

Language Hybridity in *Train to Pakistan* A Post-Colonial Studies

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Abstract:

This paper explores the mixing of local languages with English language called language hybridity in Khushwant Singh's novel, *Train to Pakistan* (1956) using postcolonial theory to examine the idea of language hybridity as proposed by Homi K. Bhabha. By using a close reading analysis method, the researcher analyzes during the study that Khushwant Singh in the novel *Train to Pakistan* uses different techniques such as code-switching, code-mixing, and multilingualism in English to create language hybridity. By examining character relationships and narrative structure, the research demonstrates how the blending of local and colonial languages represents the struggle between tradition and modernity, colonizer and colonized. The research findings indicate that this linguistic interaction reflects the socioeconomic realities of colonial and postcolonial India, where English is the language of authority and government and Indigenous languages have significant cultural, social, and emotional value.

Keywords: Hybridity, Language hybridity, Post colonialism, Code switching, code mixing, Train to Pakistan.

Introduction

Hybridity is a sign of the productivity of colonial power, its changing forces, and fixities. It is the name for the strategic reversal of the process of domination through disavowal, which means making discriminatory identities that protect the "pure" and original identity of authority. Hybridity is the rethinking of the idea of colonial identity by repeating the effects of discriminatory identity. It shows how all places of discrimination and domination need to change shape and move. It shakes up the mimetic or narcissistic demands of colonial power, but it also brings back its identifications in ways that make the discriminated people look back at the eye of power (Umar & Lawan, 2024).

There are many types of hybridity among which cultural hybridity and language hybridity are discussed here, in the succeeding lines and paragraphs. Cultural hybridity is when diverse cultural traditions mix and interact with each other. This often happens because of things like colonialism, migration, and globalization. It goes against the idea that cultures are pure or set in stone and instead stresses how they change and move. Homi K. Bhabha talks about hybridity as a "third space" in postcolonial theory. This is where new cultural identities form, breaking up dominant colonial stories and making room for resistance and change. Hybridity is not just a simple mix; it is a complicated and often subversive process that changes the meaning of culture and the way power works (Burke, 2009).

Language hybridity is when people mix words and phrases from different languages, usually in situations that have been affected by colonization, migration, or globalization. It can happen in many ways, like code-switching, borrowing, or making up new dialects or creoles. In postcolonial settings, language hybridity shows both resistance and adaptation. For example, colonized people use the colonizer's language in new ways that change its meaning and assert their own identities. Homi K. Bhabha thinks that this mixing of languages is a way for cultures to negotiate with each other that questions fixed meanings and power structures (Burke, 2009). Famous Indian author, journalist, and lawyer Khushwant Singh (1915–2014) was praised for his incisive humor, secular viewpoints, and audacious writing style. He was born in Hadali, which is now in Pakistan, and attended Government College in Lahore before going on to King's College London and the Inner Temple to earn his barrister's degree. After serving in the Indian Foreign Service, Singh became well-known as an editor of publications such as *The Hindustan Times* and *The Illustrated Weekly of India*. His 1956 novel *Train to Pakistan*, which powerfully depicts the Partition of India, is his most well-known work. Singh wrote history, essays, satire, and fiction during his lifetime. He also continued to be an outspoken political and social critic. In 1974, he received the Padma Bhushan, which he later returned in 1984 in protest of the Indian Army's actions at the Golden Temple (Bala, 2013).

Khushwant Singh's historical novel *Train to Pakistan* (1956) effectively captures the human tragedy of India's 1947 Partition. The book illustrates how the violence and political unrest of Partition destroy communal harmony between Sikhs and Muslims in the fictional village of Mano Majra, which is situated close to the India-Pakistan border. Singh examines identity, religion, love, and the destructive effects of hatred through compelling characters and an engrossing story. The novel's emphasis on personal narratives and emotional realities, in contrast to many historical accounts, makes the atrocities of Partition incredibly relatable and poignant (Singh, 1988).

This research is noteworthy because it advances our knowledge of how language functions as a potent instrument in postcolonial literature. Through the analysis of language hybridity in Khushwant Singh's *Train to Pakistan*, the study demonstrates how post-Partition India's cultural, social, and political realities are reflected in linguistic blending. It explains how hybrid language can be used to express complex postcolonial identities and to resist colonial linguistic dominance, in addition to improving narrative authenticity.

