

# STYLE VARIATION AMONG THE SUB-GENRES OF PAKISTANI FICTION IN ENGLISH: A MULTIDIMENSIONAL ANALYSIS

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## **Abstract**

Previous quantitative studies pertaining to linguistic perspectives of Pakistani Fiction in English face validity concerns due to unrepresentative data, reliance on individual linguistic features and lack of internal and external comparisons. The present study is pioneering in nature as no empirical study on the language of Pakistani Fiction in English has been so far conducted taking into account a vast range of lexico-grammatical linguistic features. Biber (1988) regards multidimensional analysis as the most suitable alternative approach to investigate the linguistic/stylistic variation which is corpus-based, quantitative, empirical and comparative in nature. The present study has used the multidimensional approach to analyze the style variation across different sub-genres of Pakistani Fiction in English. Based on representative corpus of Pakistani Fiction in English, Multidimensional analysis has been conducted and linguistic variability has been explored on five textual dimensions propounded by Biber (1988). Two-factor ANOVA has been applied and statistical significant linguistic differences have been observed among the sub-genres of Pakistani Fiction in English. Findings of the MD analyses reveal statistically significant linguistic differences among the different sub-genres of Pakistani Fiction in English across Biber's 1988 textual dimensions. The results of MD analysis also reveal the fact that Female fiction among all the sub-genres has been found highly involved in its discourse production in Pakistani Fiction in English. On the contrary, the Indigenous sub-genre has been found to be producing informational discourse which unfolds a deviant trend in Pakistani Fiction in English.

**Key Words:** Pakistani fiction in English, style variation, multidimensional analysis, corpus stylistics

## **1. Introduction**

Creativity in literature has gone beyond monolingualism in conjunction with contact literatures. Contact literatures have emerged as a result of the diffusion of English in multilingual and multicultural non-native contexts across the globe. Pakistani literary texts, representative of powerful contact literatures, are contributions towards the invention of new form of literary creativity with its unique flavour of linguistic and cultural norms. Pakistani literary writings in English largely depend upon the remaking of English language to compensate for indigenous thoughts and sociocultural experiences. Pakistani fiction writers writing in

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English language seem to exhibit the same trend. Bilingual Pakistani fiction writers use certain linguistic and textual strategies that contribute to the acculturation of English, thereby, imparting the uniqueness to nation's identity as well as to Pakistani fictionalized English variety. Fictionalized Pakistani English variety is dominated by the nativisation of its contexts, of ideas, of style and its culture.

The language of Pakistani Fiction in English has gained its strength over the years and it has become a key area for the researchers in Pakistan as well as abroad. Pakistani fiction in English is replete with innovative linguistic, textual and contextual extensions resulting in linguistic hybridity. These contextual extensions and strategies include the use of neologism, transliteration, code mixing, code switching, glossing and literal translations. As Pakistani fiction writers writing in English comfortably modify English language to their purpose, their writings seem to transmit the pragmatic, pluralistic, enlightened and its variant cultural norms into the living Pakistani English Language. Ahmad (2011) endorses the same notion:

In this era of internationalization and globalization, postcolonial Pakistani English writers cannot afford to refuse their woks for the wider global readership; hence they must capture and remold and re-modify English Language as an alternative trustworthy medium for inscribing distinctive linguistic and variant cultural norms in the creative Pakistani English writings (p. 43).

Regarding the individuality of Pakistani Fiction in English, Shamsie (1988) quotes Aamer Hussein's argument as "I claim, with fiction as my only instrument, the native's right to argue and discuss my history with my compatriots. I guess that makes me a Pakistani writer" (P-xxiv). Sidhwa (1993) remarks about the linguistic identity of Pakistani Fiction in English as:

And this useful language, rich also in literature, is no longer the monopoly of the British. We, the ex-colonised have subjugated the language, beaten it on its head and made it ours! Let the English chafe and fret, and fume, the fact remains that in adapting English to ours use, in hammering sometimes on its head, and in sometimes twisting its tail, we have given it a new shape, substance and dimension. (In Baumgardner p. 212).

All such claims arouse questions in general about the linguistic identity of Pakistani Fiction in English which call for the detailed analysis of its linguistic characteristics. So far as the sub-genres of Pakistani fiction in English are concerned, they do have unique linguistic characteristics and certain discourse styles depending upon the need of the genre and the stylistic choices that are attributed to particular genre. The need for identifying sub-genres of Pakistani in English lies in the fact that Biber (1988) investigated the linguistic variation across the sub-genres of British English Fiction by applying Multi-Dimensional Analysis. He adopted LOB corpus for his study and the LOB categories of British fiction like, *Mystery Fiction*, *Science Fiction*, *Adventure Fiction*, *Romantic Fiction* and *Humour* do not exist in any non-native postcolonial context. So there is need to develop parallel corpora of sub-genres of Pakistani fiction in English that suit Pakistani contexts for making internal and external comparisons. Furthermore, Biber's (1988) study used the corpora of British English fiction comprising initial 2000 words of each text for particular category and findings were generalized for the entire category which might be misleading and may face validity concern due to its non-representativeness. The present study has addressed these issues by taking into account the entire texts of the Pakistani English novels and short stories for more reliable and valid results. The present study intends to explore various discourse styles and their linguistic variability across the sub-genres of Pakistani Fiction in English through Multidimensional Analysis. Biber (1988) established the fact that register variation or style variation based upon individual linguistic features and lacking internal and external comparison are subjective and can be misleading in nature. He regards multi-dimensional analysis as most suitable alternative approach based upon the idea of co-occurrence of linguistic features to investigate the linguistic variation which is corpus based, quantitative, empirical and comparative in nature.

## **2. Literature Review**

The present study aims at exploring linguistic variation among sub-genres of Pakistani Fiction in English, so the following sub-genres of Pakistani Fiction in English have been identified in previous studies. As far as the category of *male and female fiction* genre is concerned, the findings of various studies show that there exists variation across these genres. Grégoire (2006) argues "*Sociolinguistic studies have long*

observed that women use more forms of standard language than men” (p. 1). Furthermore, she asserts that recent studies have shown that the role of women in language change is more complicated as compared to men. Several studies have reported that women writers refer to emotion more than men do (e.g. Mulac et al. 1990). Biber (1998) highlights the fact that female writers use more involved language than males. Mahmood and Batool (2013) in their study contend that there exist linguistic differences between male and female fiction writings. Both male and female fiction writers use different linguistic as well as thematic strategies.

So far as the category of *diaspora and indigenous fiction* genre is concerned, it is also well established in postcolonial contexts. Sidhwa (1993) considers herself to be counted among those writers who bear the color of local setting, means indigenous writers like Raja Rao, Anita Desai, and Raj Anand. She observes that the new crop of migrant British writers of South Asian origin, brought up and educated in England may be termed as diaspora writers. These writers have absorbed the traditions and thought patterns of the British flavor. Surely they can manipulate English language like the English men. Whereas there is a group of creative writers, who have been brought up and educated in Pakistan and India and later in their life travelled or migrated to the west, may be termed as indigenous writers. Regarding such crop, she claims about herself as,

I write in English, it does not mean I am any less of the Pakistani, Punjabi or Parsee cultures, or that I think and behave at all like an English woman. I never studied in England, or even visited it until quite late in life. I simply use English to write in as I would any Pakistani vernacular. (In Baumgardner, 1993, p. 213)

She claims regarding the use of English as a Pakistani vernacular in the following manner: “We have to stretch the language to adapt it to alien thoughts and values which have no precedent of expression in English, subject the language to the pressure that distorts, or if you like, enlarged its scope and changes its shape” (In Baumgardner, 1993, p. 219).

