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Hybridity, Code-Switching, and Identity in Modern and Contemporary British Fiction: A Sociolinguistic Analysis of Maugham and Hornby

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ABSTRACT

This study endeavours to examine the role of hybridity, code-switching and identity in the works of W. Somerset Maugham and Nick Hornby in terms of how the authors depict characters in postcolonial and contemporary British society. The paper focuses on the role of language as a medium of bargaining cultural borders and identity production in multicultural societies. Based on postcolonial theories by *Homi Bhabha*, and sociolinguistic approaches, this paper looks into how the above authors borrow the concept of hybridity and code-switching in an attempt to solve the problems of cultural assimilation, belonging and how viable or complicated the process of identity formation can be. Comparative research on *Of Human Bondage* and *The Razor's Edge* and Hornby's *High Fidelity* and *About a Boy* allows us to show how the characters presented by Maugham, before and after the Second World War, sought their way in a world of cross-cultural conflicts and identity crises. It can be concluded that hybridity and code-switching are important narrative devices in describing the struggles of identity in the colonial and postcolonial contexts, as they provide knowledge of the lack of fixedness of identity in modern-day multicultural Britain. The implications of language in the construction of identity are also used in the paper, especially in globalization, migration, and the exchange of cultures.

Keywords: Hybridity; Code-Switching; Identity; Multiculturalism; Postcolonialism; Sociolinguistics; Language Negotiation

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1. Introduction

The interplay of hybridity, code-switching and identity in contemporary and modern British fictions, is an essential topic in exploring how both language and culture create an individual and group identity. Over the past few decades, sociolinguistics has come up with a good method to examine how people in multicultural societies find their way in life using words. British literature especially has changed to a large extent in the postcolonial and multicultural scenario owing to this change in dynamics of language, culture and belongingness. In this paper, two primary authors, namely, W Somerset Maugham and Nick Hornby are taken into consideration and deal with their characters to introduce two relevant types of destabilized identity and language change. The stories by Maugham describing conflicts between people belonging to various cultures and identities were expanding at the beginning of the 20th century, whereas Hornby, writing about today's Britain, focuses more on the cultural hybridity of the modern world.

The growing nature of multiculturalism in the UK, which was due to decades of immigration from former colonies, has remodeled the national fabric. Questions of cultural fusion, belonging, and social integration lay on the backdrop of British literature because of the emergence of new identities in the diaspora. In this geography language is the strategic element in the negotiation of identity and the code-switching phenomenon becomes a significant sociolinguistic occurrence. They commonly alternate between the languages, dialects or registers of characters depending upon their inner struggle and the need to adjust to another set of cultural rules^[1].

The article aims to discuss how hybridity and code-switching and the use of language as a resistance and assimilation mechanism to cultural boundaries are employed by Maugham in his work and by Hornby. Using sociolinguistic and postcolonial theories, the article examines the way these authors just deploy language and narrative systems in order to develop the issues of identity in multicultural and post-imperial Britain.

1.1. Research Problem

The paper at hand is a contention that the theme of

hybridity and code switching in two works by W. Somerset Maugham and Nick Hornby serves as a critical analytical point of view on the processes of contemporary identity creation in the postcolonial British society, which are not so straightforward as they might seem^[2]. Through the study of the linguistic and narrative styles of these authors, the study is supposed to show how the identity of a hybrid can be constructed, negotiated and pronounced through language. The influence of various cultural backgrounds within the texts puts into focus the moving nature of identity across a multicultural society, which is also a representation of other social dynamics, as well as the continuation of the imperial history of Britain and the multicultural history seen presently.

1.2. Research Questions and Objectives

The primary research questions guiding this study are:

1. How do W. Somerset Maugham and Nick Hornby use hybridity and code-switching to portray characters' experiences of identity in a multicultural Britain?
2. In what ways does language function as a tool for negotiating cultural boundaries and asserting identity in the works of these authors?
3. How do these themes reflect the socio-political and cultural changes in Britain, particularly in the context of postcolonialism and immigration?

The objectives of this research are as follows:

1. To analyze the representation of hybridity and code-switching in Maugham's and Hornby's novels.
2. To explore how language serves as a reflection of cultural conflict and integration in the characters' lives.
3. To contribute to the understanding of how multiculturalism is represented in British literature and its impact on the broader sociocultural context.

1.3. Research Significance

The weight of the research is in the fact that it examines how the concepts of hybridity and code-switching can serve as cornerstones in identity construction in the

postcolonial British texts. However, a lot of textual debate about hybridity has been inserted on the appearance of the theoretical studies of researchers such as Homi Bhabha and Stuart Hall, relatively little of the discussion has been devoted to the application of these ideas within the literary texts of the early and contemporary British writers. Considering W. Somerset Maugham and Nick Hornby, this research delivers information about the reflection of the hybridity and code-switching in the representations of the book, representing the different changes in the social and cultural environment of Britain in the background of colonial history and multicultural society.

The concept of hybridity according to Bhabha describes the mixing and bargaining of several cultural identities that develop because of migration and the colonial past. Code-switching, however, is the linguistic concept of alternation between languages or dialects in dependence on social situations in which one is involved, and which is used frequently as a means of asserting cultural and social identity. Having their own literary stylizations and techniques, Maugham and Hornby offer rather sophisticated portrayals of the way in which such practices impact the lives of persons who exist between two worlds with conflicting cultures.