Since it connects language use and cultural theory, the study is also beneficial to students and academics studying literature, linguistics, and postcolonial studies. Furthermore, it promotes a more inclusive and expansive understanding of literary expression in postcolonial contexts by highlighting the significance of acknowledging indigenous voices in English-language literature.

Theoretical Framework

A critical and scholarly framework known as post colonialism looks at the long-lasting effects of colonialism on societies that were once colonized. It was developed in the middle of the 20th century and examines the ways in which colonial histories continue to influence sociopolitical structures, power relations, and cultural identities. Well-known theorists who have examined how colonial discourse has impacted attitudes and interactions between the colonizer

and the colonized, including Edward Said, Homi K. Bhabha, and Gayatri Chakravorty Spivak, have made substantial contributions to the field. Using post-colonial theory and Homi K. Bhabha's idea of hybridity, this paper investigates how *Train to Pakistan* depicts the linguistic and cultural merging after colonialism. Here, hybridity means bridging strict cultural divides by establishing a "third space" where Indigenous and colonial linguistic elements coexist. In addition to criticizing historical colonial practices, post colonialism also tackles current neocolonial and cultural imperialist practices in the modern world.

Statement of the problem

This study investigates the novel "*Train to Pakistan*" linguistic hybridity, particularly how the blending of English with Punjabi and Urdu reflects postcolonial identities. The purpose of this study is to examine the novel from the perspective of Homi K. Bhabha Post Colonial theory of hybridity in general and the concept of linguistic hybridity in particular, to gain a deeper understanding of how linguistic hybridity shapes identity, power, and meaning in postcolonial literature.

Research Questions

- In what ways does *Train to Pakistan* exhibit linguistic hybridity?
- How different Indian Indigenous names appear in the novel, which shapes linguistics hybridity?

Research objectives

- To find instances of language hybridity in *Train to Pakistan*.
- To find out diverse Indian local names which reflect in the mentioned novel, which molds linguistics hybridity.

Litrature Review

Train to Pakistan by Khushwant Singh is a truthful and realistic portrayal of the bloodshed and suffering that occurred during India's 1947 partition. Since Singh had firsthand experience with the harsh circumstances of partition, Chelliah (2017) contends that he speaks honestly and sincerely, demonstrating that both Muslims and Hindus participated in the rape, murder, molesting, and destruction of innocent people. Focusing on human misery, the book examines topics of pain, sadness, and anger as well as the tension between morality and evil in human nature. Furthermore, Chelliah contends that the train represents both the dehumanizing and destructive forces of modernity as well as the migration of the Mano Majra people who were compelled to abandon their lands. He goes on to add that Singh's writing is full of cultural subtleties and incisive social criticism because he was a Punjabi lawyer, writer, and diplomat. Singh presents a realistic portrayal of Punjabis using realistic conversation and Indian English. His novel has a significant place in Indian English literature, even though he recounts historical facts rather than poetic masterpieces. Singh also thinks that violence and cruelty can be defeated by the force of morality and compassion (Gulaly & Ahmad, 2025).

Khushwant Singh's *Train to Pakistan* (1956), which is set against the backdrop of the Indian Subcontinent's partition into Pakistan and India, depicts the innumerable and heartbreaking losses suffered by the Muslim, Hindu, and Sikh communities. Nonetheless, the peaceful cohabitation in the community of Mano Majra is not initially disrupted by the impacts of Partition (Shafique & Ahmad, 2025).

The term "*language hybridity*" describes the blending or mixing of two or more languages in literature, writing, or speech. It frequently happens in communities where languages and cultures collide because of globalization, migration, or colonization. Language hybridity becomes an effective means of expressing complex identities, cultural fusion, and opposition to colonial domination in postcolonial literature (Rozanov, 2016).

In *The Location of Culture* (1994), Homi K Bhabha introduces the idea of hybridity, which challenges established ideas of identity, culture, and power and provides a novel viewpoint in postcolonial theory. According to Bhabha, colonial and postcolonial identities are not mutually exclusive but rather develop in the "*third space*," where cultures interact, overlap, and change. By becoming a site of resistance and renegotiation, this hybrid space undermines prevailing colonial narratives. Although Bhabha's theory has gained traction due to its focus on fluidity and cross-cultural interaction, some contend that its abstract terminology and absence of material analysis may render it less understandable or useful. However, his research continues to be essential to comprehending how identities are formed in postcolonial and globalized environments (Lawan, 2024).