The genre of *historical fiction* has been devised by incorporating the works of those authors who have historicized the different events of the history in different perspectives. In this context, Rehman (1991) says that “*Pakistani literature in English is less politically aware or*

*committed than literature in other Pakistani languages*” (p.230). While on the other hand, Cilano (2013) challenges Rehman argument and put forward her own claim that how the contemporary Pakistani fiction in English historically conceptualizes the idea, nation and state. Contrary to Rehman, she envisions the connection between historical event and literary narratives. She maintains how literary texts represent these political events. Starting from 1947 partition event to 9/11 war on terror discourse, she covers the whole political history of Pakistan fictionalized by Pakistani fiction writers. Waterman (2015) endorses Cilano’s claims in the following words, “*the story of the family is ultimately the story of Pakistan; the two cannot be separated, and given that much of the contemporary Pakistani fiction is historical fiction, the family is ultimately the foundation of the history of Pakistan*” (p. 5).

The history of Pakistan is full of turbulent events like partition of 1947, dismemberment of Bangladesh in 1971, military regime of Zia-ul-Haq, and the war of 9/11. These historical events have been fictionalized by many of Pakistani English fiction writers. Apart from these well-established categories, the genre of fictional biographies need to be mentioned here. There are a few Pakistani writers like Sara Suleri and Tehmina Durrani who are either writing fictional biographies or memoirs and their works are well acclaimed throughout the world. Therefore, this sub-genre of fiction cannot be eliminated from the present study due to having unique linguistic features and its peculiar style.

The category of *General fiction* genre includes writers who deal with the themes of love, hatred, revenge, jealousy etc. in their works. Moreover, the works of these writers do not fit in any sub-genre identified for the current study and furthermore, this category of fiction is also included in LOB corpus and, therefore, for comparison purpose with British general fiction, this category has been devised. The detailed list of these sub-genres and names of works selected for present study has been given in the appendices section.

## **2.1 Multi-Dimensional Analysis and Style Variation**

Biber (1988) investigated the linguistic variation across the sub-genres of British English Fiction by applying Multi-Dimensional Analysis. He has also introduced the idea of ‘Co-occurrence’ of linguistic features. Like Biber, many other linguists have shown their dissatisfaction with the

register studies based upon individual linguistic features (e.g., Bernstein, 1970; Ervin-Tripp, 1972; Hymes, 1974; Halliday, 1985). The concept of co-occurrence of linguistic features, no doubt, was already identified by these linguists but Biber introduced this concept in his seminal 1988 study. The sets of co-occurring features in any text are recognized through statistical factor analysis. These sets of co-occurring features are interpreted either functionally or stylistically according to their shared communicative functions and named as textual dimensions. Biber (1988) study has identified five textual dimensions based on 67 linguistic features. These dimensions are as follow:

1. Involved versus Informational Production
2. Narrative versus Non-Narrative Concerns
3. Explicit versus Situation-Dependent Reference
4. Overt Expression of Persuasion/argumentation
5. Abstract versus Non-Abstract Information

Biber examines and reviews three methodological approaches to stylistic analysis of patterns of words distribution: keyness (e.g. Fischer-Starcke, 2009), “extended lexical phrases” (e.g. Mahlberg, 2007), and collocations. Conrad and Biber (2009) are of the view that certain patterns in the use of grammatical features reveal visible distinctions among the authors and their literary works. Semino and Short (2004) have introduced a framework based on the work of Leech and Short (1981) for analysing written texts. This framework includes three types of discourse presentations: *Speech, Writing and Thought Presentation*. Thought Presentation discourse is made up of Free Direct Thought, Free Indirect Thought, Indirect Thought, Narrator’s representation of Thought Acts, and Internal Narration. Biber (1988), Watson (1994), Baker and Eggington (1999), and Egbert (2012) conducted MD analysis of the language of fiction in their respective contexts. Furthermore, Egbert (2012) in his study titled *Style in Nineteenth Century Fiction* states that “although it (MD analysis) was originally designed for comprehensive linguistic descriptions of register)... MD analysis is equally applicable to stylistic research” (p. 169). So far as the style of sub-genres of Pakistani English fiction is concerned, it is still unexplored area. Therefore, to explore its linguistic foundations, the present study aims at exploring the

discourse styles and their linguistic variability through following major questions:

- How far does the stylistic variation exist among the sub-genres in their use of linguistic features associated with Biber's 1988 set of textual dimensions?
- What kind of discourse styles are found in sub-genres of Pakistani Fiction in English across Biber's 1988 textual dimensions?

### 3. Research Methodology

Biber (1988) adopted LOB corpus for his study and the LOB categories of fiction are as follows: General Fiction, Mystery Fiction, Science Fiction, Adventure Fiction, Romantic Fiction and Humour. But these categories do not fit for Pakistani postcolonial context. Since the present research studies the linguistic variation among sub-genres of Pakistani English Fiction, so the researcher has proposed the following sub-genres of Pakistani Fiction in English identified in the different previous studies.

1. Table:1

Sr. No	Sub-Genres of Pakistani Fiction in English	Codes
1.	Male Fiction	MF
2.	Female Fiction	FF
3.	Diaspora Fiction	DF
4.	Indigenous Fiction	IF
5.	Historical Fiction	HF
6.	Fictional Biographies	FB
7.	General Fiction	GF

#### 3.1 Corpus Construction and Its Design

For construction of Pakistani English Fiction Corpus, the first step involves the scanning of all the novels and short stories collected by the researcher for the present study. After scanning the novels and short stories, all the image files of each text of the novel and short story were cropped using a software named Google Picasa 3. After cropping, the process of Optical Character Recognition (OCR) was done. OCR is a

process of converting typed, printed or handwritten documents into machine-encoded text. For this purpose, an application from the Nuance Communications, Inc. named Omnipage Professional 18 was used. After converting the entire data into editable form, research design for the present study was devised. The design of present study comprises seven sub-categories in total having 10 texts in each category. Every tenth text of each category includes clubbed texts of short stories. The reason for inclusion of this text is to make each category representative of the relevant genre of fiction which includes both novels as well as short stories. The data consists of 59 Pakistani English novels and 182 short stories. The detail of the corpus design is given in the appendices section.

### **3.2 Representativeness of Data**

The present study deals with an exhaustive and representative corpus of Pakistani Fiction in English. Every care has been made by the researcher to make the data representative by every means. For this purpose, equal weightage has been given to both male authors and female authors. Due weightage has been given to the novels as well as short stories. In terms of diaspora and indigenous writers, both have been made the part of the corpus. Classical writers as well as young voices writing fiction in English have been given due place in the corpus. LOB corpus and PWE (Pakistani Written Corpus) corpus take into consideration only the introductory words (usually 2000 words) of the texts and results were generalized for the whole texts. While the present study takes into account the complete texts of the novels and short stories to make the corpus more representative and to get reliable and valid results.

