

## Bilingual Creativity and World Englishes: A Comparative Multidimensional Analysis of Pakistani English General Fiction with British General Fiction

Sajid Ali<sup>1</sup>  
Sajid Ahmad<sup>2</sup>

### Abstract

*Previous quantitative studies pertaining to the language of Pakistani Fiction in English have focused in general on the individual linguistic features and claims have been made that it has its independent non-native existence. Moreover, previous studies conducted on fictionalized Pakistani English variety show their inability in presenting any framework which can be used for the comparison taking into account the extensive range of linguistic features. Biber (1988) regards multidimensional analysis as the most suitable alternative approach in investigating the linguistic variation across the varieties which is corpus-based, quantitative, empirical and comparative in nature. The present study has compared the discourse styles and the patterns of linguistic variability of Pakistani English General Fiction (PEGF) with British General Fiction (BGF) across Biber's (1988) textual dimensions. Furthermore, the results of the current study have also been compared with other British Fiction genres analyzed in Biber's (1988) study along with five textual dimensions. The findings of the study reveal the significant statistical linguistic differences between PEGF and BG, on D1, D4 and D5 and significant statistical linguistic differences between these fictionalized varieties strengthen the previous claims that fictionalized Pakistani English variety has its own unique linguistic characteristics.*

**Keywords:** Pakistani English General Fiction, British General Fiction, Multidimensional Analysis, World Englishes

### 1. Introduction

Linguistic variation is a characteristic feature of all human languages and people use different linguistic forms in order to express the same thing or the same idea

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<sup>1</sup> Assistant Professor of English, Govt. MD College Faisalabad

<sup>2</sup> Assistant Professor of English, Govt. PGC Samanabad, Faisalabad

on different occasions; be it allophones, synonymous words, and morphemes or grammatical constructions. Variation exists on almost all linguistic levels. Biber and Conrad (2009) in this context argue “the study of language use is the study of linguistic variation, investigating the question of why a speaker uses one set of linguistic forms rather than other at any given time and place” (p. 25). Linguistic Variation can be found either at some higher level between different languages like Korean, Swahili, and French or at lower level between two speakers of the same language. In the same way, English language exhibits variation at different levels.

Trudgil (1999), the pioneer in the field of language variation remarks about the phenomenon of this variation as “The further you travel, the more different dialects will be found and the reason is that English, like all other languages, is changing and the change starts from a specific area and spreads to neighboring areas” (p. 07). The reason for this variation is due to multiple factors. When certain cultural, religious, geographical and linguistic differences among the speakers of any language come together, the result is the language variation. Postcolonial scenario along with certain cultural norms has resulted in the birth of new Englishes.

### **1.1 World Englishes**

The global spread of English is viewed in terms of two diasporas: In the first diaspora, English was transplanted by its native speakers, and in the second, English was introduced as an official language along with other national languages in their respective non-native contexts. This diaspora brought English to “un-English” sociocultural contexts and established its global status. The European traders in order to trade with the rest of world travelled as far as to Australia, New Zealand, South Africa and Indian Sub-Continent. With their arrival in these countries, their language also travelled with them. European traders used to communicate with the natives in their own language and their interaction with them resulted in the intermixing of both the dialects. In this way, English as a variety started evolving in these countries. Kachru (1996) propounded an influential model of the World Englishes consisting of three concentric circles of English usage. The first of them i.e., the Inner Circle (norm-providing) contains the Englishes of the first diaspora (e.g., England, America, Canada, Australia and New Zealand). The second one called Outer Circle (norm-developing) consists of commonwealth nations (former British Empire) including countries like India, Pakistan, Nigeria and others where English has an official or

historical status. The third one is Expanding Circle (norm-dependent) comprised of Middle Eastern countries and others.

The idea of Standard English has become a myth now a days. It can be called a dialect and not a language. Trudgil (1999) explains that Standard English is nothing short of some certain set of lexical and grammatical forms. Furthermore, he asserts that just like other dialects of English, Standard English is also a social dialect and it differs from other dialects just because of its greater social prestige. Jenkins (2009) believes that World Englishes are not inter-languages but are the legitimate varieties of English with their own norms of use like “Standard” British and American Englishes (p. 202). Furthermore, in this context, Canagarajah (2006) says that there is not one English but a plethora of World Englishes through which people can communicate.

