

THE BILINGUAL LITERARY VOICE: CODE-SWITCHING AND CONCEPTUAL BLENDING IN FIRST VS. SECOND LANGUAGE CREATIVE WRITING PROCESSES

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Abstract

How do multilingual authors execute stylistic choices when navigating the aesthetic demands of an adopted language (L2) versus their native tongue (L1)? While sociolinguistic research has extensively cataloged the social functions of code-switching, current cognitive-linguistic literature lacks empirical process data concerning whether cross-linguistic juxtaposition on the literary page increases cognitive friction or serves as an expansive vehicle for conceptual blending. This comprehensive review article addresses this critical lacuna by synthesizing foundational frameworks in bilingual lexical access, cognitive poetics, and psycholinguistics. We confront the long-standing dichotomy between 'interference models' (which treat L1 intrusion as cognitive debt) and 'emergentist, dynamic models' (which position multilingual text generation as an enhanced space for creative conceptualization). To resolve these competing claims, this paper articulates a rigorous, novel mixed-methods framework combining Think-Aloud Protocols (TAPs) and post-hoc Product Analysis. This approach enables researchers to capture real-time verbalized constraints during the act of composition alongside structural analyses of the resultant literary short stories. By mapping online cognitive behaviors—such as pause-burst intervals, lexical retrieval hesitations, and conceptual mapping across linguistic spaces—this article provides a clear blueprint for high-impact empirical investigations in top-tier journals (Scopus/WoS Q1). Ultimately, we theorize the bilingual literary voice not as a fractured monologue, but as an integrated, multi-layered locus of cognitive expansion, shifting the paradigm from deficit-based cross-linguistic interference to creative conceptual sovereignty.

Keywords: Code-Switching; Conceptual Blending; Think-Aloud Protocols; Second Language (L2) Creative Writing; Cognitive Friction; Cognitive Poetics; Psycholinguistics.