### **4. Data Analysis**

The present section discusses the results of ANOVA test on Pakistani Fiction in English and its sub-genres. The statistical significant linguistic differences have been observed through ANOVA test on Biber's 1988 five textual dimensions. The mean difference score is kept in the current study at 0.05 level in ANOVA. The variation among the different sub-genres will be significant only when the p-value is less than 0.05 standard significant values. The application of ANOVA was conducted to evaluate the extent of linguistic variation among the sub-genres of Pakistan Fiction in English.



**Table2: Analysis of variance table among the sub-genres of Pakistani fiction in English**

Source of variation	d.f	Sum of squares	Mean squares	F-value	P-value
Category	6	1274.427	318.607	43.86**	0.000
Dimensi	4	92.527	15.421	2.12*	0.050
on	24	615.371	25.640	3.53**	0.000
Category	315	2288.145	7.264		
x	349	4270.470			
Dimensi					
on					
Error					
Total					

**Category x Dimension interaction mean±SE**

Categor ies	Dimensions					Mean
	dim.1	dim.2	dim.3	dim.4	dim.5	
Male	3.73±1.72b-f	4.76±0.52bc	0.18±0.77h-m	-0.16±0.47i-m	1.44±0.26e-k	1.99±0.48AB
Female	8.81±2.25a	3.52±0.53b-f	-1.97±0.53m	0.04±0.33h-m	1.18±0.27f-l	2.31±0.70A
Diaspora	5.80±1.62b	3.56±0.60b-f	-1.73±0.58lm	-0.49±0.25i-m	1.28±0.26f-k	1.69±0.53AB
Indigeno us	-0.72±1.51j-m	4.33±0.33bcd	-0.14±0.66i-m	-1.09±0.23j-m	1.60±0.24d-j	0.80±0.43B
Historic al	2.79±1.35c-h	3.24±0.60b-g	-0.59±0.44j-m	-0.85±0.26j-m	1.14±0.27f-l	1.15±0.39AB
FB	0.44±1.87g-m	3.29±0.38b-g	0.21±0.52h-m	-0.56±0.19i-m	1.77±0.25d-j	1.03±0.43B
General	2.34±1.46c-i	4.30±0.39b-e	-1.42±0.45klm	-0.70±0.24j-m	1.47±0.22d-k	1.20±0.43AB
Mean	3.31±0.71A	3.85±0.19A	-0.78±0.23C	-0.54±0.12C	1.41±0.10B	

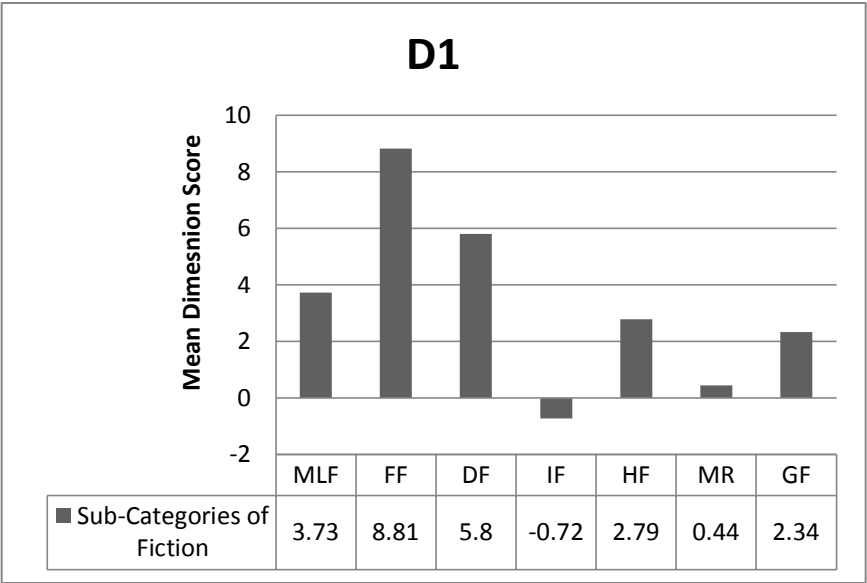
Means sharing similar letter in a row or in a column are statistically non-significant ( $P>0.05$ ). Small letters represent comparison among interaction means and capital letters are used for overall mean.

**5. Discussion**

The present section is dedicated to the discussion of variation among sub-genres of Pakistani fiction in English on Biber's 1988 textual dimensions.

5.1Variation among Sub-Genres on D1

Table 2 displays the results of ANOVA among the sub-genres of Pakistani fiction in English on Biber’s 1988 textual dimensions. On D1, it appears quite clear that most of the genres exhibit positive linguistic features and show the fact that it has been found most involved and interactive in discourse production. Fig.1 below discusses the mean score of all sub-genres of Pakistani fiction in English on D1.

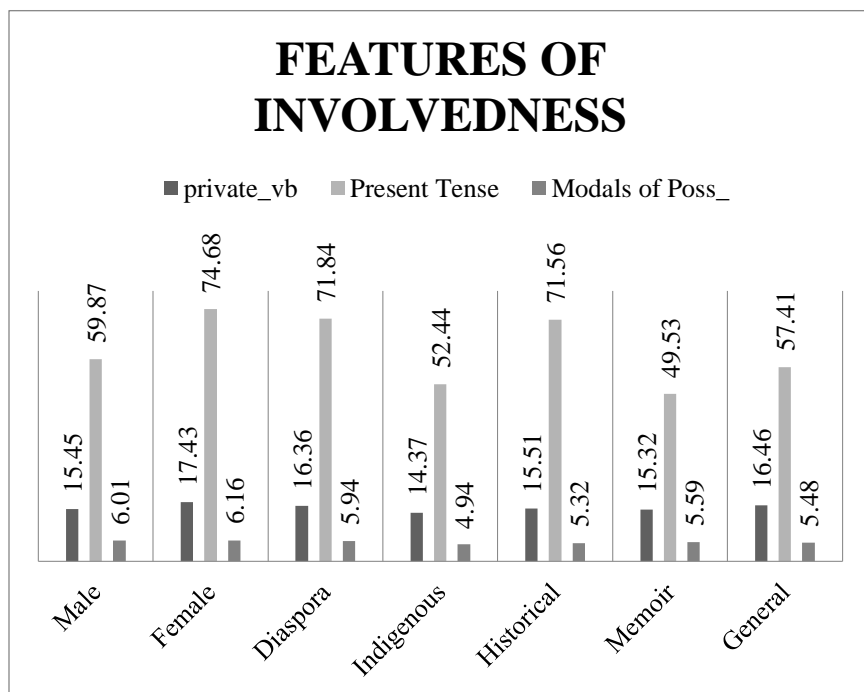


**Fig.1:** Comparison of Sub-genres on D1

Among all the sub-genres, Female fiction with mean score of (8.81) has been found highly involved in discourse production; whereas, FB with mean score (0.44) has been found least involved in discourse production in Pakistani-English language fiction. Whereas, the DF and MF fiction genres have been found slightly less involved with mean scores (5.8) and (3.73) respectively in comparison with the female fiction. Fig.1 also displays the fact that the only one sub-genres i.e. indigenous fiction has been found producing informational discourse production and FB linguistically behaves close to indigenous fiction genre. However, overall, D1 shows significant statistical differences which can further be explored through the use of linguistic features by different sub-genres on this dimension.