The research can be relevant not only to the practice of studying British literature but also to the general impact on the study of social relationships in studying the context of identity development in multicultural communities. The results of the research carried out will reveal some insights into the ways in which modern British writers explore the issues concerning cultural hybridity and linguistic fluidity offering some interesting insights into the problem of connecting language, culture, and identity in a globalized society.

The uniqueness of this study lies in the fact that it is based on the interdisciplinary framework that entails both postcolonial theory and sociolinguistics to rectify the use of language on identity construction in contemporary British literature. Although the studies regarding hybridity and code-switching have been conducted independently in relation to the works of Maugham as well as Hornby, the proposed research would occupy a niche in addressing their comparison based on such a context as multicultural Britain, where the influence of the colonial past and cur-

rent migration trends has taken place.

2. Literature Review

2.1. Overview of Hybridity and Identity in Literature

Hybridity has become one of the most important aspects of postcolonial thought, being the idea developed by Homi Bhabha in his works, as he explains the concept of hybridity as the process of the formation of an undetermined cultural identity that cannot be reduced to the singular, but is rather the fluid formation of the interaction of different cultures. The concept of hybridity can be found in the postcolonial setting when the colonized subject appropriates the colonizer's identity, culture, language, etc. Nevertheless, such an adoption is never a straightforward act of imitation; rather it is a process characterized by negotiation, resistance, and production of new and improvised identity of the cultural self.

Hybridity is the work of Bhabha, a concept of third space, in which new cultural meaning is created out of the integration of various traditions, languages and history. It is an important idea to comprehend the role of characters in the postcolonial literature that moves through the issues of belonging, identity, especially in societies characterized by migration, colonization, and globalization ^[3].

A more significant contribution of Stuart Hall to the study of cultural identity is the explanation of identity construct formed by cultural practices and representations. Hall suggests that an identity cannot be defined as something fixed; rather, identity is constantly created and re-created by way of language, media, and interpersonal interactions. Identity, in this case, is the place of the continuous negotiation in multicultural societies as people have to deal with numerous cultural influences and the histories of traditions.

2.2. Code-Switching and Its Place in Literature

The phenomenon of switching languages or dialects related to the context of social situations has aroused considerable interest in the sphere of sociolinguistics and literary studies. Code-switching as a literary tool helps not

only to discuss the social and cultural positioning of the characters but also to emphasize their problems with identity, belonging, and integration. Code-switching is not only a simple linguistic necessity but also a medium to reveal the intricacies of cultural identity in the era of globalized world.

The context of the usage of code-switching in British literature is an attempt to mirror the multilingual nature of contemporary Britain, where people with dissimilar backgrounds, ethnic, social, and linguistic backgrounds take their stand. Code-switching in the texts covering issues of post colonialism and multiculturalism can represent the flexibility of the identity of the characters as they alternate between various cultural and linguistic domains.

The findings of studies on the use of code-switching in literature have pointed out that the use of code-switching represents a society divided across lines of geographical areas, strata and good influences as well as cultural assimilation. It gives the characters a chance to show their dualistic character and yet shows the tensions and conflicts that exist in the lives of people living between two (or more) worlds and cultures. In Maugham and Hornby texts, code-switching is central in the process of depicting how the characters negotiate cultural and social world boundaries.

2.3. Hybridity and Code-switching of Maugham Works

In the novels by W. Somerset Maugham, the theme of cultural clash is used regularly, as well as the conflict between two personalities. Multiple characters created by Maugham have to go back and forth between the palaces of Eastern and Western culture struggling in the labyrinth of colonialism, imperialism, and self-identity. Maugham describes in *Of Human Bondage* and *The Razor's Edge* about characters that conflict with the cultural underpinnings of their roots, and where he employs language as an instrument to mirror the conflict of fermented identities^[4].

Of Human Bondage is the story of overcoming a lower-class background and a need to be in a higher cadre, which plagues the main character Philip Carey and is expressed in his language choices. On the same note, the process of self-discovery of the characters in *The Razor's Edge* is closely linked to relationships with the traditions

of other cultures, linguistic codes that they nominally use. The hybrid nature of characters and the complicated process of cultural integration are represented through the use of language in Maugham, especially when it depicts the way in which characters interact with unfamiliar cultures.

2.4. Hybridity Code-Switching in the Works of Hornby

Modern British novels by Nick Hornby bear evidence of the current life in a modern society, which happens to be a multicultural one in which people have to find their way among such major issues as identity, belonging, and cultural integration. Hornby has made use of language to reflect on the generation and social divide that typifies British society in *High Fidelity* and *About a Boy*. The characters portrayed by him tend to move across various social registers and language forms, which they employ in the means of self-expression of their multiple identities and social positioning through code-switching.

In the book *High Fidelity*, one can find that the internal monologue of the protagonist Rob Fleming is rife with allusions to popular culture, music, and social class which is used as a marker of self. His constant change of tone towards informality and allusion to cultural references depicts the hybridity of his identity and his inability to reconcile between the past and the present. Hornby rearranges the language and switches the codes in *About a Boy*, thus embodying the changing personality of the self-centered bachelor Will Freeman who becomes a more socially responsible person^[5].

