



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

Transnational Literature & Globalization

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ABSTRACT

This paper explores the profound impact of globalization on the rise of transnational literature, examining how expanded distribution channels, digital platforms, and global publishing networks have transformed the literary landscape. It analyzes key themes such as migration, postcolonial identity, and cultural hybridity, which are central to transnational narratives, reflecting the interconnectedness of cultures in a globalized world. Through the works of authors like Chimamanda Ngozi Adichie, Haruki Murakami, and Salman Rushdie, the paper highlights how transnational literature transcends national boundaries to engage with global audiences. Additionally, the role of multinational publishing houses, digital platforms like Wattpad, and literary events such as the Frankfurt Book Fair in democratizing literature and fostering cross-cultural exchanges is discussed. The paper concludes that globalization has reshaped literary production and consumption, making transnational literature a key contributor to contemporary global culture.

Keywords: Globalization, Migration, Transnational, Multinational, Cultural

INTRODUCTION

Transnational literature, an emerging and influential field, reflects the dynamics of globalization in literature by exploring themes that transcend national boundaries, cultures, and languages. It challenges traditional notions of national literature, instead embracing a global framework that reflects the interconnectedness of the modern world. The increasing flow of people, goods, and ideas across borders due to globalization has given rise to a literature that transcends national and cultural confines, addressing global concerns and the hybrid identities of individuals navigating multiple cultures.

Globalization, often defined as the growing interdependence of countries through the increasing flow of goods, services, information, and people, has significantly influenced literary production and consumption. As Arjun Appadurai (1996) asserts, globalization has resulted in "scapes" such as ethnoscaples, mediascapes, and ideoscapes that shape transnational experiences and identities, providing the foundation for transnational literary themes. These literary works often explore the dislocation, migration, exile, and hybridity that accompany global interactions. For instance, writers like Chimamanda Ngozi Adichie and Salman Rushdie have crafted narratives that reflect the realities of postcolonial and diasporic identities, showcasing how cultural and national identities are negotiated across borders (Rushdie, 1991; Adichie, 2013).

One of the significant impacts of globalization on literature is the shift from national to global narratives, where stories reflect not just the history or culture of one nation but an amalgamation of various influences. Critics like Franco Moretti (2000) argue that "world literature" is no longer a mere collection of national literatures but a system of interrelations where global processes are central. Transnational literature captures this by addressing global themes such as migration, identity crisis, and cultural hybridity, which are the direct outcomes of globalization (Bhabha, 1994).

Transnational methodologies have emerged in response to the critique of "methodological nationalism" originating in the 1990s. Undoubtedly, the national perspective is sometimes challenged by the concepts of "international," "transnational," "global," "world," and "cosmopolitan," but not all of these notions are consistently adequately defined and distinguished. Therefore, it is necessary to establish some initial definitions to differentiate the applications of these notions in the fields of literary history and sociology. As will be seen, the national does not inherently oppose any of these categories. It is necessary to historicalize and examine the application of these concepts within various social and political frameworks (Armitage). They play the role of "axiological operators," including ideas like "disinterestedness," "civilisation," and "freedom," which give cultural opposition systems their "sense" in the two-way acceptance of meaning and spatial orientation, specifically upwards and downwards, and thus decide what is meritorious and what is not. (Sapiro *Défense et illustration* 21). Their ability to symbolically include systems of classification or other types of hierarchy with regard to institutions and ideals is the source of their social success. Consequently, they intensify the difficulties associated with cultural hierarchies and the procedures for elevating or lowering literary authority.

Using these terms, we can identify the people and organizations that have an impact on the growth and functioning of the literary business on a local, national, regional, and worldwide level. The procedures involved in scale-shifting are therefore better understood as a result. External constraints, such as those of a religious, political, economic, or social nature, might cause the literary field's relative autonomy to fluctuate. This investigation will take a global view, spanning many geographic scales, to investigate these constraints. I will examine the elements that influence and impose conditions on the global literary domain and that either support or impede its consolidation. Education, the publishing industry, the nation-state, political movements, international organizations, and transnational domain special powers are all factors that are considered in this context. I shall make an effort to distinguish between them and establish their connection in time, despite the fact that they are all interrelated.

Moreover, the rise of digital platforms and global publishing networks has expanded the reach of transnational literature, allowing stories from different corners of the world to reach a broader audience. Authors like Jhumpa Lahiri and Haruki Murakami, whose works traverse geographical and cultural boundaries, have gained global recognition, further blurring the lines between local and global literature (Lahiri, 1999; Murakami, 2005). Their narratives reflect both specific cultural contexts and universal human experiences, appealing to a diverse readership that transcends national borders.