Fig.2 given below discusses the linguistic features of involvedness in the different sub-genres. Female fiction with grammatical features of private verbs (17.43), present tense (74.68), modals of possibility ((6.16) appear quite high as compared to all other

sub-genres which makes female fiction as most involved in discourse production. Similarly, the Diaspora fiction exhibit slightly less density of involved features with mean scores: private verbs (16.36), present tense (71.84), modals of possibility (5.94) and it looks that diaspora fiction also seems to produce involved discourse. Indigenous fiction exhibits the negative loadings on this dimension and appears as informational in its discourse production because the grammatical features highlight the fact that very low density of involved features makes it more descriptive and informational in discourse production. Further, it is quite obvious that this genre depicts the non-native culture and describes in detail the events of Pakistani society and its people, so the indigenous fiction writers use descriptive mode by the use of more adjectives, nouns and prepositions. The literature on Pakistani fiction in English also supports the fact that indigenous Pakistani fiction writers tend to use informational discourse production as Bapsi Sidhwa being female writer don't follow the norms of female fiction writing on D1 and calls herself to be counted among indigenous fiction writers who use descriptive mode of writing in vernacular English (e.g. Sidhwa 1993). Furthermore, on D1, it also highlights the fact that significant linguistic differences have been found between diaspora and indigenous fiction genres. .



**Fig. 2:** Features of Involvedness among sub-genres on D1

FB has also been found least involved in discourse production and tending towards informational discourse. So it endorses the fact that fictional biographies do not fall directly in the paradigm of fiction. As it discusses the events of one's life in a consistent pattern devoid of highly imaginative thought so it has been found least involved in its discourse production.

The foregoing discussion clarifies the notion that female fiction genre have been found producing highly involved discourse as compared with other genres by using high density of certain individual linguistic features that generate involved or interactive discourse. Mulac et al. (1990) and Biber (1998) endorse the same fact that female writers use more involved language than male writers. Furthermore, Newman (2008) provides the same notion that women seem to have *rappor style* while discussing internal thought and feelings and men *report* while describing quantity and locations of the objects. So previous studies on gender differences in language use prove that FM fiction genre follow the norms and trends of previous notions. The following example from female fiction genre speaks about high density of involved and interactive discourse production.

**“I know** whose daughter you are.

‘So?’ she said defiantly.

‘So **I know** that your father is a Muslim and your mother a Christian.’

Zaib **felt** faint. Fear has many faces, but the fear she **felt** now, she **knew** well because it was the same fear she had **felt** in her old school, walking down her old street and in her worst nightmares. Inside she prayed, please God please not again, please let her go away - somehow. She said nothing, but the girl went on, 'so what do you **believe** in, Christianity or Islam?'

She heard herself say, **I believe** in both.

The girl looked horrified, **'You can't believe** in BOTH,' she said shocked.” (Salman, 2012, p. 27)

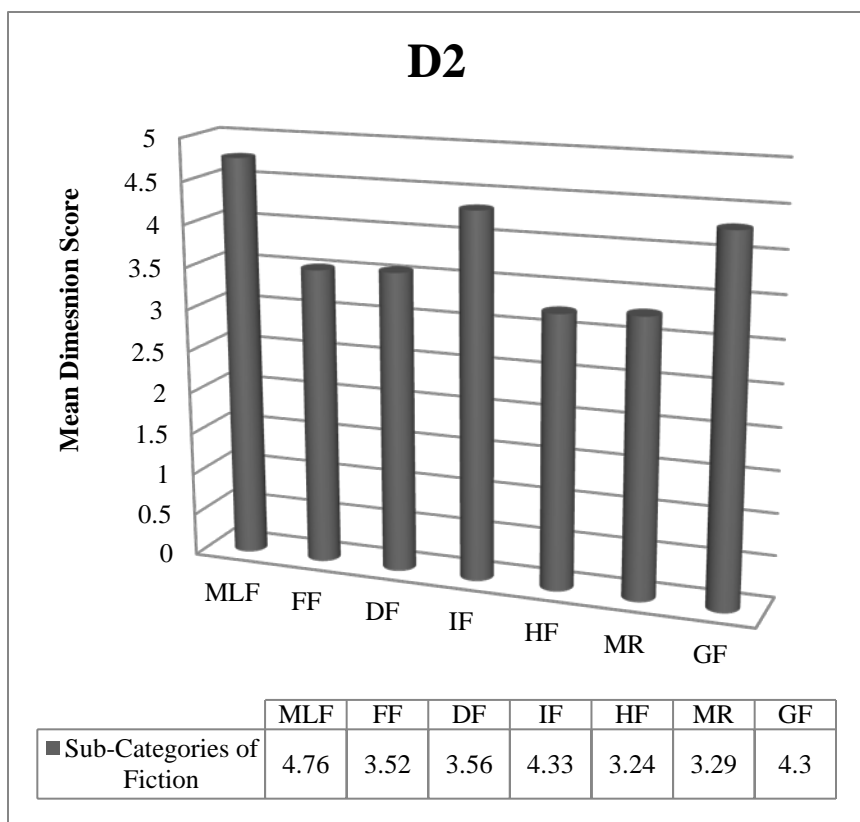
The above example reveals the fact that the frequent use of private verbs enhances the effect of involved discourse production by the female novelist Ayesha Salman in her novel *Blue Dust*. Apart from this, it also seems to convey the sense of interactive discourse through the use of present tense, first person pronoun and second person pronoun, hence

close to conversational and dialogic form of writing. It further bears the testimony of Kachru's argument that south Asian creative writing is the result of the '*interaction of oral and literate traditions*' (1988).

## 5.2 Variation among Sub-Genres on D2

The results on D2 are quite apparent and show that there exists no statistical significant linguistic differences among the sub-genres of Pakistani English-language fiction. All the genres have been found highly narrative in discourse production.