### **1.2 Pakistani English**

In order to declare any variety as new English, Plat (1984) put forth four basic parameters. First, it should be taken as a subject in the educational institutions of the country. Secondly, it should have acquired the status of pidgin or creole in that country. Thirdly, it must be in official use in the country and must perform the role of “Lingua Franca”. Last but not least, it should be nativized and localized on the level of pronunciation, intonation, forms and expressions. English in Pakistan meets all of these four criteria and can be called non-native variety of English.

According to Kachru (1992), a non-native variety passes through three stages. In the first place the existence of local variety is not recognized. In the second place, it is considered as a sub-standard and in the last phase, it is accepted as norm. According to Mansoor (2004), Pakistan is passing through the third phase. In Pakistan, three varieties of English are being spoken. Acrolect spoken by the elite class, Mesolect spoken by the middle class and Basilect spoken by the uneducated class.

Since Pakistani English is a non-native variety, it has incorporated different kinds of words, structures and expressions from its own local culture. Moreover, it shows the colors of nativisation when seen at the backdrop of British English. Pakistani English as a non-native variety has been the subject of number of studies in Pakistan as well as abroad. Kachru (1983) propounds that South Asian speakers use more complex structures while using English language. They are heavily dependent upon using interrogative structures without shifting the place of

the subject and the verb. His approach also highlights the different morph-syntactic structures used by South Asians speakers.

Rahman (1990) focuses on the lexis, phonology and the grammar of PakE and investigates that there are distinct morphological and syntactic patterns in PakE by frequent usage of progressive aspect with habitual and complete action. Further, he finds the omission of certain auxiliaries and differences in the use of articles and prepositions between PakE and BrE. Rahman highlights that the local speakers do not use “do” while making interrogatives. For example they will say, “How you got here?” Instead of saying “how did you get here?” (p. 57). Similarly, the use of articles in PakE is also problematic. For example, consider the sentence “The English is a good place” (p. 42). Use of prepositions is also different from BrE. He pinpoints three forms of deviation regarding the use of prepositions. PakE omits preposition where it is needed and vice versa.

Baumgardner (1993) examines the impact of Urduised words on lexical level of PakE. His study illustrates that there is frequent borrowing of Urduised and regional words in PakE. Words like “*atta* (flour), *baradri* (clan), *goonda* (thug), *kabbadi* (a sport), *kachiabaadi* (shanty town), *mela* (fair), *wadera* (Sindhi Landlord) are found frequently in Pakistani English (p. 46). Talaat (2002) shows the influence of Urdu language on PakE while studying the forms and functions of Pakistani English.

Mahboob (2009) demonstrates that the PakE reflects Islamic values. There exists a strong relationship between the cultural and Islamic values as it can be observed through the textbooks being taught in the school curriculum of the country. Islamic words such as “Maasha-Allah”, “Alhumd-o-Lillah”, “Jehad”, “masjid”, “shaheed” etc. can be seen permeated the PakE” (p. 182). Moreover, the pragmatics of the Pakistani English also exhibits the Muslim cultural practices. For example, sometimes “Insha-Allah” is used as means of polite refusal or “non-committing promise” (p. 183).

Mahmood (2009) and Mahmood (2009) investigate that Pakistani English is an independent variety with its unique linguistic characteristics. Mahmood (2009) examines the “Lexico-Grammatical” aspects of the nouns and noun phrases in Pakistani English. Mahmood (2009) explores the Colligation (grammatical Collocation), Collocations, and word-grammar in Pakistani English. Mahmood (2009) studied Verb-particles; adverbs, Verb-Complementation by using PWE corpora prepared by both the researchers.

So far as the phonological features of PakE are concerned that there is no detailed study of the phonology of PakE. However, Mahboob and Ahmar (2004) label PakE as rhetoric variety of English as most of the Pakistani speakers pronounce [r] in all contexts. They also contend that Urdu does not have a phonemic distinction between /v/ and /w/ sounds. Moreover, they are also of the view that PakE has leanings towards the use of spellings as a guide to pronunciation. Kachru (1983) has described PakE as a “syllable-timed variety” whereas RP is stressed-timed variety.