LITERATURE REVIEW

Organizations, networks, and fields that are not reliant on nation-states, like religious fields, are referred to as transnational. As a result, they generate rival circulation patterns and processes of scaling up or down. Even with a central transnational institution like the Vatican present, such groups nevertheless face the challenge of negotiating their independence and authority inside the nation-state. Even if they no longer have any sway in secularized nations, international religious leaders continue to influence literary creation. Books were condemned for heresy, political subversion, and immorality in the *Index librorum prohibitorum*, which was released in 1559 and revised until 1961 by the Roman Catholic Church. Rousseau, Voltaire, Sterne, Defoe, Balzac, and Gide were all on the list. Gide was completely banned in 1952, shortly after his death in 1951, and after receiving the Nobel Prize in 1947. French Catholics responded to the 1905 separation of church and state

by creating Vigilance Councils to identify "good reads," and they also encouraged a "Catholic Literary Renaissance" that included Nobel laureate François Mauriac and renowned French writers like Georges Bernanos and Serry. The autonomization of a French-Canadian literary field was aided by Catholic transnational networks, which promoted the circulation of works and the internationalization of authors through journals like *La Relève*. *La Relève* was founded in 1934 in Québec and replaced in 1941 by *La Nouvelle Relève*. This serves as a reminder that national literary fields were initially formed through the importation of works from other cultures.

The avant-gardes, who often want to go beyond national and disciplinary boundaries, and, more generally, intellectual networks, journals, and conferences are all good examples of informal meetings or networks that are well-suited to the transnational notion. Additionally, identifying the dissemination and appropriation of literary works in different nations is crucial. A constructive "axiological operator" in the humanities and social sciences since the 1990s, when methodological nationalism was criticized, the transnational calls for a rethinking of cultural and geographical borders and shifts in analytical dimensions.

As a way to refer to what Casanova terms the "world republic of letters," I will also make use of the idea of a transnational literary field, or more generally, the transcultural literary field that encompasses translations. According to Casanova, this area of study has been able to transcend national boundaries since the 18th century, but it has had to assert its independence from political and economic pressures on a global, supranational, or transnational scale ever since. Although there is some relative independence now, the literary profession is still very much dependent on the market and the state. Both the authors' social standing and the sort of support they may anticipate have an impact on the literary field, but the state also plays a role by deciding the boundaries of free speech. Being a writer in an autocratic state meant, in effect, working for the authority by disseminating its ideas, even abroad. Communist countries' writers' unions were official organizations that facilitated formal cultural exchanges both within and outside the Communist Bloc; likewise, Western countries' official societies of authors facilitated formal exchanges of ideas both within and between their respective countries.

Despite its origins in economics, the idea of globalization has many useful applications in the book industry. The United States drove this trend toward open borders and free trade via the General Agreement on Tariffs and Trade (GATT) in the 1970s, and the term quickly became synonymous with this movement. After entering Anglophone academic study uncritically, this idea became a positive "axiological operator" and its roots were obscured. Conversely, it was first associated with "mondialisation" in the Francophone region and functioned as a negative axiological operator.

Applying the idea of globalization also calls into question the boundaries of this market in terms of geography. While it is true that languages may function as translation-free marketplaces in countries with relatively open borders, the modern literary translation industry was mostly confined to the Americas and Europe until the 1950s. Still, as we will see, many regions, such as Africa, are not part of these trades, even if these boundaries have been enlarged since then. So, under what circumstances can we say that there is a worldwide literary field? Literary critics, literary awards, and literary festivals are all necessary for a distinct international literary sector to develop, even if the consolidation of the book industry has facilitated the international dissemination of literary works. We will examine the manifestations of these authority on a global, supranational, and transnational scale. I will instead refer to it as the transnational (or transcultural) literary area since the term "global" implies that it brings together all cultures.