As a universal language, English is no longer solely the domain of native speakers; rather, it has evolved into a versatile instrument influenced by a wide range of identities and cultures. People from all over the world are forming new identities and senses of belonging as they use English in their own unique ways, incorporating it with regional dialects, accents, and expressions. Traditional notions of "*correct*" English are called into question, and significant issues regarding language ownership are brought up. An inclusive and empowering perspective of language is promoted by acknowledging that all English speakers own the language, where communication and identity are more important than following native-speaker conventions (Norton, 1997).

The difficulties of identity formation are frequently examined in young adult literature, and language is a key factor in influencing these experiences. Characters struggle with the conflict between their native tongue and the language of the majority in their community in many young adult novels, which speaks to more fundamental concerns about self-expression, assimilation, and cultural belonging. These stories show how language can affect how young people see themselves and are perceived by others, in a way that is both empowering and alienating. Young Adult literature critically explores the relationship between language and identity through dialogue, code-switching, and multilingual expression, providing readers with a deeper understanding of the intricate realities of growing up in linguistically and culturally diverse environments (Hadaway et al., 2012).

Khaled Hosseini uses deliberate language appropriation in *A Thousand Splendid Suns* to write in English while accurately portraying Afghan culture. He adds local color and emotional depth to the text by incorporating Pashto and Dari words, idioms, and culturally specific references into the story. He can portray the cultural subtleties of Afghan life through this blending without completely translating them, maintaining their original resonance, and meaning. Hosseini asserts the legitimacy of Afghan voices in international literature and questions the dominance of Western literary norms by appropriating language in this way. Through the creation of a hybrid narrative space that transcends linguistic and cultural barriers, his method makes the Afghan experience both approachable and deeply ingrained in its own identity (Ali, 2012).

A remarkable illustration of linguistic hybridity, in which several languages and dialects combine to produce a distinctive communication style, is provided by the Kotiria community. This group, which is frequently found in a multilingual setting, manages the interaction between their native tongue and colonial or nearby tongue influences. In the Kotiria context, linguistic hybridity reflects the community's resilient and dynamic cultural identity in addition to its pragmatic communication requirements. Researching this hybridity shows how language changes and adapts over time, acting as a living document of power dynamics, social interactions, and cross-cultural exchange among the Kotiria people (Khoo, 2016).

The concept of hybridity is explored in depth in Ananda Devi's novels, which capture the intricate social and cultural entanglements of postcolonial Mauritius. Her characters frequently deal with fractured identities that have been influenced by a variety of languages, ethnicities, and customs, highlighting the conflicts and flexibility that come with hybrid identities. Devi's narratives demonstrate how hybridity subverts rigid ideas of self and community, exposing the challenges and inventive possibilities of juggling several worlds. Her writing presents identity as dynamic, contested, and constantly changing due to past and individual experiences in a nuanced manner (Kistnareddy, 2011).

Khushwant Singh's novel *Train to Pakistan*, which portrays the human cost of India's 1947 Partition, is a powerful read. The story examines violence, communal tensions, and the effects of political upheaval on common people in a small village on the border between India and Pakistan. The book emphasizes friendship, treachery, and humanity during chaos through its compelling characteristics and heartbreaking incidents. It provides a powerful critique of intolerance based on religion and the destructive impact of division on community and identity (Singh, 1988).

Engaging with historical narratives, oral traditions, and other literary works on Partition, *Train to Pakistan* exhibits rich intertextuality by incorporating these influences into its storyline. Khushwant Singh combines cultural recollections, real-life incidents, and allusions to communal conflicts that are relevant to the larger body of South Asian literature on identity and displacement. By connecting personal tales with broader historical events, this intertextual layering enhances the novel's examination of human experiences during Partition. Intertextuality enhances the novel's meaning and emotional impact by allowing it to discuss a historical tragedy with a variety of voices and viewpoints (Nazar, 2024).

The emotional and psychological effects of communal violence during Partition are depicted in *Tamas* by Bhisham Sahni and *Train to Pakistan* by Khushwant Singh through the politics of affect. The novels show how political and social conflicts have a profound impact on both individual and collective identities by arousing emotions of fear, hatred, empathy, and sadness. The writers confront readers with the moral complexity of historical events by emphasizing the human cost of hatred and division through personal tales and emotional experiences. This use of affect highlights how political forces shape and manipulate emotions, making them more than just personal experiences (Joshi, 2020).