2.5. Theoretical Frameworks

The play by Maugham and the book by Hornby can be discussed on the basis of the postcolonial theory, particularly the notion of hybridity, and sociolinguistic theories, which pay attention to code-switching. The hybridity theory as developed by Homi Bhabha is one of the good ways of how the characters of these novels can develop their identities within multicultural and postcolonial society^[6]. Also, sociolinguistic studies of such researchers as Penelope Gardner-Chloros and Deborah Cameron can provide the answers to the question of how language can be viewed as the mechanism of negotiating cultural borders.

3. Methodology

3.1. Design of the Research

This study presents a qualitative research design, which involves the analysis of such cultural phenomena as hybridity, code-switching, and identity in the literature by W. Somerset Maugham and Nick Hornby. The methodologies are suitable to investigate these underlying meanings contained in the writings and how the language signifies and defines the experience of cultural negotiation by the characters in the postcolonial and multicultural societies ^[7].

Textual Analysis

The research method is a textual analysis or a close reading of the chosen novels, aiming at finding the way the authors use the language to express the hybridity of identities and code-switching as one of the most important means of expressing the internal and external conflicts.

In this qualitative approach, the study will reduce the use of linguistic decisions as representing the characters citing their identity conflict, cultural integration and multicultural negotiation.

The required frameworks to determine deeper and underlying difficulties of identity formation faced with the challenge of cultural hybridization and language choice, and suggestions of solutions (if any) will be given with regard to sociolinguistic and postcolonial theories ^[8].

This study aims to compare the way Maugham and Hornby portray individuals who are exploring the intricacies of multiculturalism with the help of the contrast between hybrid identities, which are created due to European colonial experiences and multicultural processes in the modern world. The shift in languages or dialects used by characters to accommodate conflicting sides of their identities will thus be demonstrated through sociolinguistic methods and analyzed in terms of the postcolonial theory as the processes of resisting the colonial past and imperial traces.

3.2. Data Collection

This research will be based on the two selected works of two authors in this regard since they have been deemed relevant in showing hybridity, identity conflicts, and application of code switching. These novels offer good

instances of the characters who struggle over their identity in a world of competing cultures. Moreover, the paper will examine four novels (*Of Human Bondage* (1915) and *The Razor's Edge* (1944) by W. Somerset Maugham and *High Fidelity* (1995) and *About a Boy* (1998) by Nick Hornby). The choice of these texts can be explained by the fact that the main theme in all these texts is the struggle of the characters to find their way across cultural and identity divides in postcolonial and contemporary Britain. The choice of these works enables one to make a comparative analysis of hybridity and code-switching in various times and cultural periods.

3.2.1. Primary Data

- W. Somerset Maughams Works:
 1. *Of Human Bondage* (1915)
 2. *The Razor's Edge* (1944)
- Nick Hornbys Works:
 1. *High Fidelity* (1995)
 2. *About a Boy* (1998)

3.2.2. Selection Criteria

Cultural and Linguistic Conflicts: Both writers feature narratives that reflect on linguistic and cultural conflicts between Western and non-Western cultures. The works written by Maugham in the early 20th century shed light on the characters whose destiny was nothing but confrontation of the colonial world (in which they perceive themselves through the prism of British imperialism) and other cultures (French, Spanish, and Eastern cultural values). Hornby, on the other hand, composed in the late 20th century, and his work revolves around the contemporary British characters who struggle as they switch through the maze of cultural diversity and identity in post-immigration Britain ^[9].

3.2.3. Code Switching and Hybridity

The process of code switching and hybridity is used as the main thematic element by both authors. As far as the case with Maugham is concerned, the question of language is rather meaningful as it both indicates the inner cultural struggle of characters and their desire to define a sense of

self in an arrangement-governed world with its colonial superiorities. Linguistic changes are presented in the works of Hornby in order to exemplify class stratification, identity changes and compromise of individuals and cultures in the context of modern Britain.

This study is dedicated to these novels because it plans to compare the development of language and identity with its deconstruction process due to multiculturalism and colonial history. Maugham and Hornby carry the works of different historical and social contexts, which will allow providing a detailed comparison of the treatment of hybridity and code-switching in the postcolonial and modern narratives.

3.3. Analytical Framework

In order to decipher the linguistic and cultural issues presented in the works by Maugham and Hornby, two main theoretical frameworks will be considered in the given study:

3.3.1. Sociolinguistic Framework

The study of sociolinguistics considers how language is used in society, especially on social identification, social hierarchies and cultural assimilation. Sociolinguistic approach to language use will enable the research to understand how characters move around their identities in the social systems, cultural and linguistic. Notable aspects of the sociolinguistic framework are the following:

3.3.2. Code-Switching

It is the kind of practice where a person switches using different languages, dialects or registers depending on the situation. Switching is a window to interactions that people have in between various worlds that represent more than one culture, and most of the time it is an indicator of identity changes or a requirement to fit in different social contexts ^[10].

3.3.3. Language and Identity

The paper will examine how language can be used to explain and define personal and collective identities of individuals, mostly who are rooted in multicultural or post-

colonial societies. Although language is used to express oneself, it also represents the outside social pressure and expectations of culture.

3.3.4. Linguistic Hybridity

Hybrid identities are marked by the fusion of languages, dialects and cultural references, used in a text, in the speech of a character. The use of mixed forms of language by characters symbolizes the combined effects of cultures and, therefore, their complex siting in several social worlds.