Fig. 3 compares the mean scores of all the sub-genres of Pakistani fiction in English on D2. It appears quite obvious that MF has been found most narrative in nature with mean score of (4.76) which certainly speaks for the certain dominant trend of this category. Similarly, IF and GF categories have also been found slightly less narrative with mean scores (3.56) and (4.3) respectively. Whereas, HF has been found least narrative and it certainly indicates the norm of



**Fig.3:** Comparison of Sub- genres of on D2

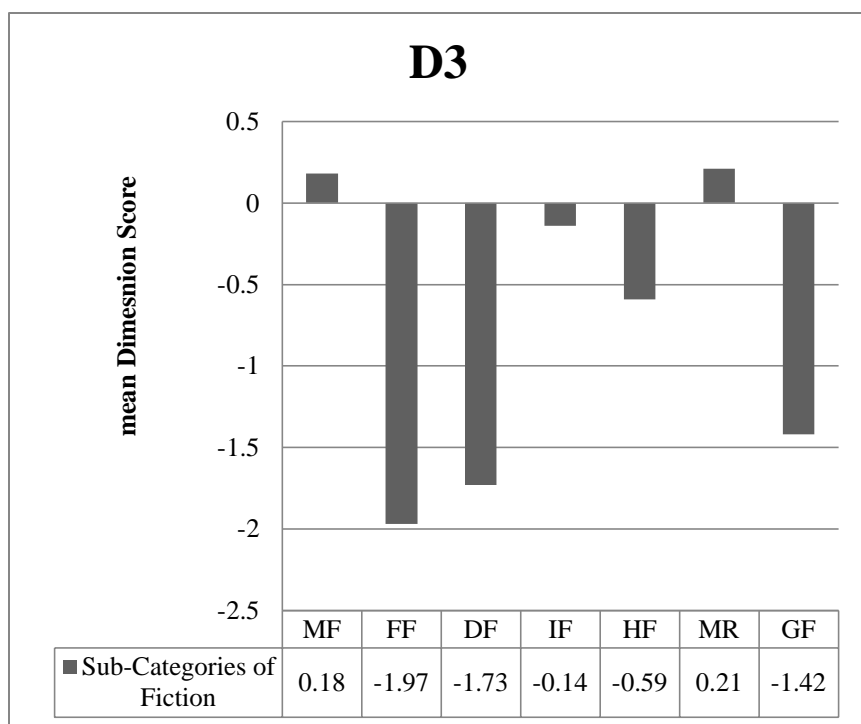
this category depending upon the nature of its discourse production. As the writers, while describing the historical events, might be using more present tense and first person narrative rather than using past tenses and third person narratives. Furthermore the results of the current study show that male genre has been found most narrative. This trend certainly emphasizes the fact that male Pakistani fiction writers prefer to use dense linguistic features related to narrative discourse production as compared with the other sub-genres, thereby, meeting the needs of readership at large. On the contrary, the mean score of FB category has been found less narrative in nature as the fictional biographies are basically meant to describe the autobiographical elements and thus this genre requires least narration and the results of the current study appear to endorse the same fact. Furthermore, the basic purpose of novelistic discourse is to tell the story in imagination so most of the genres linguistically behave narrative in discourse production, so to explore the reason why they differ would be highly speculative. The following example from male sub-genre of Pakistani fiction in English speaks for the most narrative discourse production.

The car was in the last row. A man was waiting inside, a young and relaxed-looking man with his knees **drawn** up to the steering wheel, his wrists **crossed** in stylish repose behind his head. **He** saw us and **sprang** up; **hesmiled** and **nodded** vigorously and **shook** my hand and **hurried** to take the suitcase from Naseem, who didn't introduce him and instead **monitored** his movements with a tolerating look, the assessing, unsmiling stringency of delegated authority. **Shestood** behind **him** and **watched** as he **lifted** the suitcase with a moan and **hauled** it into the boot. The impact **sent** up the smell of new carpeting. (Sethi, 2009, p. 3)

### 5.3 Variation among Sub-Genres on D3

ANOVA results in the Table 2 describe the fact that there exist no significant stylistical linguistic differences among the sub-genres on this dimension. The differences in mean score can be seen and certain deviant trends can be observed as few genres appear to be explicit in discourse production whereas, most of the other genres have been found situation-dependent in nature which needs detailed analysis, having a look at the mean score of all sub-genres on this dimension.

Fig. 4 below describes the mean values of all sub-genres of Pakistani fiction in English and it becomes quite obvious that only ML category and FB have been found explicit in their discourse production with mean scores (0.18) and (0.21) respectively. The positive scores also seem to be nominal in nature and the trend towards positive mean value looks to be apparent in these two categories because all other genres appear to have negative mean scores: Female fiction (-1.97), Diaspora fiction (-1.73), Indigenous fiction (-0.14), Historical fiction (-0.59), General fiction (-1.42) respectively. The negative mean values of the different sub-genres on this dimension seem to show the situation-dependent discourse production and this trend signifies the certain consistent patterns across Pakistani fiction in English. Apparently, all sub-genres appear to exhibit context-based discourse production on this dimension.



**Fig 4:** Comparison of Sub- genres of on D3

The genres exhibiting situation-dependent discourse production can further be analyzed on the basis of grammatical features used on D3. Fig.5 given below compares the grammatical features showing the situation-dependent discourse production in Pakistani fiction in English. Among all genres, female fiction genre appears to be most situation-

dependent in its discourse production with frequencies of grammatical features on D3: adv-time (7.26), adv-place (9.47) and adv. (43.1) and it certainly highlights the deliberate choice of the female writers in using these dense grammatical features related to situation-dependent discourse production. Previous corpus based studies also reveal the fact that most of Pakistani female fiction writers represent their non-native culture or own their culture through nativisation of English language. Furthermore, Bapsi Sidhwa, Maniza Naqvi, Bina Shah Uzma Aslam Khan and others are the female Pakistani fiction writers who refer to their sociocultural norms in their use of language more strongly as compared with male fiction writers who chiefly produce explicit discourse in their relevant fictions.

The foregoing discussion has pointed out the fact that most of genres have been found producing situation-dependent discourse and only two genres, ML fiction and FB have been found explicit in nature. In the same way, Indigenous Fiction has been found least situation-dependent with low frequencies of grammatical features: adv-time (6.87), adv-place (9.14) and adv. (36.11). The least presence of situation-dependent grammatical features in MF, FB & IF genres indicates the certain linguistic patterns as this genre explicitly discusses the non-native culture of Pakistan. Features that make a text more explicit are WH-relative clauses on subject and object positions, nominalizations and pied-piping constructions that refer generalized events that occur outside the text and are not limited to specific context (Biber 1988: 110). Hence above mentioned genres mostly use these features to highlight the explicit discourse production.