From a pragmatic perspective, *Train to Pakistan* demonstrates how Khushwant Singh shapes meaning and affects readers' moral and emotional

reactions through situational cues and context-driven language. Effective verbal and dramatic irony in the book, such as calling a train full of corpses a "*gift*," challenges preconceived notions and compels readers to consider cruelty during dividing Furthermore, pragmatics shows how speech acts such as commands, dialogues, and implied moral judgments—reflect power dynamics and social hierarchies, especially when villagers, authorities, and refugees interact. Readers' perceptions of class, agency, and morality are shaped by these practical decisions, which enhance character development (e.g., Iqbal's educated speech versus Jugga's direct, earthy language) in the fragile postcolonial setting (Patil, 2021).

A discourse analysis of *Train to Pakistan* shows how Khushwant Singh uses dialogue, everyday language, and narrative techniques to create social meanings and power dynamics. The novel's heteroglossic texture, which includes a variety of voices, regional dialects, and ideological stances, highlights the contestation of meaning and resists any one authoritative viewpoint. It reflects the complex social dynamics of Mano Majra during the Partition era. The sociocultural realism of the text is further enhanced by linguistic devices like code-switching, untranslated terms, and glossing, which allow characters to authentically express their emotions and assert their identities. Discourse analysis ultimately reveals how the novel's language serves to depict not only historical events but also agency, interpersonal conflict, and the negotiating of social identities during traumatic upheaval (Shaikh, 2006).

To arouse a representational crisis that challenges readers' expectations of historical fiction, Khushwant Singh purposefully uses narrative indirection, a technique that reveals Partition's horrors through nuanced, frequently oblique storytelling. By filtering terrifying events like the arrival of "*ghost trains*" through the villagers' whispered reactions and growing paranoia, he avoids directly describing mass violence and instead lets the full extent of the atrocity play out indirectly through communal silence and shattered memories. Readers are forced to function as active interpreters in this indirect mode, deriving meaning from character hesitancy, symbolic motifs, and broken narratives. As a result, the novel questions the legitimacy of conventional historical representation by giving emotional truth and moral ambiguity precedence over objective reporting, which makes us consider how language and narrative structures affect how we perceive traumatic pasts (Osman, 2017).

Rich intertextuality is demonstrated in Khushwant Singh's *Train to Pakistan*, which incorporates allusions and references to enhance its themes and narrative resonance. Singh uses historical and cultural materials, including Hindi folk songs and collective recollections, to weave a polyphonic tapestry that helps readers identify the dialogue between the novel and Partition discourse. By employing Gérard Genette's narratological framework, the study demonstrates how these intertextual components create multiple voices within the narrative: they reaffirm the authenticity of village life, echo collective trauma, and place readers in the role of active interpreters, enhancing both historical comprehension and emotional engagement (Nazar, 2024).

A linguistic hybridity perspective has paid little attention to Khushwant Singh's *Train to Pakistan*, despite the growing scholarly interest in code-switching and lexical hybridization in South Asian literature, especially regarding how authors use local terms, idioms, and untranslated phrases to

assert cultural identity and defy colonial norms. The researcher will use Homi K's theory of hybridity to examine linguistic hybridity on the *Train to Pakistan*.

Research Methodology

This section describes and covers research methods, data collection procedures, instruments, and approaches. It also provides an illustration of the research design, sampling, and study population. The current study utilizes qualitative research methodology by selecting the selected lines from the novel "*Train to Pakistan*" to analyze the use of language hybridity.

Research Design

This study adopted a qualitative research methodology to investigate Language Hybridity in *Train to Pakistan*. Code-switching, untranslated phrases, and Indian Indigenous English are examples of linguistic hybridity that are identified and interpreted through textual analysis. To place the language techniques within larger discourses of cultural negotiation and colonial legacies, the interpretation is guided by theoretical insights from Homi K Bhabha's postcolonial notions of hybridity.

Sampling procedure

A purposive sampling method is employed to choose relevant passages from the book that exhibit linguistic hybridity in *Train to Pakistan*. For thorough examination, passages with code-switching, Punjabi terminologies that have not been translated, Indianized English idioms, and other characteristics of hybrid languages are found and extracted. By ensuring that the study concentrates on the areas where linguistic hybridity is most noticeable, this targeted sampling makes it possible to thoroughly examine the ways in which these components support identity creation and postcolonial themes. Language indicators and the text's topic relevance will serve as the selection criteria.