So far as fictionalized Pakistani English variety is concerned, it has its own unique linguistic characteristics. Janjua (2012) states in this regards as “Pakistani writers writing in English have nativized the literary register in every aspect of nativisation” (p. 168). This aspect of nativisation has resulted in creating the identity of new English which can be termed as “Pakistani literary English”. In the same manner, Sheeraz (2014) has investigated the Pakistani-American fiction for the Pakistanization of English language. In terms of sixteen linguistic features, he labels fictionalized Pakistani English as a new English variety.

### **1.3 Bilingual Creativity and the language of Pakistani Fiction in English**

English is being used by the young as well as old bilingual fiction writers to share their experiences and their cultural legacy. Being bilingual, they have asserted their Pakistaniness through their writings and their playful use of language at their hands. There are great number of Pakistani writers who are using English language as their medium of their creative writings. This trend has tremendously been increased after the 9/11 attacks. Now, there are many young writers who are writing fiction in English and they have made their name on international level like *Muneeza Shamsie*, *Uzma Aslam Khan*, *Kamila Shamsie*, *Mohsin Hamid*, *Nadeem Aslam*, and *Mohammad Hanif*, *Tariq Ali* and many others apart from the well-known Pakistani classic fiction writers.

Pakistani literary writings in English largely depend upon the remaking of English language to compensate for indigenous thoughts and sociocultural experiences. Especially Pakistani fiction writers writing in 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. In this regard, Shamsie (1998) while commenting about the creative use of English language by

the Pakistani writers says that “all Pakistani English writers lived between east and west, literally or intellectually, and expressed it through their work. Those living in foreign have also been irrefutably shaped by their Pakistani heritage.” (p. xxiv)

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 works 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 about the linguistic identity of Pakistani Fiction in English which call for the detailed analysis of its linguistic characteristics. To verify all the claims made by different critics, the present study investigates the

linguistic differences between PEGF (Pakistani English General Fiction) and BGF (British General Fiction) and tries to explore the following research questions:

- i) How far is the language of Pakistani English General Fiction different from the British General Fiction analysed across Biber's five textual dimensions identified in Biber's (1988) study?
- ii) How far do the linguistic differences exist between Pakistani English General Fiction and other genres of British Fiction analysed in Biber's (1988) study?

## **2. Literature review**

Most of the studies on Pakistani Fiction in English have been conducted in literary or critical perspectives: (e.g. Rahman, 1991; Shamsie, 1998; 2001; Cilano, 2011, 2013; Waterman, 2015 & Kanwal, 2015). Most of these studies focused on the socio-political, cultural and economic aspect of the history of Pakistani nation and its society.

Apart from these literary perspectives, a few studies have also been conducted in linguistic perspectives. Rahman (1994) has investigated the deviant patterns of English as a stylistic device in Pakistani fiction in English. Talaat (2003) has explored linguistic ingenuity in Suleri's *Meatless Days*. Ahmad (2011) explores innovative linguistic strategies like neologism, transliteration, un-translated words, code switching, glossing and literal translation in Sidhwa's fictions. Janjua (2012) claims that "Pakistani Fiction writers writing in English have nativized the literary register in every aspect of nativisation" (p.168) and she further attributes it as 'Pakistani literary English' with its unique hybrid linguistic characteristics. Sheeraz (2014) has investigated the Pakistani-American fiction for the Pakistanization of English language. In terms of sixteen linguistic features, he labels fictionalized Pakistani English as a new English variety.

In the field of corpus stylistics, both corpus-based and corpus-driven approaches have been found helpful in elucidating the claims based on literary criticism. Both of these approaches have been used in analysing the language of Pakistani fiction in English, thereby, imparting the new insights and new interpretations to literary criticism. In this regards, Mahmood (2009) and Mahmood (2009) conducted variety based study on Pakistani Written English (PWE) including various genres along with Pakistani English fiction. Based on the individual linguistic features, the studies conclude that Pakistani English is a separate variety with distinct linguistic features of its own. Later on, Mahmood and Perveen (2013), Mahmood and Batool (2013), Ali (2013), Zahoor (2014), Ahmed and Ali (2014) conducted

studies on the language of Pakistani fiction in English. These studies were based on individual linguistic features and its raw frequency counts without applying any suitable model for making comparison between *British English Fiction* (BEF) and *Pakistani English Fiction* (PEF). However, these studies, more or less, illustrate that Fictionalized Pakistani English is a distinct and independent variety.