You may say that the works that are considered to be part of this worldwide literary area are part of world literature. This concept (re)emerged in the 1990s, similar to "world music," but with its own history and references to Goethe's *Weltliteratur*. It was then used as a positive axiological operator in the book industry ("world fiction") and in academia, where it helped build a new paradigm for literary history and comparative literature (Moretti; Damrosch). From a restricted view that encompasses just the canon of works designated as global classics to a more expansive one that include all works that have diffused outside national boundaries, the idea of world literature swings wildly (Damrosch). But even in this more expansive view, "world" is not the same as "universal." This universalism is often linked to the idea of representing a specific culture, be it national or regional, and the concept of world literature is itself linked to cultural diversity nowadays, even though

circulating works may be considered more "universal" than non-circulating ones (Casanova, Republic of Letters). So, it's not the same thing as cosmopolitanism, but it may include it when seen through the lens of a particular experience of geographical movement, such in the works of African writers. It would also naturally include works of postcolonial literature. However, academics seldom classify commercially successful novels as world literature since they adhere to market logics instead of literary standards, despite their centrality to global literary circulation. Instead of being in opposition to national literature, "world literature" may be seen as opposing the (commercial) "global novel".

DEFINING TRANSNATIONAL LITERATURE

Undoubtedly, the notion of transnationalism was present in the arts and in the literature on the arts long before the word became widely used in the fields of literary and cultural studies. The idea of *Übernationalität*, which Kurt Schwitters coined in the 1920s and outlined in a manifesto he signed, would help foster a worldwide feeling of national identity. Johan Heilbron (2014) Without a doubt, Joyce's *Finnegan's Wake* follows a worldwide poetics that purposefully considers its own transnationalism. The "Manifesto for an Independent Revolutionary Art," written by Leon Trotsky, Diego Rivera, and André Breton in Mexico City in 1938, expounded upon the idea of transcending national and language limitations, and envisioned modernism as a global phenomenon, albeit without explicitly using the phrase. (Huggan, Graham, 2001)

Does the term "transnational literature" refer to works, genres, or literatures that precede the formation of a country, or did it originate before the term gained traction in literary studies? It might seem paradoxical to use the phrase in such a manner. Having said that, in retrospect, it is common to claim as part of the national canon works that were written before to the country's independence. The plays and poetry of William Shakespeare and Cervantes' *Don Quixote* are considered classics of the English and Spanish national literatures, respectively. While the United Kingdom celebrated Shakespeare's death in 2016, Spain formally recognized the 400th anniversary of *Don Quixote's* publishing in 2005. (Sapiro, Gisèle, 2003). When used to Cervantes' and Shakespeare's works, 'Transnational' may be used to describe approaches to reception, marketing, and critical analysis that question established national frameworks.

From a synchronic perspective, the relationship between the terminology and the concept of the transnational is also relevant, since there seem to be some competing phrase meanings that align with the transnational. The following diagram takes into account these intersections and the significantly higher number of distinctions between the transnational and other notions. 'International' first and mainly denotes things that happen or are done between states. The phrase "transnational" refers to things or processes that do not respect national boundaries. The United Nations is a global institution, whereas globalization is a phenomenon marked by the movement of money and commodities across national boundaries, facilitated by multinational corporations.

Some opponents contend that "postcolonial" is too narrow a term and that "transnational" is a better fit. They also claim that the postcolonial paradigm perpetuates colonial discourse and places too much emphasis on the effects of colonialism on literature from countries that were formerly colonized. Some opponents of the postcolonial paradigm argue that the concept of the transnational allows them to reject the center-periphery paradigm. (P. Jay, 2) Truly, assuming that the 'transnational' may replace the 'postcolonial' rests on an inaccurate interpretation of such literature. I align myself with Neil Lazarus, who, in his book *The Postcolonial Unconscious* (2011), shows how poststructuralism's effect on postcolonial theory has led to a body of "postcolonial" literature that centers on ideas like liminality, hybridity, and mutability. Many have seen Salman Rushdie's *Midnight's Children* and *The Satanic Verses*, two of his most famous novels, to be metaphors for migration, historical adaptation, and hybridity. Contrarily, there has been a severe lack of attention given to writings by writers residing in postcolonial cultures who address much more localized issues. (40) While many works of postcolonial literature examine and condemn colonialism's effects on local class relations and economic exploitation, Lazarus points out that most of this critique has focused on novels that argue that postcolonial subjectivities are more shaped by hybrid cultural, linguistic, and transnational affiliations than by class. (12). Our prior description of novels produced by migrants from the Global South who attended colleges in North America and Europe may be truer; these books primarily deal with migration and the growth of transnational consciousness. A transnational identity is not often held by the creators of works that are

commonly referred to as "postcolonial literature," and neither is the transnational exploration of themes or aesthetics prevalent in these works.