Data Collection

The *Train to Pakistan* text is served as the main source of primary data. Academic publications, books, and critical essays that address the language, ideas, and postcolonial setting of the novel are used as secondary sources.

9 Data Analysis

Language Hybridity in *Train to Pakistan: A Postcolonial Study* will use a qualitative approach for data analysis. To investigate how linguistic hybridity aids in identity building and postcolonial resistance, a qualitative study will involve closely examining and thematically interpreting a few chosen passages and lines of the novel.

Data Analysis

This section covers the major section of this research enterprise. It analyzes major expressions, phrases and sentences extracted from the text of the novel "*Train to Pakistan*" through a post-colonial lens: language hybridity. Here are some examples from Khushwant Singh's mentioned novel that demonstrates language hybridity. In the novel, Punjabi language terminologies and phrases are mixed-up with English which makes a blend and that blend is given the name of language hybridity (Singh, 1988).

"The mullah at the mosque knows that it is time for the morning prayer" (Singh, 1956, p. 10).

By combining distinctively local names with English sentence structure, the above mentioned statement illustrates language hybridity. Despite using English grammar and syntax, the book incorporates local identity through the usage of culturally unique names like "*Mullah*". This blending emphasizes how colonial English and Indigenous culture coexisted, showing how postcolonial literature frequently traverses several language and cultural realms at once.

"Come along, Inspector Sahib, come in," said Hukum Chand" (Singh, 1956, p. 21).

The untranslated Punjabi/Hindi word "*Sahib*," which refers to a respected person, is incorporated into an English sentence in the mentioned line, best illustrating language hybridity. A culturally particular phrase is directly incorporated into the English story through this blending, maintaining its regional flavor and relevance. It highlights the coexistence of Indigenous customs within a colonial linguistic framework and illustrates how the book uses hybrid language to portray the setting's distinct social and cultural milieu.

"My kismet," she added, slapping her forehead, 'it is all written there" (Singh, 1956, p.16).

The Punjabi term "*kismet*," that means luck, is integrated into an English phrase without translation in the line "*My kismet,*" she added, *slapping her forehead, 'it is all written there.*" illustrating language hybridity. The use of a culturally particular term into an English text adds authenticity and local flavor to the story, mirroring the linguistic mixing that is a hallmark of postcolonial literature. It draws attention to the ways that indigenous cultural aspects are maintained and given prominence even in the context of colonial language usage.

"I am only badmash with you, Nooro. We should both be locked up in the same cell" (Singh, 1956, p.16).

The Hindi/Punjabi term "*Badmash*," which refers to a dangerous person, is embedded within an English phrase in the above line, demonstrating language hybridity. This incorporation of an untranslated, culturally distinctive term illustrates how native social institutions coexist with English. It emphasizes how the book illustrates the intricate linguistic and cultural debates in a postcolonial setting by fusing colonial terminology with local cultural conceptions.

"Hukum Chand exploded with an appreciative 'wah, wah" (Singh, 1956, p.28).

The mentioned statement exemplifies language hybridity by skillfully combining the Punjabi term "*wah, wah*," which means "appreciation for someone," with English. In addition to highlighting cultural identity in the conversation, these code-switching mimics the speech patterns of bilingual speakers. Postcolonial narratives capture the fluid, hybrid nature of communication in multilingual communities, as demonstrated by the linguistic mix.

"Did you hear a shot?" The girl nodded. 'May be a shikari,' she answered, speaking to him for the first time" (Singh, 1956, p.30).

By using the native term "*Shikari*" which refers to a hunter, in an English sentence, the given line exemplifies language hybridity. The linguistic and cultural hybridity typical of postcolonial literature is reflected in this incorporation of a local administrative title into the English narrative, which maintains cultural identity and emphasizes the coexistence of colonial language with traditional Indian social systems.

"Of course, Chacha. Whatever you say is right to the sixteenth anna of the rupee" (Singh, 1956, p.44).

The Punjabi word "Chacha," which means an uncle, is used in an English sentence in the cited line illustrating linguistic hybridity. Incorporating a locally distinct word into the English narrative blends colonial and indigenous linguistic aspects while highlighting local identity and social hierarchy. It demonstrates how languages are frequently combined in postcolonial literature to convey nuanced cultural realities.

"They did a lot of zulum." (Singh, 1956, p. 56).

