute to his Bengali cultural roots. In *Brick Lane*, Nazneen manages to balance her Bangladeshi origins and the life in Britain with the help of translanguaging. The same thing is done in *The Mistress of Spices*, where multilingual lexical units aim to preserve cultural features during migration. In short, the above-mentioned novels prove that Bhabha’s (1994) concept of the Third Space helps navigate different identities.

Translanguaging as an Affective Narrative Strategy: Beyond Linguistic Hybridity

According to the outcome of thematic analysis, it can be concluded that translanguaging in present day diasporic literature goes beyond being just a multilingual mode of communication and serves as a powerful narrative device. Heritage-language

phrases referring to things such as kin, food, traditions, and religion convey emotional experience and help authors express their feelings of closeness, nostalgia, sense of belonging, and collective memory.

According to the findings discussed by Pavlenko (2005) and Dewaele (2010), words of the mother tongue generate a stronger emotional reaction as they are linked to childhood experience, family, and life history. Another explanation offered by Sara Ahmed (2014) is that words acquire emotional significance due to memory, social relationships, and culture. All these approaches highlight the fact that the use of translanguaging enables contemporary diasporic authors to create more emotional narratives compared to monolingual authors.

Contribution to the Study:

This research represents a significant step forward in terms of reconceptualizing the meaning of translanguaging as a discipline within literary studies. Scholars have mostly focused on interpreting multilingual instances as signs of linguistic hybridity, cultural authenticity, bilingual identity, or postcolonial resistance. These debates are still relevant, but they cannot sufficiently elucidate the high frequency of multilingual expressions in contexts of heightened emotional import.

Findings:

Translanguaging plays a significantly more important role than previously recognized in studies of modern diasporic fiction, according to the thematic analysis of *The Namesake*, *Brick Lane*, and *The Mistress of Spices*. Translanguaging is an expressive narrative technique that articulates feelings, memories, identities, and cultural affinities rather than merely serving as a symbol of multilingual proficiency or a sign of cultural hybridity. The analysis shows a number of important conclusions.

• Translanguaging functions as an affective narrative strategy rather than a stylistic linguistic device

An examination of the works *The Namesake*, *Brick Lane*, and *The Mistress of Spices* reveals that translanguaging serves more as a narrative tool than simply an element of style or multilingualism. Heritage language expressions reveal themselves through their uses in situations of emotional significance regarding familial relations, customs, gastronomy, immigration, memory, mourning, and identity. Their careful selections reveal the presence of a purposeful literary strategy that allows authors to capture emotions that cannot be otherwise expressed in English.

This discovery leads to the elaboration of García and Li Wei's (2014) notion of translanguaging to its literary dimension. In the chosen works of literature, translanguaging serves to articulate emotional content, preserve cultural memory, and improve the portrayal of diasporic experience, making the process a significant narrative technique rather than a mere proof of bilingualism or cultural mixture.

• Translanguaging Preserves Emotional Authenticity

According to the analysis, it is observed that the words kinship, food vocabulary, religion, and culture—like *Ma*, *Baba*, *Mishti*, *Pujo*, *Inshallah*, and *Aarti*—bear emotional and cultural significance that goes beyond lexical equivalency. These words hold autobiographical remembrance, personal experiences, and emotional closeness that cannot be accurately rendered through English translation.

In accordance with Pavlenko's (2005) theory of multilingual emotions and with Dewaele's (2010) studies on emotional resonance, the novels in question show that the original expressions emit stronger emotions compared to their English versions. Hence, translanguaging acts as a device that allows the maintenance of emotional authenticity associated with the expressions culturally charged meaning and experience.

• **Translanguaging as a Repository of Cultural Memory**

The analysis shows that the concept of translanguaging helps one to utilize collective recollections as well as personal experiences. The significance of the utterances from his heritage language concerning food, family, holidays, and ceremonies is based on their ability to evoke memories from times of childhood, family stories, experiences connected with native land, and trans-generational continuity.