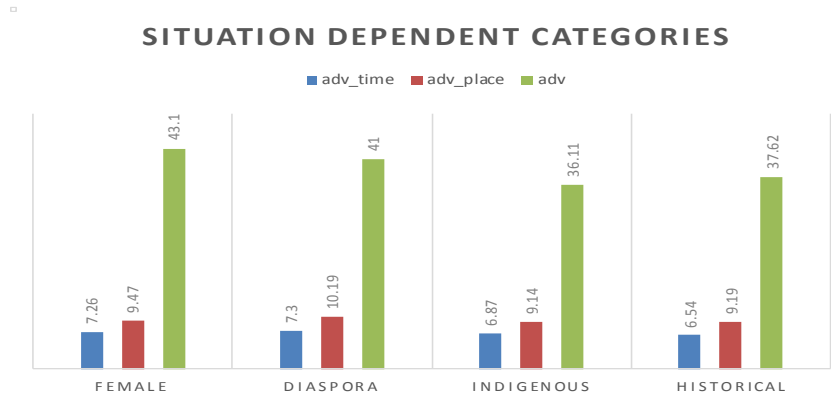


Fig 5: Comparison of Sub-genres showing situation-dependent discourse



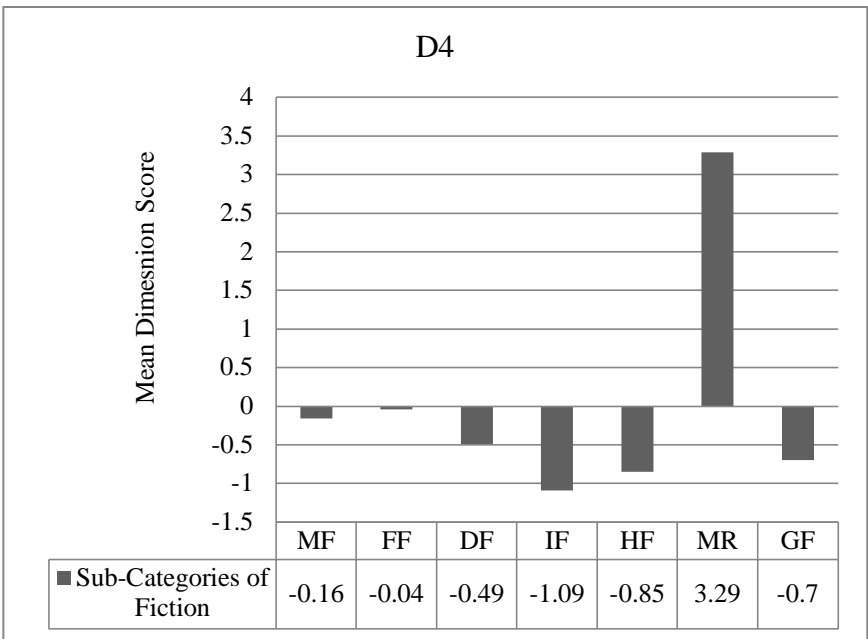
The following example from the female fiction genre uses dense linguistic features that relate to situation-dependent discourse.

I **pretty** much look like any other Pakistani woman -- don't look 30 **yet** -- but maybe that's **also** wishful thinking Am I **hard** on myself? Well let's just say I didn't expect to look like this or feel like this or be like this. I had **just** figured I'd **always** be 20 or 20-looking with a full life of possibilities **ahead** and I could **alwaysjust** pick up and start life **over** when things weren't as I wanted them to be. But that was **definitely** wishful thinking. **Now** with a husband who likes the settled life and two kids -- Ahmer, three years old, who I wish I could give more time to, and Zeeshan, five months old, who seems to cry **constantly**. (Zaidi, 2006, p. 16)

#### 5.4 Variation among Sub-Genres on D4

Table 2 shows the ANOVA results on D4 and there lie no statistical significant differences among the sub-genres of Pakistani English-language fiction on this dimension. However, the mean scores of the different sub-genres can be seen through a comparison shown in the fig.6 below. It becomes quite evident from fig.6 that all categories except one have been found producing least overt persuasive/argumentative discourse which seems to be a norm of fiction as it involves mostly the fictional discourse pertaining to different aspects of life instead of persuasion or argumentation like advertising texts.

Among all genres on D4, IF genre with mean score (-1.09) has been found least overt in production of persuasive/argumentative discourse, means producing covert expression of persuasion, whereas, HF and FF genres with mean values (-0.85) and (-0.04) respectively have also been found producing least overt expression of persuasive/argumentative discourse production.



**Fig. 6: Comparison of Sub-Genres on D4**

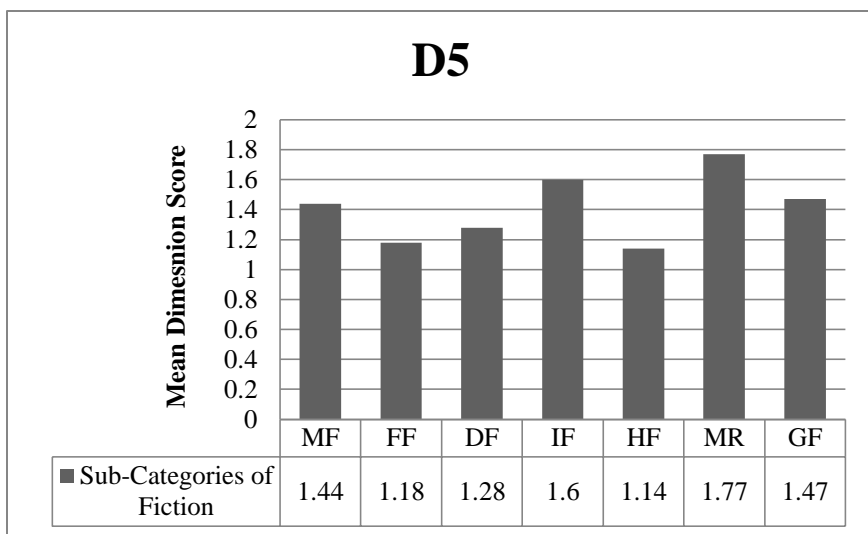
On the contrary, among all the genres, only FB category has been found using overt sense of persuasion/argumentation in Pakistani Fiction in English. This trend seems to be norm as fictional biographies exploit or even scandalize different elements in narrating the biographical events of the lives of different persons thereby, attracting maximum readership. As Biber says “*Modals are the markers of persuasion*” (1988: 111). Furthermore, the dense use of prepositions along with modals usually show the writers’ attitude and point of view to convince the reader so fictional biographies use maximum number of prepositions, modals of possibility and modals of necessity for overt expression. The bold words in the following example from IF category speaks high about the presence of most covert argumentative/persuasive discourse production, means least use of the above mentioned linguistic features.

They are nothing but whores, **to test** you, **to seduce** you into their evil ways. They distract you from your true purpose, **to wage** war against the unbelievers. That is why they must be concealed from the world. Women are men's property, Allah made the woman **to nerve** the man. If the woman disobeys you, you are **to strike** her. She is under your command and your protection. Women are easily misled. Therefore you must keep

them under tight control. They think they have a right **to go** to school, **to mix** with men, **to shed** their purdah. Some even dare **to work** outside their homes! (Aslam, 2010, p. 44)

### 5.5 Variation among Sub-Genres on D5

According to the results in Table 2, there lie no significant statistical differences among the different sub-genres of Pakistani Fiction in English on D5. All sub-genres with positive mean values appear producing impersonal discourse. Among all the genres, FB genre with mean score (1.77) has been found highly impersonal in nature and it seems to be deviant trend of this genre as fictional biographies discuss the events of the lives of people and it is expected that this uses personal discourse but here the writers of FB genre seem to produce abstract discourse by using more passives in objective manner. GF category with mean score (1.47) is slightly less impersonal in nature. On the contrary, HF with mean score (1.14) have been found producing less impersonal discourse as compared to FB genre.