The Punjabi word "Zulum," which means cruel behavior, is incorporated into an English sentence in the highlighted line demonstrating language hybridity. This use of English and local terms demonstrates the linguistic and cultural fusion that occurs in postcolonial contexts, emphasizing how indigenous ideas are maintained and incorporated into colonial language structures to represent real-world social contexts.

"Haseena. You are haseen. Your mother has chosen your name well" (Singh, 1956, p.81).

The Punjabi word "Haseen" which means beautiful, is included into an otherwise English sentence in the mentioned line illustrating language hybridity. This incorporation of a culturally distinct phrase without translation emphasizes how local culture and the colonial language have blended. It illustrates how postcolonial literature uses linguistic blending to preserve indigenous identity and customs while adding regional authenticity to the story.

"Can you tell me, Stationmaster Sahib, if there is a place I can stay in this village?" (Singh, 1956, p.32).

The above phrase demonstrates linguistic hybridity by utilizing the word "sahib," a term of respect that originated in colonial India and is frequently used to refer to European men or authoritative people. Here, it is used in an English sentence despite being initially Arabic and translated into Hindi and Urdu, demonstrating the linguistic and cultural blending common in colonial and postcolonial settings. This usage draws attention to the language's hybridity and the lingering effects of colonial power structures in South Asian tales.

"Did any of you see or talk to a young Mussulman babu called Mohammed Iqbal who was a member of the Muslim League?" (Singh, 1956, p.95).

Language hybridity is seen in the mentioned line by incorporating the local term "Mussulman," which means "Muslim" in an English sentence. In addition to reflecting the organic code-switching that occurs in multilingual communities, this linguistic diversity gives the conversation more nuance and cultural richness. An untranslated indigenous phrase used in English highlights closeness within the family while maintaining cultural authenticity, which is a characteristic of postcolonial literature.

"Wah, wah, Lambardar Sahib," answered the Muslim laughing loudly. 'Shabash!' (Singh, 1956, p.107).

The smooth incorporation of culturally distinctive references, like the Punjabi words "Wah wah" that means appreciation for someone in English and "Shabash" that also means appreciation for something great a typical South Asian ornament into English conversation is an example of language hybridity in this text. The incorporation of regionally specific components, and items with roots in Punjabi culture, enhances the story with regional authenticity even though the language structure is still fully in English. The postcolonial reality of

characters living in multilingual settings, where Indigenous culture and colonial language coexist organically in daily discourse, is reflected in this mixture.

"I am an old bhai; I could not lift my hands against anyone—fight in battle or kill the killer" (Singh, 1956, p.118).

In this sentence, culturally specific name like "*Bhai*" which means a brother is combined with formal English demonstrating language hybridity. This mixing of languages demonstrates how postcolonial texts reflect the meeting point of colonial influence and Indigenous customs.

"Iqbal went straight to his room and lay down on his charpai in the dark?" (Singh, 1956, p.41).

"Iqbal went straight to his room and lay down on his charpai in the dark?" Exhibits linguistic hybridity by incorporating the Hindi name "*Charpai*" into an otherwise English dialogue. The way characters negotiate their cultural identities within a colonial linguistic framework is highlighted by this mingling of indigenous linguistic features with English syntax, which mirrors the multilingual realities of postcolonial cultures.

"No, Babu Sahib, only when you go in near the Book, the Granth Sahib, you take your shoes off and cover your head" (Singh, 1956, p.33).

By using the Punjabi name "*Babu Sahib*," that means an accountant in an English sentence, the above mentioned line is an example of language hybridity. This merging maintains the English narrative structure while preserving the indigenous instrument's cultural importance. It highlights the blending of colonial English with indigenous cultural aspects characteristic of postcolonial literature and illustrates how the novel use hybrid language to portray local customs and cultural ambiance.

"Sat Sri Akal." 'Sat Sri Akal.'

'Can I stay for two or three days?' (Singh, 1956, P.33)

Through the usage of religious greetings Punjabi language—"Sat Sri Akal" (Punjabi, used by Sikhs) —these lines demonstrate language hybridity. The greeting is left untranslated despite the story being in English, demonstrating a mingling of languages, cultures, and religious identities. This hybridity highlights both variety and intercommunal conflict, reflecting the multilingual and multicultural reality of pre-Partition India.