As ancient as Goethe's declaration that "[n]ational literature means little now, the age of world literature has begun; and everyone should further its course," The idea of a literature that is independent of language and country has remained." (2) In the last twenty years, there has been a renewed interest in discussing global literature, which coincides with the growth of the transnational framework in literary studies. As a result, there are similarities in the reception of works. (2-3) This is especially evident in David Damrosch's seminal work "What is World Literature?" (2003), which reinvigorated the concept of world literature by defining it based on how it is received rather than emphasizing the superficial qualities of works. World literature, as defined by Damrosch, refers to literary works that have been disseminated and consumed beyond their original location. (20-21) The literary works of *One Thousand and One Nights*, similar to the books authored by Michel Houellebecq, have been universally embraced on a global scale, either via translation or in their original language, almost from the inception of nations. Although transnational themes and aesthetics permeate global literature, this does not always mean that the authors who write it are transnational as well. 'Reading transnationally' and 'reading for global literature' are complementary analytical exercises. Criticism that seeks to identify works of global literature will inevitably lead to a canon of works. On the other hand, the transnational reading technique that Berman, Fluck, and others have recommended may be applied to any text without creating a rigid canon.

Like the term "cosmopolitan," the word "transnational" may have a variety of meanings depending on context. The term 'cosmopolitanism' can mean many things, depending on who you ask. It can be a political movement that seeks to build transnational institutions, a philosophy or worldview, a sociopolitical state, an attitude, the ability to engage with people from all over the globe, or even a state in and of itself. (20-21)

GLOBAL THEMES IN LITERATURE

Transnational literature, distinguished by its traversal of cultural, language, and national boundaries, often emphasizes significant global subjects such as migration, postcolonial identity, and cultural hybridity (Johannes Völz, 2017). This paper explores themes that reflect the experiences of individuals as they navigate between various cultures, face relocation, and build new identities in the context of cultural intersections.

In transnational literature, migration is a prominent motif, often portrayed as a voyage including both physical and emotional aspects. Literary works like Chimamanda Ngozi Adichie and Jhumpa Lahiri exemplify the intricacies of migration, delving into the emotions of estrangement, bereavement, and optimism that accompany the act of departing from one's own place. The protagonist Ifemelu's relocation from Nigeria to the United States in Adichie's *Americanah* encapsulates the bewildering experience of being a migrant, exploring how movement may both test one's sense of self and provide fresh prospects for personal development. In 'the Namesake', Lahiri examines the intergenerational consequences of migration, emphasizing the cultural incongruity faced by offspring of immigrants as they attempt to harmonize their ancestral legacy with the culture of their adopted nation. (Adichie, 2013; Lahiri, 2003).

Postcolonial identity is a prominent issue in international literature, as characters often grapple with the enduring consequences of colonialism. The works of Salman Rushdie and V.S. Naipaul centre on the identities of those hailing from former colonies who struggle with the enduring effects of colonialism in their personal and national awareness. The novel *Midnight's Children* (1981) by Rushdie serves as a prime example of how postcolonial India grapples with the challenges of establishing its national identity in the face of political upheaval and the psychological wounds inflicted by colonial domination. Similarly, Naipaul's literary works, such as *A House for Mr. Biswas* (1961), delve into the quest for self-identity after the end of colonialism, where the main characters often have a sensation of being banished even inside their own nations. (Rushdie, 1981; Naipaul, 1961).

Cultural hybridity, the amalgamation of cultural components from several sources, is a prominent motif in international literature. This phenomenon embodies the amalgamation of antiquity and novelty, conventional and contemporary, and often arises within the framework of migration or globalization. The notion of the "Third Space" proposed by Homi K. Bhabha posits that cultural hybridity serves as a locus of negotiation and change, where new identities are formed at the boundary between different cultures. (Bhabha, 1994). In literature, this phenomenon is evident in literary works such as Zadie Smith's *White Teeth* (2000), which depicts the cultural fusion of London, where immigrants and native-born individuals negotiate intercultural interactions and the development of hybrid identities. The story exemplifies the potential for cultural hybridity to generate both conflict and innovation, as individuals navigate between the impact of their ancestral heritage and the dynamics of their modern existence. (Smith, 2000).