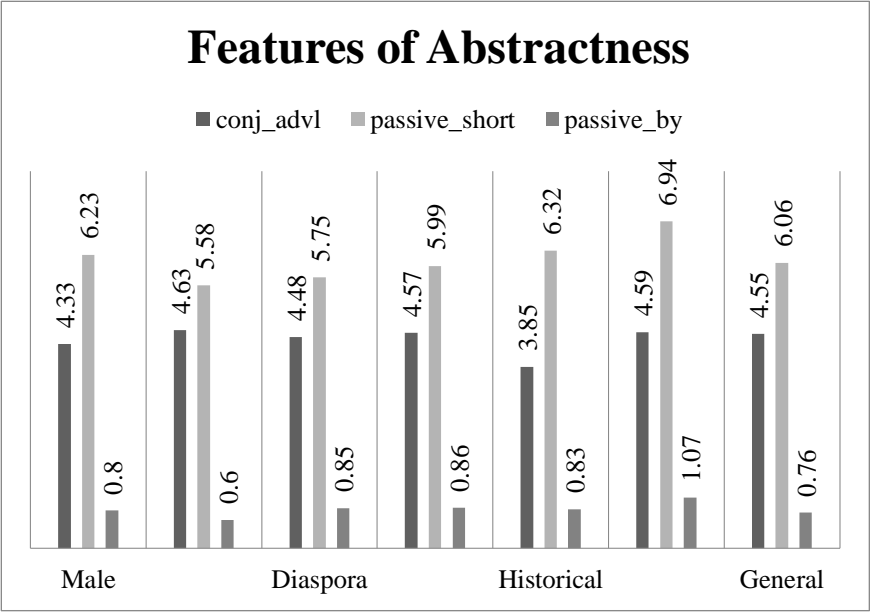


**Fig. 7: Comparison of Sub-Genres on D5**

The significant statistical differences among the genres can be further explored by having a look at the grammatical features of this dimension. It becomes quite evident from the fig.8 below that FB category has high features of passive\_short (6.59), passive\_by (1.07) as compared to all other categories and has been found producing highly abstract discourse style whereas, FF category with mean score of

passive\_short (5.58), passive\_by (0.6) also appears to produce slightly less abstract discourse as compared with the FB category.

Among all the genres, IF genre with mean value of conj\_advl (4.57) passive\_short



**Fig. 8: Comparison of Sub-Genres Showing Abstract Features**

(5.99) and passive\_by (0.86) appears to produce slightly less abstract discourse whereas HF with linguistic features i.e. conj\_advl (3.85), passive\_short (6.32) and passive\_by (0.83) seems to produce least abstract discourse production among all genres of Pakistani fiction in English. The analysis of the grammatical features on D5 makes it clear that FB category appears to produce highest abstract discourse style as compared with other genres with use of relevant grammatical features. The literature on Pakistani Fiction in English also highlights the fact that all sub-genres of the fiction appear to use impersonal discourse and depict the imaginative elements of Pakistani culture in objective manner like a technical and scientific writings and it supports the notion that abstractness associates with *literateness* hence close to *writing-like style* as compared with non-abstract discourse which associates more with *oral or speech-like style* (Watson, 1994). Watson while conducting MD analysis of style in Nyoongah’s prose work concludes that later prose work of Nyoongah shows high abstractness and oralness which refute the Biber’s notion that least abstract a text means more oral it is. Same is the

case with Pakistani fiction genres, as most of the genres like FF, DF, MF, and HF are highly oral or interactive in nature as well as highly abstract in discourse production perhaps it is due to the fact that Pakistani fiction writers can communicate more abstract and conceptual ideas verbally being highly qualified academically and furthermore it also supports the fact that South Asian fiction writers use *ornate style* which is the combination of oral as well as literate traditions (Kachru 1988). The bold words in the following example from FB category speaks high presence of impersonal grammatical features.

The jewellery **was kept** in wicker-boxes which she had brought from China. One day, quite by chance, Bibi opened one of the trunks and **looked** into the wicker-basket and **found** the jewellery missing. She opened the other boxes--the same story. She **had beencleaned** out. An alarm **wasraised** and the police **werecalled** in. Since there **had been** no break-in, the police rightly concluded it was an inside job. The usual suspects, the servants **wererounded** up and **interrogated** through the rough and ready and routine methods of dire threats and a few well administered blows. Qadir **wasdeemed** to be above reproach and **wasexempted** from the grilling. (Kureishi, 2000, p. 19).

## 6. Conclusion

The current study has discussed at length the stylistic variation among the sub-genres of Pakistani Fiction in English on Biber's 1988 textual dimensions. The findings of the current study reveal that Male fiction has been found as highly involved, narrative, slightly explicit in nature, least overt in persuasion/argumentation and highly impersonal in its discourse production. Female fiction sub-genre has been found highly involved, narrative, highly situation dependent, least overt and highly impersonal in nature on Biber's 1988 textual dimensions. Diaspora fiction has been found highly involved, highly narrative, highly situation-dependent, highly overt in persuasion/argumentation and highly impersonal in its discourse production. Indigenous Fiction has been found least informational, highly narrative, situation-dependent, least overt and highly impersonal in its discourse production. Historical fiction has been shown as less involved, highly narrative, situation dependent, least overt in persuasion/argumentation and least overt in nature. Fictional

biographies have been found least involved, narrative, explicit, covert/persuasive argumentation and impersonal on Biber's 1988 textual dimensions. General Fiction category has been found highly involved, highly narrative, situation-dependent, least overt in expression of persuasion/argumentation and highly impersonal in nature. Apart from these discourse styles and their linguistic variability across the sub-genres of Pakistani fiction in English, the present study also highlights the fact the computational analysis of fictional discourse is very helpful either to validate or refute the claims propounded on the basis of literary criticism.

**Note:** This study is part of PhD dissertation submitted to GC University Faisalabad.

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## Appendices

### Appendix A:

Sr. No	Name of Category	Name of the Author	Name of Work	Code	Word Count
1.	Male Fiction	Abdullah Hussein	Émigré Journey	MLEJY	81948
		Zulfiqar Gose	Murder of Aziz Khan	MLMAK	101672
		Abdul Basit Haqqani	Papio	MLPAP	136981
		Moni Mohsin	Tender Hooks	MLTDH	80266
		Saad Ashraf	The Post Master	MLTPM	112214
		Omar Shahid Hamid	The Prisoner	MLTPR	106228
		Musharraf Ali Farooqi	The Story of a Widow	MLTSW	88300
		Riaz Hussein	The Unchosen	MLTUN	53818
		Ali Sethi	The Wish Maker	MLTWM	119713

2.	Female Fiction	Tariq Rehman	Selected Short Stories	MSSS	70022
				<b>Total</b>	9,14,480
		Ayesha Salman	Blue Dust	FBDT	76496
		Maha Khan Phillips	Beautiful From This Angle	FBFA	64875
		Nausheen Pasha Zaidi	The Color of Mehndi	FCOM	82545
		Shazaf Fatima Haider	How it Happened	FHIH	85689
		Soniah Kamal	Isolated Incident	FISI	110956
		Saba Imtiaz	Karachi U're Killing Me	FKKM	66626
		Yasmine Rehman	Second Life	FSCL	51901
		Shandana Minhas	Tunnel Vision	FTNV	78069
		Tanzila Khan	The Perfect Situation	FTPS	68863
		Maniza Naqvi Ed.	And The World Changed	FAWC	96022
		<b>Total</b>	7,90,275		