3.3.5. Postcolonial Framework

It will be in the form of the postcolonial theory, particularly, Homi Bhabha and his concept of hybridity which will examine how characters will have to undergo identity crisis and cultural change. More specifically, the theory itself by Bhabha was based on the idea that hybridity can be obtained as the result of the interaction between cultures after a colonial encounter, creating new identities that can be described as hybrids. Some important concepts of postcolonial theory to be used include those proposed in previous works ^[11,12]:

3.3.6. Hybridity

Postcolonial hybridity involves the mixing of cultural identities, especially where colonization and migration of cultures have reared different cultural traditions together. Characters in the novels undergo this cultural mixing which generates a sense of belonging and a tension simultaneously.

3.3.7. Colonial Discourse

Language and identity regarding the impact of colonial history serve as a key to this framework. The paper will analyse the struggles of characters of Maugham against the British imperialist history and the extent to which they find their identities in the colonial relationship between the colonizer and the colonized ^[13].

Third Space: The term third space, which is put forward by Bhabha, indicates a hybrid culture where the various cultural identities come into contact with one another

and develop new forms of cultural expression. This structure will play a critical role in the comprehension of experiences of identity loss and togetherness of the characters.

The adopted sociolinguistic and postcolonial theories will enable the researcher to investigate the various aspects of hybridity, code-switching, and identity within the texts

since the characters live in complex cultural situations where they interact ^[14,15].

3.4. Data Analysis Procedure

The data analysis procedure will involve several stages (**Table 1**):

Table 1. Steps of Data Analysis Procedure.

Step	Action
Step 1: Textual Analysis	Conduct a close reading of selected passages from the novels to identify instances of hybridity and code-switching. Focus on character dialogue and language use that reflect cultural negotiation.
Step 2: Identification of Themes	Identify recurring themes such as identity conflict, social marginality, cultural assimilation, and resistance. Look for patterns in language use that illustrate these themes.
Step 3: Comparative Analysis	Compare the representation of hybridity and code-switching across Maugham's and Hornby's works, highlighting historical and cultural differences in their treatment of identity.
Step 4: Contextual Interpretation	Situate the findings within the broader socio-political context of each author's time. Examine how historical events (e.g., British colonialism, post-immigration Britain) influence characters' linguistic and cultural experiences.

3.5. Limitations

Although this research work is set up to offer a comprehensive analysis there are some limitations:

Limitation of Two Authors: The study will only concentrate on some works of Maugham and Hornby, and the study will not represent the larger pool of British literature that focuses on hybridity and code-switching.

Novels by Authors: The paper will examine a sample of the works of each of the authors. These works are important although they may not represent every time it has talked about hybridity and code-switching in their larger mass of work.

Interpretive Subjectivity: Since this is any qualitative research, the interpretations given will also depend on the theoretical lens of the researcher, and his/her subjective analysis thus limiting the generalizability of results.

3.6. Ethical Considerations

Citation: All the primary and secondary sources, literary texts and critical articles will be cited in order to avoid plagiarism and acquire academic integrity.

Respect to Texts: The analysis shall be done with the respect accorded to the original texts in a way that the intended meanings by the authors and the historical back-

ground are put into consideration when interpreting ^[16,17].

Sensitive Issues: Any sensitive or controversial content of the texts including race, class or cultural conflict representation will be dealt with in a responsible and sensitive manner being aware of their relevance in the texts and the society at large.

4. Results and Discussion

4.1. Findings on Hybridity in Maugham's Works

The pattern of the analysis made of Maugham in his work *Of Human Bondage* and *The Razor's Edge* discloses some occurrences in which hybridity is captured both linguistically and culturally. These texts are written on the characters of hybrid identities accomplished under the impacts of various cultures and this is proved to be much complex as seen by these texts drawn in the colonial and postcolonial circumstances.

4.1.1. Cultural Hybridity in *Of Human Bondage*

Still, there is a constant conflict between British upbringing and the mystery of a foreign, even exotic culture

in the experience of the main character Philip Carey, who is mostly fascinated by French and Eastern philosophy. This comes through his use of code switching in situations where he interacts with characters of a different origin (e.g. switching between English and French when there is a social or intellectual conflict).

Example: In the episodes in which Philip mingles with his mentor and his artistic associates, it is significant that often French terms are used in dialogue to suggest an inner need Philip manifests to be free of the British cultural stereotyping and attempt to identify himself with the more “liberated” versions of culture.

Consider, the example of *Of Human Bondage*, where the central character, Philip Carey, communicates in English and French when he is talking to his mentor, Dr. Saunders. Besides distinguishing his intellectual ambitions, this combination of code-switching also points to the cultural disaffection against his British childhood. The fact that Philip made the opposite language choice, French, which was already tied to a freer, intellectually minded culture, makes his linguistic decision itself a metaphor for his internal conflict and his pursuit of something hybrid rather than being trapped in a British culture in which he cannot quite fit in.

4.1.2. Hybridity and Identity Conflict in *The Razor’s Edge*

Larry Darrell, the main character, travels to India, as he needs spiritual satisfaction and a way out of the strict social forces of the West. During his experience with the Indian culture, Maugham has been shown his linguistic and cultural dislocation where he strives to harmonize his Western pursuits against the Eastern spiritualities he comes in touch with.