In sum, previous quantitative studies pertaining to the language of Pakistani Fiction in English explore in general the individual linguistic features and claims have been made that fictionalized Pakistani English has its independent non-native existence. Moreover, previous studies conducted on the style of Pakistani Fiction in English (e.g. Talaat, 2003) show their inability in presenting any framework which can be used for the comparison of styles taking into account the wide range of linguistic features. These studies face validity concerns due to unrepresentative data, reliance on individual linguistic features and lack of internal and external comparisons. Biber's (1988) study regards multidimensional analysis as the most suitable alternative approach to investigating register variation which is corpus-based, quantitative, empirical and comparative in nature.

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. In Biber's (1988) study, the five textual dimensions include: 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.

The language of fiction has not been explored very much by using multi-dimensional analysis approach. Few researchers have done MD analysis of the fictional language like Biber, Finegan, Egbert, Baker and Eggington. Genre analysis has been given considerable attention with special emphasis on their



distinctive linguistic features and the association between them. There are few diachronic analyses carried on the genre to see the linguistic variation that may also be called as “a comparative analysis of the linguistic development of the functionally different registers” (Biber and Finegan, 1994, p. 3). Biber and Finegan (1994) undertook a study to illustrate the application of multi-dimensional analysis in order to analyze the linguistic characteristics of the writer’s styles. Biber and Finegan took three genres for multi-dimensional analysis –essays, fiction and personal letters, representative of 17<sup>th</sup> century to 20<sup>th</sup> century. They chose four influential authors to study their writing styles: Addison, Defoe, Swift, and Johnson. Personal letters of 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> century were taken for the analysis. Findings of the study show that:

“Although these genres have been evolving at different rates along three independent linguistic dimensions, the developments have not been random; rather, they reflect a single underlying pattern of drift towards more oral linguistic characterizations” (Biber and Finegan, 1994, p. 3).

Watson (1994) examines the prose works of Australian Aboriginal writer Mudrooroo Nyoongah by using the methodological framework of Biber known as MD Analysis. His approach in the study was two pronged: firstly to critically analyze Nyoongah’s prose for a perceived diachronic stylistic shift, and secondly to make a critique of the framework propounded by Douglas Biber. The multi-dimensional analysis of his prose work shows a diachronic shift from more oral, more involved to less oral and less involved progressively. Moreover, there also exists another shift from less narrative to greater use of narrative discourse production. The third diachronic shift found in his prose works which highlights greater use of abstract expression with each successive novel. He argues “Nyoongah’s collective works appears to have shifted in style form a more involved, non-narrative style to a lesser involved, more narrative style and his manner of description seems to have become more abstract throughout his writing career” (p. 280).

A study by Baker and Eggington (1999) explores linguistic variation across five Englishes: Indian, West African, British, Anglo American and Mexican American. The study uses MD analysis approach to identify differences across five varieties by exploring the data of short stories. The writers randomly selected twenty short stories from each of the five varieties. The findings of the study show that “computational methods of analyzing texts both confirm former research comparing differences between texts written in different varieties of

English and also shed new light on differences that exist between these varieties.” (p. 343). Furthermore, the researchers suggest that there lie linguistic differences across texts written by bilingual authors and that of written by multilingual authors because of their cultural and oral traditions that are part of their mother tongues. They further contend that the methodologies that set monolingual writing as a norm for writing English needs revision to incorporate “multi-norms” of the bilingual authors and their styles.

Egbert (2012) explores the writing style of nineteenth century fiction by using the theoretical framework of Biber’s (1988) study. In order to analyze the prose style of nineteenth century fiction, Egbert compiled a large corpus of fiction prose from different time periods by incorporating a wide range of authors, and fiction sub-genres. The corpus that he compiled was called the FLAG corpus. It consisted of four sub-corpora that are FABLE, Longman, ARCHER, and Gutenberg. Together these four sub-corpora make up the FLAG corpus.