CRITICISMS OF THE TRANSNATIONAL

Transnational corporations, often known as TNCs, have exerted significant influence over the global economic system for many years. Even before the words "transnational" and "transnationalism" were popular in late 20th-century literature and cultural studies, they were known as the principal forces behind globalization and the archetypal example of transnationalism. (Peter Dicken, 1992) The proposition that the word 'transnational' is inherently derived from economic philosophy seems to be reasonable. But the word is said to have originated in an Atlantic Monthly essay by Randolph Bourne titled "Trans-National America" from 1916. Bourne argues in this essay that foreign-born Americans kept parts of their cultural traditions even after assimilating into Anglo-Saxon society. As a result, American culture might be defined as "trans-national," as it is a melting pot of peoples and ideas from all over the world. (Albrow, 1990) The commercial uses of the term that followed Bourne's formulation are less important than the present-day literary and cultural studies of individual and group identities that use the phrase.

However, multinational businesses and globalisation represent the method by which capital bypasses national boundaries, resulting in tax dodging and the potential for blackmail politics that may lead to the relocation of capital and labor to low-wage regions worldwide. Some scholars have argued that the academic debate around transnationalism might unintentionally promote neoliberal ideas due to the word's cultural and economic implications, which are inherently at odds with one another. Robert C. Young, a postcolonial researcher, wrote:

The idea of "transnationalism" has gained significant scholarly popularity in the twenty-first century. Its appreciation of activities and networks that transcend national boundaries rather than remain inside them is undoubtedly critical of the nationalist principles of the nation-state, which may seem to be "progressive". Nevertheless, one of the objectives of globalization is to dismantle the authority of the nation-state in order to enable increasingly larger international movements of labor, goods, and capital. Transnationalism does not inherent any counterargument of opposition to such processes at their essence. The TInternationalism, however questioning the authority of nation-states, simultaneously shapes or enables the phenomena of globalization. Discussions on cosmopolitanism fundamentally endorse a style of living that, whether for the cosmopolitan elite or the cosmopolitan non-elite of the world's millions of migrant workers, aligns with the specific ideology of the global free-labor market sought for by neoliberal capitalism. (Young, 127)

The validity of Young's criticism is contingent upon its application to not all instances of the term 'transnational', such as when discussing marketing, aesthetics, reception, themes, or identities. I think Young is rejecting idealized ideas of the transnational that go beyond what I've called a "critical viewpoint" since he added the words "valorisation" and "ism" to the phrase "transnationalism." The author emphasizes that not all international activity should be embraced. Globalization is international and has significantly problematic features; just a few of academics would dispute this claim. The idea that neoliberal global capitalism may be endorsed by using the transnational to go beyond national perspectives is even more disturbing. Literary scholar Johannes Völz has warned that, contrary to popular belief, globalization's economic and cultural dimensions are not mutually exclusive. According to Völz, these critics' transnationalism serves as a reading strategy, but it also shows an affinity for and places a focus on transnational issues like migration and hybridity. Even more crucially,

economic globalization is to blame for this transnationalism. Völz argues that transnationalism should be employed with more self-reflection rather than discarded outright as a reading strategy. (Volz, 356) This demand is especially pressing now because transnationalism is a position in the ideological divide between conservatives and liberals, and because conservatives are taking anti-globalist positions that were formerly held by the left and vilifying transnationalists as advocates of economic globalization.

While it is widely acknowledged by critics that some works are more accurately characterized as 'transnational' than others, the fundamental issue nonetheless persists. Overuse of the concept, according to Yogita Goyal's argument, might lead to insincere assessments of hybridity and comparisons that fail to take into account local particulars and historical differences. The word "transnational" may serve as a neutral mask for either Americanization or Europeanization when the Euro-American canon, with a handful of ethnic outliers, is referred to as "the transnational canon." (Goyal, 6)

The inclusion of the national in the term "transnational" raises the possibility that the national is being perpetuated perhaps negatively as a category that has to be replaced. 'Postmodern' and 'postcolonial,' which are used to describe ideas that supposedly uphold colonialism and modernity, have made this kind of critique famous. The argument must be that it is impossible to eliminate concepts - and even countries! - by being mute about them. The unsaid is let to persist without being spoken and forms an unchallenged mental framework of the critic.

IMPACT OF GLOBALIZATION ON LITERARY FORM AND PRODUCTION

One of the key effects of globalization on transnational literature is the expansion of publishing and distribution channels. Traditionally, the literary market was often limited to national or regional borders, with only a select number of authors achieving international recognition. However, with the advent of multinational publishing houses and the integration of global book markets, authors from diverse cultural backgrounds have gained access to a worldwide readership.