Example: As he speaks with Indian spiritual leaders, Larry switches between the British and the Indian-influenced English, which reflects not only his hybridity but also the combination of the spiritual and cultural systems. His experiences show the wider theme of the postcolonial hybrid subject in the sense of navigating between cultural practices.

4.2. Findings on Code-Switching in Hornby’s Works

The culture of hybridity and code-switching is

viewed differently in *High Fidelity* and *About a Boy* by Nick Hornby. In this case, we see not only that culturally divergent characters are expressed through language but also differences on a level of classes and generations as characters cross borders between social and emotional spaces.

4.2.1. Code Switching in *High Fidelity*

The protagonist, Rob Fleming, often alternates between an informal and colloquial tone of speech with his friends and more intellectual, music-related jargon when speaking of his emotional life. The change of words indicates his social mobility and his struggle to develop a consistent sense of identity.

Example: Commonly, Rob will shift between English slang and Music while attempting to associate himself with various social sub-groups that he loves and hates, like the Music fan culture and his constant mixed inner turmoil. It symbolizes his changing identities and belonging to the British society of the modern environment.

In *High Fidelity*, when Rob speaks to his friends, he alternates between the informality of the street slang and music-related jargon, but when Rob is looking at his relationships, he switches to a more formal and introspective style. Such code-switching reflects the internal struggle of Rob and his struggle to reconcile his image of a rebellious teenager with his newfound feelings of emotional adulthood. The change of language reflects his journey through the stages of individual development and the construction of identity in contemporary, multicultural Britain.

4.2.2. Code Switch in *About a Boy*

Will Freeman in the movie *About a Boy* illustrates code switching since he shows a cynical and cold image of himself at work but a caring and attentive one to his young friend, Marcus. His stages are outlined by his changes in feelings and creation of his hybrid identity as a result of the social interactions that took place.

Example:

In *About a Boy*, Will Freeman changes his approach to language tone management, which is more formal and distant to his colleagues and others, but more informal, caring language in communication with his young friend

Marcus. Such code-switching symbolizes the inner human evolution of Will as he transitions to a responsible and understanding person, going out of his own selfish bachelor life. The replacement of the language reflects his transformation towards a sense of identity, which symbolizes the hybridity of his feelings and socialization process as he locks horns with the intricacies of relationships in modern

Britain.

4.3.Comparative Analysis: Maugham vs. Hornby

Table 2 and Figure 1 show the comparative analysis of Maugham and Hornby.

Table 2. Comparative Analysis: Maugham vs. Hornby.

Aspect	W. Somerset Maugham	Nick Hornby
Cultural Context	Maugham’s works reflect the tensions of colonial and postcolonial worlds, where characters navigate between Western and non-Western cultures.	Hornby’s works depict the complexities of post-immigration Britain , focusing on how contemporary Britons navigate multiculturalism and social integration.
Hybridity	Characters like Philip and Larry experience internal hybridization due to exposure to foreign cultures (e.g., French, Eastern).	Characters like Rob and Will undergo emotional and social hybridity as they transition between different social classes and identities.
Code-Switching	Code-switching is more related to the colonial encounter , symbolizing the blending of cultures (e.g., British and French). French-English in <i>Of Human Bondage</i> (Philip’s intellectual and cultural conflict)	Code-switching often reflects class differences , emotional barriers, and social dislocation. Informal slang to formal introspection in <i>High Fidelity</i> and <i>About a Boy</i>
Narrative Function	Hybridity and code-switching serve to explore the cultural clash and the identity struggles in the colonial/postcolonial context.	Code-switching represents the social mobility and the emotional evolution of characters within the modern, multicultural society of Britain.

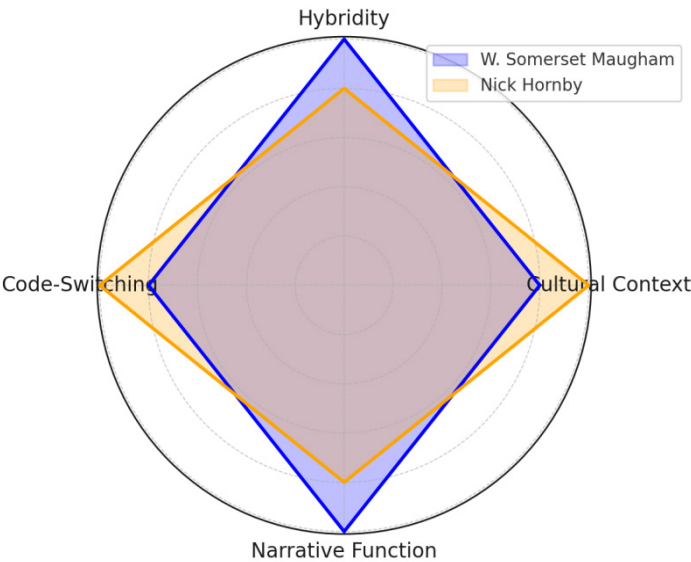


Figure 1. Comparative Analysis Maugham vs. Hornby.

4.4. Sociolinguistic Implications of Findings

Hybridity as a Reflection of Colonial and Post-

colonial Identity: Certain evidence may be found in the statement that hybridity in the works by Maugham is related to the colonial heritage, as characters live in an inter-

mediate world between two cultures. Hornby on the other hand captures postcolonial hybridity in his characters, whose identity is influenced by modern day aspects of the society such as classes and emotional baggage as opposed to direct colonial baggage.