Factor analysis was run on the FLAG corpus to determine the underlying dimensions of stylistic variation. The resultant three dimensions of variation were interpreted as “Thought Presentation vs. Description”, “Abstract Exposition vs. Concrete Action”, and “Dialogue vs. Narrative” in corpus stylistics perspective. These dimensions were used to compare the writing styles of the 19<sup>th</sup> century between authors as well as the range of linguistic variation among the novels of individual author.

The findings of the study show that Dimension 1 differentiates between authors who emphasize thought presentation and those who put emphasis on description. In descriptive prose, there is a high frequency of the use of nouns and adjectives whereas features of clausal elaboration and affect were linked with an author’s presentation of internal thought. At Dimension 2, George Eliot with high positive scores employs a more intrusive or interfering writing style as compared to Rudyard Kipling who possess a dynamic, more active style with concrete detail on high negative scores. Dimension 3 differentiates the novels and the authors between interactional versus narrative discourse. The findings conclude as “authors who possess interactional styles tend to rely heavily on the dialogue among the characters. In contrast, authors with narrative styles use past tense verbs, third person pronouns and verbs of occurrence” (p. 24).

More or less, all of these studies validate the suitability of MD approach to measure the style of particular genre, author or any piece of text from fictional prose with certain limitations.

### 3. Research Methodology

To prepare the Pakistani English General Fiction (PEGF) corpus, nine novels and one edited book of short stories have been taken as representative data of Fictionalized Pakistani English variety.

The following steps have been followed for the preparation of PEGF corpus.

1. Scanning
2. Cropping the scanned Images
3. Running the Optical Character Recognition (OCR)

The process from tagging to counting of normalized and standardized frequencies of PEGF corpus was conducted by Jesse Egbert authorized by Douglas Biber at Northern Arizona University corpus Lab. USA. Every care has been taken by the researcher to make the data more comprehensive and representative. Following points were taken into consideration while making the PEGF corpus representative.

1. Equal weightage has been given to both male and female authors.
2. Due weightage has been paid to the novels as well as short stories.
3. Both diaspora and indigenous writers have been included in the corpus design.

The following is the complete list of authors with name of works and word counts.

**Table 1. Pakistani English Fiction Corpus**

Sr. No	Name of Category	Name of the Author	Name of Work	Code	Word Count
	General	Aatish Taseer	Noon	GNON	63576
	Fiction	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 words</b>

So far as the data collection for the comparison with British General Fiction (BGF) is concerned, LOB category of British General Fiction (BGF) has been taken as reference corpora of fictionalized British English variety. The reason for taking only general fiction category is that other categories of British Fiction in LOB corpus do not match with the categories of PEGF corpus. Categories of fiction in LOB corpus consist of mystery fiction, science fiction, adventure fiction, romantic fiction, humor and general fiction. It is pertinent to mention here these categories are not found in Pakistani English Fiction so far. Therefore, the comparison for the current study was conducted between Pakistani English General Fiction (PEGF) and British General Fiction (BGF).

**Table 2. Descriptive statistics of PEGF**

Sub-Genre	Mean	Minimum	Maximum	Range	Std. Deviation
<b>General Fiction</b>					
<b>dim_1</b>	2.34	-4.86	9.29	14.15	4.61
<b>dim_2</b>	4.30	2.53	6.42	3.89	1.25
<b>dim_3</b>	-1.42	-3.02	0.70	3.72	1.42
<b>dim_4</b>	-0.70	-1.65	0.48	2.13	0.76
<b>dim_5</b>	1.47	0.54	2.67	2.13	0.69

**Table 3. Descriptive statistics of BGF**

Sub-Genre	Mean	Minimum	Maximum	Range	Std. Deviation
<b>General Fiction</b>					
<b>dim_1</b>	-0.8	-19.6	22.3	41.9	9.2
<b>dim_2</b>	5.9	1.2	15.6	14.3	3.2
<b>dim_3</b>	-3.1	-8.2	1.0	9.2	2.3
<b>dim_4</b>	0.9	-3.2	7.2	10.3	2.6
<b>dim_5</b>	-2.5	-4.8	1.5	6.3	1.6

### 3.1 Results of Multidimensional Analysis

The present section compares Pakistani English General Fiction (PEGF) with British General Fiction (BGF) on Biber's five textual dimensions. Both PEGF and BGF have shown categorical differences on D1 and D4 and D5.