Large publishing conglomerates like Penguin Random House and Hachette have established global imprints that facilitate the publication and distribution of works by authors from different countries. These companies leverage their global reach to promote books internationally, helping authors such as Chimamanda Ngozi Adichie (*Americanah*) and Haruki Murakami (*Norwegian Wood*) achieve global success (Thompson, 2012). This expanded distribution has also led to increased translation efforts, allowing readers in various parts of the world to access literature previously unavailable to them due to language barriers (Venuti, 1995).

Additionally, book fairs such as the Frankfurt Book Fair and the London Book Fair play a significant role in connecting authors, publishers, and literary agents from around the globe. These events act as hubs for the exchange of rights, allowing works to be published in multiple countries, facilitating the rise of transnational literature (Steiner, 2011).

The rise of digital platforms has further accelerated the global circulation of transnational literature. E-books and audiobooks, distributed through platforms like Amazon Kindle, Audible, and Google Play Books, have enabled readers across the world to access literature at the click of a button. This ease of access has democratized reading, offering readers in remote or underserved regions the opportunity to engage with global literature.

Digital self-publishing platforms such as Wattpad and Smashwords have also empowered writers to bypass traditional gatekeepers, allowing authors from marginalized communities or less commercialized literary traditions to publish their work and reach a global audience (Kovač & Wischenbart, 2010). For example, Wattpad has become a popular platform for young writers from non-Western countries to share their stories, many of which have been picked up by mainstream publishers for wider distribution. In 2015, Anna Todd's *After*, initially serialized on Wattpad, was published by Simon & Schuster and translated into multiple languages (Kovač & Wischenbart, 2010).

Western publishers located in the world's major publishing hubs must express interest in authors from "peripheral" states before these authors may get access to the transnational scene. Companies like Gallimard and Knopf, who have a lot of symbolic capital, are also quite powerful when it comes to dedicating books. The chances of having one's work translated and awarded a literary prize go up when one publishes with Gallimard or Knopf. Gallimard placed Borges, Asturias, and Neruda on its list of nominees before the Nobel Prizes were given out; the new International Prize for literature was bestowed to Borges in 1961. (Sapiro Strategies; Sapiro Role of Publishers).

Although non-Western cultures have begun to be integrated, minorities and female writers still faced lack of access to transnational consecration due to the uneven conditions of recognition in the national sector (Sapiro Texts Cross Borders 90-92). It wasn't until the 1990s that diversity, inclusion, and gender began to be considered in jury selection. Toni Morrison's 1993 Nobel Prize and Herta Müller's 2009 Nobel Prize are evidence of this appreciation. Concurrently, the postcolonial authors began to question the categorization of literary works based on national classifications. Yet, apart from the particular tactics required to attract international notice, As Graham Huggan has called the "postcolonial exotic," in order for these writers to get recognition in the larger literary market, they need to be published by well-known Western publishers. The 1986 Nobel laureate Wole Soyinka is one of just a few of very accomplished people, have the opportunity to be consecrated. In essence, the increasing global nature of the literary industry masks a significant level of centralization and a consolidation of the authority to make indelible contributions in major urban centers and among the most esteemed publishers and agents. The USA is home to the agency of Harushi Murakami, a famous Japanese contemporary writer.

Globalization has not only expanded the physical and digital distribution of literature but also encouraged a cross-cultural exchange of ideas, themes, and narratives. The rise of global publishing networks has allowed writers to incorporate diverse cultural experiences into their work, resulting in literature that resonates with readers across different contexts. This is evident in the works of authors like Mohsin Hamid (*Exit West*), whose exploration of migration and displacement reflects the global concerns of contemporary readers (Hamid, 2017).

Globalization has significantly facilitated the rise of transnational literature through the expansion of distribution channels, the proliferation of digital platforms, and the creation of global literary communities. The breaking down of geographic and linguistic barriers has allowed authors to reach new audiences, contributing to a more diverse and inclusive literary landscape. As globalization continues to reshape the publishing industry, transnational literature will likely become even more integral to the global cultural conversation.

CONCLUSION

Transnational literature is a powerful reflection of globalization's impact on the literary world. Globalization has expanded distribution channels, fostered cross-cultural exchanges, and facilitated the rise of digital platforms that connect readers and authors across borders. By breaking down geographic and linguistic barriers, transnational literature transcends national confines to explore global themes such as migration, postcolonial identity, and cultural hybridity. These narratives resonate with diverse audiences, creating a more inclusive and interconnected literary landscape. As the publishing industry continues to evolve under globalization's influence, transnational literature will remain central to the global cultural conversation, showcasing a dynamic interplay of local and universal experiences.

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