Code-switching in Maugham works demonstrates the hybridity of culture which his characters go through as they live between the Western and non-Western culture. In comparison, code-switching in Hornby reveals fluidity of identity in post-immigration Britain today, with social and emotional change being signified by language change.

Code-Switching as an Adaptive Device:

Code-switching has appeared as a social instrument in the works of both writers, whereby it enables characters to bridge the boundaries of cultures. Characters of Maugham utilize language as a means of mediating between the colonial system and alien culture, whereas characters of Hornby switch between the language of classes and their emotional complexity, which is a representation of their psychological struggle and emotional maturity.

Multicultural Identity Implications: The Research indicates that linguistics plays a vital role in the elaboration and enactment of multicultural identity as a form of colonial and postcolonial world. The unstable exchange of the cultural influences does not just refer to the historical contribution of colonialism, but it is also the reaction of modern changes in society, including globalization and im-

migration.

4.5. Postcolonial and Multicultural Contribution to Discourse

The outcome of this analysis can be added to the rising body of postcolonial texts that offer a complex interpretation of linguistic hybridity and code-switching as fundamental elements of constituting identity. In exploring the work of Maugham as well as Hornby, this paper is able to determine the manner in which language change can be used to determine the cultural belonging of a people as well as cultural construction in the postcolonial and modern British scenario. The results also emphasize the topicality of such concepts as hybridity and code-switching which can be used in the modern multicultural world as a method of social boundary negotiations.

Figure 2 illustrates how both Maugham and Hornby use code-switching and hybridity to represent identity conflict, but with different historical and cultural contexts.

Code-Switching Examples: A table that outlines particular instances of code-switching in both of the novels written by the authors and their role in developing identity. **Table 3** given below outlines some particular examples of using code-switching by Maugham and Hornby. These examples show that the linguistic changes are the core of identity construction that takes place among the characters.

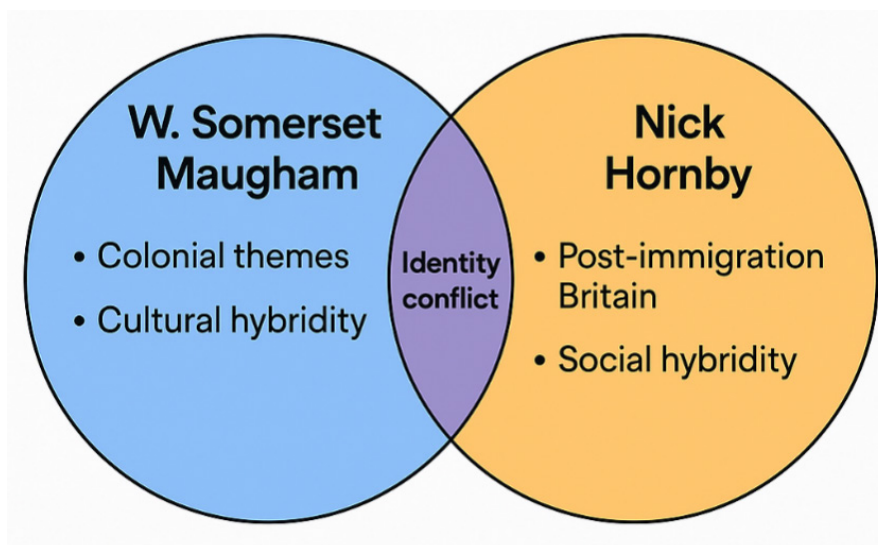


Figure 2. Hybridity Code Switching.

Table 3. Code-Switching Examples.

Novel	Character	Code-Switching Example	Context of Code-Switching
<i>Of Human Bondage</i>	Philip Carey	French phrases during conversations with intellectual peers	Reflects Philip's desire to integrate into the higher class and intellectual circle.
<i>The Razor's Edge</i>	Larry Darrell	English and Indian-influenced English in dialogues with locals	Represents Larry's search for spiritual and cultural fulfillment outside Western norms.
<i>High Fidelity</i>	Rob Fleming	Slang and music-related jargon with friends, formal language with ex-girlfriends	Rob's use of language to navigate social roles and emotional conflicts.
<i>About a Boy</i>	Will Freeman	Formal, polite language when interacting with Fiona and Marcus	Will's use of language to construct his evolving identity from detached bachelor to responsible man.

These findings prove the effectiveness of code-switching and hybridity as crucial narrative devices that display an identity negotiation in the postcolonial and modern context. The tables and visualizations allow a considerable comparison of the linguistic changes of the chosen texts.

5. Discussion

5.1. Hybridity and Code-Switching as Narrative Tools in Maugham's and Hornby's Works

The comparison and contrast of hybridity and code-switching in the works of W. Somerset Maugham, *Of Human Bondage* and *The Razor's Edge*, with Nick Hornby's *High Fidelity* and *About a Boy* shows how the authors employ these language ritualization features to describe the multicultural and postcolonial sense of identity as a complicated phenomenon. It will be discussed how these tools are a cultural inscription as well as a narrative technique to represent the changing and mutating nature of identity particularly in the postcolonial and modern multicultural context ^[18].