Fig 1 given below compares PEGF and BGF on Biber's five textual dimensions and figures out the differences between both fictional registers. On D1, PEGF has been found producing involved discourse production with mean score (2.34) as compared with BGF which has been found producing informational discourse with mean score of (-0.8). Both fictional registers exhibit different patterns of

discourse production on D1 which categorically highlights the cross-cultural variation factors in both contexts.

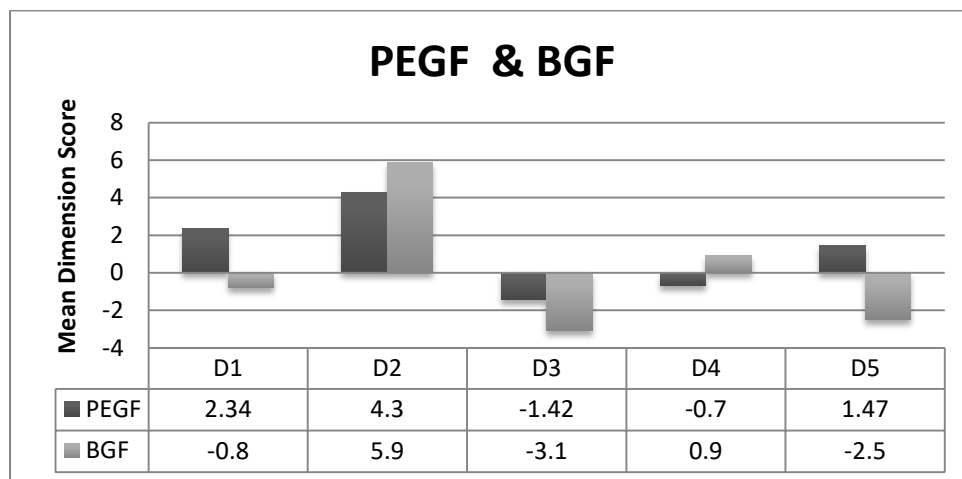


Fig 1. Comparison of PEGF and BGF on Biber's five textual dimensions

The literature on Pakistani Fiction in English marks the notion that it reflects the autobiographical touches relating to historical upheavals in Pakistani politics and that is why, it portrays the historical events in an imaginative manner and the writers certainly depict the local cultural norms in interactive discourse production (dialogic discourse production) and these different patterns can be analyzed keeping in view the cross-cultural variation factors and stylistic choices of the writers writing in different cultures. The following example from the PEGF discusses the interactive discourse production.

“But **I** know Amal **makes** a sign 'not in front of Mehwish' because Zara **puts** an arm around me and **says**, 'It's just Mehwish.'

**You** don't **know** what **goes** on in her head.'

Zara **laughs**. '**I** can find out.' Her hair is in two braids she **says** are party pink.

**I** say, '**You** are the one who **talks** in millions.'

She **laughs** harder and Amal **goes**, '**See**.'

Zara **covers** my ears but not well a cigarette is in one hand. '**You** were saying.'  
(Khan, 2008, p. 186).

On D2, the trend between both fictional registers seems to be quite similar but BGF has been found to be highly narrative in its discourse with mean score of

(5.9); whereas PEGF appears to produce slightly less narrative discourse with mean score of (4.3). Pakistani Fiction in English has already shown trend of most narrative discourse production in its sub-genres, its leading novelists and short story writers as discussed in upcoming sections respectively in this chapter.

The following example in PEGF highlights the dense narrative linguistic features which unfolds the narrative discourse production in in PEGF.

“This was not the first time Mariana **had left** the broad avenues of British Calcutta behind her. A dozen times during the previous six months **she had escaped her** uncle's large house on Chowringhee Road and **ventured** alone into the native part of town, for **she had discovered** that when **she lost herself** in the real India, **her** misery and boredom **lightened** for a time. **She had gained** this opportunity to see the interesting and macabre Charka Puja only an hour earlier. As **she crossed** the broad drive in front of Government House on **her** afternoon ride, several young British officers **had ridden** past **her**, talking animatedly among **themselves**.” (Ali, 2004, p. 4).