Discussion

These extractions from *Train to Pakistan* highlights the novel's extensive use of language hybridity, which is a feature of postcolonial writing that combines South Asian linguistic and cultural components with colonial English. Although the English grammatical structure is always followed, the use of culturally specific words and proper names (Babu Sahib, Granth Sahib, Stationmaster Sahib) as well as Punjabi and Hindi terms (Charpai, Bhai, Wah, wah, Shabash, Zulum, Badmash, Shikari, Chacha) helps to ground the story in a very local and multicultural setting. The socioeconomic realities of colonial and postcolonial India are reflected in this linguistic interaction, where Indigenous languages have profound cultural, social, and emotional value while English serves as the language of authority and government.

The language hybridity of the book represents more than just bilingual code-switching; it represents the ability to negotiate resistance, authority, and identity in a colonized culture. Indicating pride in Indigenous history and the survival of traditional social systems, untranslated local phrases maintain their cultural character and resist complete absorption into English. For example,

terms like *Charpai* and *Shikari* conjure images of distinct political structures, and Mullah and Haseen place the story in its lively cultural context. The way honorifics like *babuji* and *sahib* are used reflects the power dynamics of both colonial and Indigenous societies.

In addition, the combination of Muslim, Sikh, and Hindu names with linguistics blends highlights the communal complexity at the heart of the novel's themes and represents the region's heterogeneous character. Code-switching, like in "*They did a lot of zulum.*" demonstrates how language itself becomes a place of hybrid cultural expression while capturing the natural speech patterns of bilingual speakers. This hybridity asserts Indigenous languages within English writing, challenging colonial linguistic domination but also enhancing the authenticity of the story.

Overall, *Train to Pakistan's* linguistic hybridity serves as an essential instrument for negotiating culture and expressing postcolonial identity. It serves as an example of how language reflects social reality, historical tensions, and the survival of regional identities in the face of colonial encroachment. Khushwant Singh's work offers readers a nuanced knowledge of the linguistic and cultural environment of colonial India using hybrid language, which creates a space where several cultural worlds coexist, interact, and resist erasure.

Conclusion

A powerful postcolonial technique, language hybridity in *Train to Pakistan* skillfully intertwines the political, social, and cultural complexity of colonial and partition-era India. To depict the actual realities of a multilingual community struggling with colonial legacies and identity creation, Khushwant Singh purposefully blended English with native Punjabi, Hindi, and Urdu terminologies. The novel's authenticity and regional character are enhanced by this language fusion, which also serves as a kind of protest colonial English's homogenizing effects. By employing code-switching and untranslated cultural words, the book highlights indigenous identities, communal relationships, and sociopolitical subtleties that could otherwise be obscured when they got translated.

In *Train to Pakistan*, the village of Mano Majra's cultural and social blending is reflected in a subtle yet important way through language hybridity. Khushwant Singh creates an authentic setting that reflects the linguistic diversity of the area by combining Urdu terms, Punjabi expressions, and English narration. The characters frequently use localized phrases or switch between languages, illustrating how centuries of interaction between various communities shaped language in colonial and postcolonial India. This linguistic hybridity emphasizes the coexistence and eventual conflict of multiple identities during the Partition in addition to giving the story more realism.

The postcolonial state of India, where various linguistic and cultural influences coexist and clash, is reflected in *Train to Pakistan* through language hybridity. Khushwant Singh illustrates the blending of colonial and Indigenous languages by narrating in English while incorporating Punjabi and Urdu phrases. The characters' mixed identities as they negotiate a world influenced by both colonial rule and traditional values are reflected in this linguistic mixing. From a postcolonial standpoint, the novel's linguistic hybridity subverts English's hegemony by incorporating regional expressions, thereby fending off cultural erasure and elevating the voice of the underprivileged. It turns into a means of illustrating the intricacies of resistance, identity, and belonging in a recently divided postcolonial country.

Furthermore, the text's linguistic hybridity emphasizes how identity is flexible and subject to negotiation in postcolonial circumstances, as colonized people are continuously juggling their native tongues with forced colonial languages. When historical trauma, cultural resiliency, and collective memory come together in this hybrid linguistic landscape, underrepresented viewpoints are given a platform and prevailing colonial narratives are challenged. Overall, *Train to Pakistan* is a prime example of how language hybridity is used in postcolonial literature as a significant tactic to express agency, maintain cultural history, and critically engage with the long-lasting effects of colonialism rather than just as a stylistic choice. For those who wish to comprehend the intricacies of language, power, and identity in postcolonial South Asia, this makes the novel '*Train to Pakistan*' an engaging read.

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