The selected novels illustrate how translanguaging allows for cultural memory to be reconstructed in the present narrative, rather than viewed as nostalgia as a passive experience. Heritage-language language provides diasporic communities with the means of keeping emotional and cultural ties alive, which stressed the role of language as a significant vehicle of memory and belonging.

• **The Creation of Hybrid Identities Is Mediated by Translanguaging**

Comparative research shows that rather than being statically represented, multilingual expressions serve as vehicles for the ongoing negotiation of diasporic identities. The chosen books show several forms of hybridity: spiritual-cultural continuity in *The Mistress of Spices*, community and gendered identity in *Brick Lane*, and bicultural negotiation in *The Namesake*. All three books use translanguaging to create identities that transcend binary oppositions between homeland and hostland, notwithstanding these contextual variations.

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• **Integrated Multilingual Repertoires Lead to Emotional Expression** Additionally, the study questions monolingual presumptions about literary language. The study shows that the chosen authors use integrated linguistic repertoires to create emotional meaning rather

than seeing multilingual expressions as disruptions inside English tales. Translanguaging is a reflection of diasporic persons' multilingual consciousness, in which linguistic resources linked to many cultural experiences are readily used for emotional expression. Consequently, the research argues that literary multilingualism is a process of meaning-making where emotions, memories, identities, and cultures come together.

Conclusion:

This research investigates the texts *The Namesake*, *Brick Lane*, and *The Mistress of Spices* to exemplify that translanguaging serves as a means of telling stories for emotional purposes in current diasporic literature. Owing to the translanguaging approach, affect theory, studies in diaspora, and theories of cultural identity, the research shows that expression in several languages does not only mean linguistic mixing and combination of cultures but also allows to achieve emotional truthfulness, recall memories of cultures, work with hybrid identities, and express emotional aspects of migration. Hence, the study suggests that literature in different languages is a creative process combining language, memory, emotions, and identity.

The major finding of this research is the fact that translanguaging is defined not only as a sociolinguistic phenomenon or a teaching technique but as an analytical tool in literature. While previous researchers focus on various issues of multilingualism, including notions of post-colonial hybridity, ethnicity authenticity, and strategies of communication, this research proves that translanguaging is also a literary device. As it combines all the aspects of sociolinguistics, literary theory, affect theory, and diaspora studies, this research provides the new means of analyzing literature created in different languages.

The study has various limitations. Results have been limited only to a sample of three novels by South Asian diasporic writers in English, which enforces a limited scope of findings. In addition, it is important to mention that the study has focused on lexical translanguaging only and neglects the investigation of the other elements of multilingual practices, such as syntax, phonology, and discourse. Future studies can broaden the literary corpus to include African, Caribbean, Middle Eastern, and Latin American diasporic works, delve into the readers' feelings towards multilingual narratives, or study how the emotional component of translanguaging is maintained by translators in translated pieces of literature. Nonetheless, it should be mentioned that the present study supports the idea that the provocation of linguistic hybridity cannot be viewed as merely a linguistic phenomenon, but also as an emotional approach to storytelling, which is adopted by present-day diasporic authors in order to address such issues as migrancy, memories, identity, and belonging. The selected writers use the technique of embedding some elements from the heritage language into their pieces in order to convey authentic feelings and memories and to deal with the hybrid identity.

By shifting translanguaging from a primarily sociolinguistic construct to a literary-analytical framework, this study promotes translanguaging scholarship. It suggests that translanguaging serves as an emotive narrative technique in diasporic fiction, whereby multilingual expressions ignite cultural memory, maintain emotional authenticity, and support the continuous negotiation of hybrid identities. The paper provides a new interpretive model for comprehending multilingual literary narratives that goes beyond the paradigms of code-switching, hybridity, or linguistic representation alone by combining ideas from translanguaging theory, affect theory, and diaspora studies.

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