**Appendix B:**

Sr. No	Name of Category	Name of the Author	Name of Work	Code	Word Count
3.	Indigenous Fiction	Aamer Hussein	Another Gulmohar Tree	IAGT	20194
		Shehryar Fazli	Invitation	IINV	98340
		Javed Amir	Modern Soap	IMDS	47716
		Maniza Naqvi	Mass Transit	IMST	56802
		Sorrya Khan	Noor	INOR	65219
		Ahmad Ali	Of Rats and Diplomats	IORD	44447
		Fatima Bhutto	The Shadow of Crescent Moon	ISCM	60597
		Faryal Ali Gohar	The Scent of Wet Earth in August	ISCO W	83851
		Scheherazade Aslam	Twist of Fate	ITOF	39485
		Aamer Hussein	Cactus Town	ICT	82539
			<b>Total</b>	5,80,451	
4.	Diaspora Fiction	Sehba Sarwar	Black Wings	DBKW	76781
		Nadeem Aslam	The Blind Man's Garden	DBMG	99985
		Hanif Qureshi	The Buddah of Suburbia	DBOS	110116
		Sara Sulehri	Boys Will Be Boys	DBWB	44057
		Adam Zameendad	Love Bones and Water	DLBW	72727
		Mohsin Hamid	Moth Smoke	DMOS	69923
		Tariq Ali	Shadows of the Pomegranate Tree	DSPT	92515
		Qaisra Shahraz	The Holy Women	DTHW	163475
		Uzma Aslam Khan	Thinner Than Skin	DTTS	112216
		Hanif Qureshi	Mid Night All Day	DMAD	53368
			<b>Total</b>	9,08,647	

**Appendix C:**

Sr. No	Name of Category	Name of the Author	Name of Work	Code	Word Count
5.	Historical Fiction	Kamila Shamsie	Brunt Shadows	HBRS	119817
		Muhammad Hanif	The Case of Exploding Mangoes	HCEM	102880
		Moni Mohsin	End of Innocence	HEOI	109054
		Uzma Aslam Khan	Geometry of God	HGOG	124817
		H.M Naqvi	Home Boy	HHMB	70526
		Bapsi Sidhwa	Ice Candy Man	HICM	86661



		Tariq Ali	Night of the Golden Butterfly	HNGB	86343
		Bina Shah	Seasons for Martyrs	HSFM	89591
		Ahmad Ali	Twilight in Delhi	HTID	78627
		Maniza Naqvi Ed.	Karachi: Our Stories in Our Words	HKAR	62462
				<b>Total</b>	9,10,569

**Appendix D:**

Sr. No	Name of Category	Name of the Author	Name of Work	Code	Word Count
6.	Fictional Biographies	Zeeba Sadiq	38 Bahadurabad	FB38B	37411
		Tehmina Durrani	Blasphemy	FBBLP	73063
		Sara Sulehri	Boys Will Be Boys	FBBWB	44057
		Tehmina Durrani	My Feudal Lord	FBMF	48339
		Tehmina Durrani	My Feudal Lord 1	FBMFL1	95482
		Sara Sulehri	Meatless Days	FBMTD	33919
		Sara Sulehri	Meatless Days 1	FBMTD1	35691
		Omer Qureshi	Once Upon a Time	FBOUT	42313
		Omer Qureshi	Once Upon a Time 1	FBOUT1	44651
		Maniza Naqvi Ed.	I'll Find My Way (Selected)	FBIFMW	24072
				<b>Total</b>	4,54,832

**Appendix E:**

Sr. No	Name of Category	Name of the Author	Name of Work	Code	Word Count
7.	General Fiction	Aatish Taseer	Noon	GNON	63576
		Bilal Tanweer	Scatter Here is too Great	GSHG	46683
		Haider Warriach	Auras of the Jinn	GAOJ	98089
		Musharraf Ali Farooqi	Between Clay and Dust	GBCD	38279
		Nafisa Rizvi	The Blue Room	GBLR	109506
		Nilofar Sultana	Beyond the Misty Veil	GBMV	87563
		Noor-ul-Amin Malik	Sciomachy	GSCI	39109
		Rukhsana Ahmad	The Hope Chest	GTHC	103461
		Thallasa Ali	A Beggar at the Gate	GABG	92714
		Maniza Naqvi Ed.	I'll Find My Way (Selected)	GIFMW	94286
				<b>Total</b>	8,09,194

**Appendix II. Descriptive Statistics among Sub-genres of Pakistani Fiction in English**

Sub-Genres	Mean	Minimum	Maximum	Range	Std Deviation	Standard Error
1.Male Fiction						
dim_1	3.73	-4.67	14.91	19.58	5.44	1.72
dim_2	4.76	2.51	7.74	5.23	1.64	0.52
dim_3	0.18	-3.30	3.92	7.22	2.42	0.77
dim_4	-0.16	-2.47	1.78	4.25	1.50	0.47
dim_5	1.44	0.34	3.28	2.94	0.83	0.26
2.Female Fiction						
dim_1	8.81	-2.18	20.13	22.31	7.40	2.34
dim_2	3.52	0.49	5.69	5.20	1.67	0.53
dim_3	-1.97	-4.65	1.13	5.78	1.68	0.53
dim_4	0.04	-1.95	1.36	3.31	1.05	0.33
dim_5	1.18	-0.40	2.43	2.83	0.86	0.27
3.Diaspora Fiction						
dim_1	5.80	-1.58	16.22	17.80	5.13	1.62
dim_2	3.56	0.98	7.18	6.20	1.88	0.60
dim_3	-1.73	-3.97	2.58	6.55	1.85	0.58

dim_4	-0.49	-1.98	0.65	2.63	0.80	0.25
dim_5	1.28	-0.16	2.62	2.78	0.83	0.26
4.Indigenous Fiction						
dim_1	-0.72	-5.58	8.51	14.09	4.77	1.51
dim_2	4.33	3.38	6.13	2.75	1.06	0.33
dim_3	-0.14	-2.74	3.83	6.57	2.10	0.66
dim_4	-1.09	-1.79	0.58	2.37	0.72	0.23
dim_5	1.60	0.73	3.11	2.38	0.77	0.24
5.Historical Fiction						
dim_1	2.79	-1.36	11.93	13.29	4.28	1.35
dim_2	3.24	0.63	5.59	4.96	1.90	0.60
dim_3	-0.59	-2.89	1.34	4.23	1.38	0.44
dim_4	-0.85	-2.11	0.34	2.45	0.83	0.26
dim_5	1.14	-0.30	2.85	3.15	0.85	0.27
6.Fictional Biographies						
dim_1	0.44	-10.23	10.41	20.64	5.90	1.87
dim_2	3.29	1.86	5.17	3.31	1.20	0.38
dim_3	0.21	-1.88	3.07	4.95	1.64	0.52
dim_4	-0.56	-1.85	0.08	1.93	0.61	0.19
dim_5	1.77	0.42	2.68	2.26	0.79	0.25
7.General Fiction						
dim_1	2.34	-4.86	9.29	14.15	4.61	1.46
dim_2	4.30	2.53	6.42	3.89	1.25	0.39
dim_3	-1.42	-3.02	0.70	3.72	1.42	0.45
dim_4	-0.70	-1.65	0.48	2.13	0.76	0.24
dim_5	1.47	0.54	2.67	2.13	0.69	0.22