5.2. Hybridity in the Works of Maugham: Conflict of Culture and Conflict of Identity

In *Of Human Bondage* by Maugham, the concept of hybridity is highlighted because the main character, Philip Carey, continues to live his life with his identity being defined all the time by his exposure to Western cultures as well as non-Western cultures. His cultural alienation

and quest for self are reflected with a number of changes to his social and intellectual orientation. Maugham brings out these conflicts in the form of linguistic hybridity in the novel especially in the relationships that Philip has with other characters with differing cultural backgrounds, i.e., Frenchness and Eastern spiritualism ^[19].

As an example, Philip intellectually associates both with his peers and with the English and French languages when he switches between those codes to show that he is eager to find something unrestrictive and intellectually challenging. The French language is a metaphor of his yearning to become culturally free since the English language is associated with the conservative and repressive elements of the British society that thwart his intellectual and emotional development.

The Razor's Edge by W. Somerset Maugham is a journey of the main character Larry Darrell on his path of thought and emotional discovery as he tries to find enlightenment in India. He presents a straight conflict with the colonial story because he swings back and forth between the Western and Eastern positions of ideology as he explores them. Here Maugham applies linguistic hybridity, as well. When Larry is immersed in the presence of Indian spiritual heads and culture, a distinct separation is shown between British English and Indian sample English. This is the hybrid identity that Larry develops as he is stuck between what he was, a British citizen, and what he has been seeking out, something beyond the mediocrity of the British imperial mentality. Emotional hybridity of Larry is connected to the issue of shift in words that depict the issue of cultural hybridization of postcolonial world in general ^[20].

The hybridity of the works of Maugham is therefore

related to the conflict of characters who cannot do so in their inner world, dealing with their cultural duality. The language works as the token of such contradiction as it is not only the division between different cultures, but the psychological confrontation of people who are trying to define themselves according to the standards of these opposing worlds.

5.3. Hybridity in the Works of Hornby: Emotional and Social fluidity

Even though the characters of Maugham find themselves in the more literal context of colonial/postcolonial hybridity, the characters of Hornby experience a different version of hybridity, whereby the cultural hybridity is replaced with the social and even emotional fluidity. Code-switching as shown in the works of Hornby is mainly an attitude that shows a difference in classes, emotional development and identity building in a post-immigration British society. Rob Fleming in *High Fidelity* is a typical example of modern British manhood characterization: cynical, emotionally distant, and unable to decide between an urge to personal development and fear of commitment. His back and forward movement of the use of informal and intellectual language works in a way to reveal the fluidity of his existence. An example of this is when Rob is communicating with his friends he incorporated slang words, pop culture, and general vocabulary to preserve his emotional distance in order to identify himself with his cultural association of being a music lover. Nonetheless, when he tries to make peace with his former girlfriends or carry out introspection, he speaks in more official terms and critically about himself^[21].

The code switching in *High Fidelity*, therefore, represents the realization of Rob, who has faced a conflict with his sense of identity that is somewhere between the free-spirited, rebellious twenty-something-year-old and the emotionally mature man he is hoping to become. Hornby makes use of language as the means of signifying emotional progression and the concept of code-switching plays a significant role in the demonstration of development in terms of the ability to build true relations as the sense of Rob as a detached, cynical character changes towards potentiality to form true relations^[22].

In the same way in *About a Boy*, Will Freeman goes

through a similar transformation in his life as Rob but in another direction by focusing on emotional and social reactivity. Will is a shallow businessman who has lost touch with true relationships, a wealthy single businessman who is self-centered. His language structure is impersonal since he speaks formally, and frequently makes an assertion of his own social status in conversations. But as he starts building relationships with Marcus and Fiona, his language becomes more intimate and emotional, as it symbolizes his growth in the emotional aspects. Hornby employs these changes in language to indicate the change in personality by Will and social hybridity that provides Will the adult he is today, which includes caring and responsibility.

5.4. Code-Switching as a Social and Emotional Switching

Among the key findings in the works of both authors, one must spot that the code-switching is not only a language feature, but it can also be symbolic of a discord between the characters in their internal and social struggle. In the works by Maugham, code-switching helps to underline the issue of colonial hybridity and the problem of defining oneself amid the boundaries of the colonial order. Conversely, the function of code-switching as seen and practiced by Hornby indicates the emotional fluidity of characters, managing the social boundaries, emotional maturation, and understanding of contemporary identity in post-immigration Britain^[23].

This distinction is substantial because it indicates that code-switching of language may be used not only to demonstrate the historical and cultural integrations in the worlds of the characters (Maugham) but also to depict their emotional and social evolutions (Hornby). The hybridity of emotions and life process of the characters framed by Hornby is a more recent delving into the conflict of identity that is more about the character, and the growth of an individual and a society that is becoming more diverse than before.

5.5. Comparative Discussion: Hybridity and Code-Switching at Cross-Roads

A comparison of the works by Maugham and Hornby reveals crucial differences in the representation of hy-

briduity and code-switching in two periods of history and two cultures. The works of Maugham are written under the provisions of the British Empire and explicitly oriented to presenting the postcolonial identity crisis of the characters who are heavily disturbed by the colonial encounter and the long-term effects of it. Code-switching employed in the novels and stories written by Maugham reflects the cultural hybridity that finds its expression in colonial and postcolonial settings where the time in which characters must compromise their colonial upbringing with the culture of the societies in which they find themselves is seen ^[24].

The works by Hornby on the other hand are reflective of the post-immigration identity crisis in modern Britain, where the hybridization of cultures is not only about historical legacy but about social stratification, social positions of the society and emotional development. The notion of code-switching in the works of Hornby is not really a collision of the former colonial histories but a collision of emotional states, social expectations and personal development.

5.6. Sociolinguistic Implications

According to the findings, it can be concluded that code-switching is a social indicator in both the works by Maugham and Hornby, but with a different rationale. Code switching is a measure of cultural hybridity in the postcolonial works of Maugham, but emotional fluidity and social mobility in the postcolonial texts of Hornby. It is the complex identity of language as a social instrument and a personal expression that makes it the key tool in forming identity both in the post-colonial and modern multicultural contexts ^[25].

Both of these authors are suggestively interesting to study because the language as a negotiation of identity can be seen as historically located as well as socially constructed, bringing out new clues to the multicultural discourse in British literature. Whereas the characters that Maugham depicts employ the technique of code-switching when confronting the issues of cultural hybridity generated in the colonial environment, the characters that Hornby introduces also resort to this tool when trying to cope with those of emotional and social fluidity witnessed in a post-immigration and multicultural society. The comparison shows the way language is a cultural instrument as well as a personal

language representation during the creation of identity in various historical and cultural backgrounds.

6. Conclusions

The paper has also examined how hybridity and code-switching in the writings of W. Somerset Maugham and Nick Hornby mean that language as a cultural feature and narrative mechanism is utilized in order to develop a greater understanding of identity construction and acquisition during the postcolonial and contemporary periods in British society. The main conclusions point out the following:

The theme of hybridity is seen in works by Maugham whereby individuals find their way between cultural duality, which is most of the time due to the colonial encounter. Code switching is an indication of how the characters are at a loss of how to reconcile the Western colonial upbringing with other foreign cultures, including French and Eastern values.

We can observe that code-switching in the works of Hornby marks a sentimental development and social location, as they trace the modern changing characters as they move between social ranks and between emotional levels. The language in the novels of Hornby portrays the nature of how identity is influenced by contemporary forms of multiculturalism and deals more with the internal struggle by the characters attempting to come up with a new identity within a multicultural world.

The issue of hybridity in the works of both authors becomes a tool whose task is to reflect the processes of complex negotiations of identity in colonial, postcolonial, and modern forms. In the case of Maugham, though, it is more of a conflict of civilizations, and in the work of Hornby, it is more of an emotional and social metamorphosis of the characters.

6.1. Concluding Thoughts on the Matter of Language in Formation of Identity

This study points out the importance of language in defining identity, particularly in a culture of cultural hybridization and social change. Having seen language as a mode of self-expression, both Maugham and Hornby take advantage of it to enable their characters to solve the puzzle

zle of multicultural and postcolonial worlds. Maugham, on his part, has characters who are not easily able to define themselves between the Western colonial and the foreign cultural standards. Hornby characters, conversely, are fluid in emotion, using code-switching to capture the ever-shifting terrain of personal identity in a modern-day multicultural Britain.

The paper shows that the use of code-switching, as well as hybridity, can be not only a language-laboratory utensil but also a social element that exposes the inner and outer contradictions of characters. They encompass the bargaining of identity, placing an emphasis on the construction of languages and their ability to determine the belonging and the skill in working the complex societies the characters occupy.

6.2. Recommendations for Further Research

Although this paper comes up with an elaborate discussion of the works of Maugham and Hornby, research could be extended in a number of aspects:

Expanding the Authorial Lens: In future searches, the work of other postcolonial and artists and writers who tackle related themes of hybridity and code switching could be expanded to include Salman Rushdie, Hanif Kureishi or Zadie Smith, among others. Cross-analysis of various writers would provide a larger understanding of the position of language in the formation of identity in multicultural and postcolonial societies ^[26].

Considering gender and code-switching: The interactions between gender and code-switching would surely bring ample feedback by exploring the same in the context of literature. The study of the female character and resolving the dilemma of hybridity and cultural conflict by using language may reveal gender horizons of identity negotiation in a multicultural environment.

Language and Power: The examination of how communication between different languages and reinforcement of power structures within a multicultural environment, mainly social position, classes and economic muscles could enhance the insight into the role of language as an emblem of strength or subordination in literature.

Multicultural Identity After Brexit: With the recent socio-political events in the UK and especially Brexit, such research as the study of the way language in British

literature demonstrates the varying priorities of identity and multiculturalism in the post-Brexit UK would be of the highest topicality. It would discover how contemporary British writers are grappling with the contradictions of national identity and cultural belonging as the world gets more and more fragmented.

6.3. Implications for Contemporary Multiculturalism

The result of this research has great implications for the approach of multiculturalism in modern societies, especially in postcolonial societies. Examples of hybridity and code-switching in literature emphasize the movement and changeability of identity in cultures that exist under migration, colonialism and globalization ^[27].

Language, as it has been revealed in the works of Maugham and Hornby is more than a way of communication, but it is also a key to negotiating personal and social identity. In that way, it turns into a marker of opposition, accommodation, and change, which are all significant characteristics of the multicultural experience of contemporary Britain and other countries. The present research will add to the wider discussion of the fact that literature reflects changes in society and contributes to our conceptualization of ourselves in a rapidly changing world. This ever-changing journey of identities of different cultures and language practices is fertile ground to explore and may continue to give us a hint about the complexity surrounding language, culture, and belonging.

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