On D3, the comparison is also interesting as both PEGF and BGF have been found producing categorical situation-dependent discourse respectively. PEGF with mean score (-1.42) appears to be situation-dependent; whereas, BGF with mean score of (-3.1) also appears to be highly situation-dependent in its discourse production at large.

Pakistani Fiction in English has been found to be situation-dependent in nature which appears to be according to the norm of literature genre as most of the fiction depicts the local norms highlighting the non-native culture. Most of the Pakistani English writers prefer to use cultural words from local languages instead of proper equivalent available in English language, thereby portraying Pakistani cultural impressions. Similarly, most of Pakistani Fiction writers opt to use cultural words on varied levels especially on lexical and grammatical level which speaks high about the culture-specific and situation-dependent discourse production in PEGF. The bold words in the following example show the dense quantity of situation-dependent linguistic features in PEGF.

“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 **always just** 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).

On D4, PEGF with mean score (-0.7) has found producing least overt expression of persuasion/argumentation in discourse style; whereas, BGF with mean score (0.9) has been found producing overt expression of persuasion/argumentation.

The least trend of producing persuasive/argumentative discourse in Pakistani English-language Fiction displays the obvious fact that the basic purpose of fiction is to impart aesthetic pleasure to its reader by depicting the events of everyday life and no sense of persuasion is required in this phenomenon and usually this type of discourse is common feature of advertising genre. On the contrary, British General Fiction has been found producing the tendency towards overt expression of persuasion/argumentation and the linguistic differences between both fictionalized varieties on this dimension can be analyzed keeping in view the cross-cultural linguistic factors which seem to have been absorbed in the fiction of both fictionalized varieties

The following example with bold words exhibits the less use of certain linguistic features showing least overt persuasive discourse in PEGF:

“Ages **to get** just half-way across. The two old ladies supporting each other seemed **to shoot** across by comparison. Ages not only because the loose wheel and her glasses slowed her down. Her shalwar, which she'd also forgotten **to change**, had turned a simple walk into an obstacle race. Of thin flimsy georgette, light as a circle of air round her legs, it had changed at the first drop of rain. The balloon had been pricked, the air had gone out and now it clung to her here and there unpleasantly, stickily, like reptiles slithering up and down her legs. She paused, stamped her feet **to shake** off the reptiles and heard a string of obscenities yelled at her.” (Abbasi, 2001, p. 23).

On D5, the comparison also seems to be interesting as both PEGF and BGF have been found exhibiting different trends of discourse production. Pakistani English General Fiction appears to produce abstract discourse with mean value (1.47); whereas, British General Fiction has been found producing non-abstract discourse with mean value of (-2.5) which certainly exhibits the different patterns of styles found in PEGF and BGF. It becomes quite evident from the findings of different sections that abstract discourse style is the norm of PELF in depicting

the local Pakistani stories. On the contrary, British English Fiction has shown the non-abstract discourse production and these differences between both fictionalized varieties can be seen keeping in view the stylistic choices of these authors and cross-cultural variation factors which have resulted in different discourse production in Pakistani English General Fiction and British General Fiction. The bold words in the following example speak high about the abstract discourse production in PEGF.

“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 been cleaned** out. An alarm **was raised** and the police **were called** in. Since there **had been** no break-in, the police rightly concluded it was an inside job. The usual suspects, the servants **were rounded** up and **interrogated** through the rough and ready and routine methods of dire threats and a few well administered blows. Qadir **was deemed** to be above reproach and **was exempted** from the grilling.” (Qureshi, 2000, p. 19).

### **3.2 Comparison of Pakistani English fiction with other genres in Biber's (1988) study**

In the current study, the Pakistani Fiction in English has been compared with other genres in Biber's (1988) study and the results have been found very much revealing. On D1, the comparison of PEGF with BGF shows that Pakistani English Fiction has been found to be closest to genre of prepared speeches and this result seems to be quite obvious.

#### **3.2.1 Comparison on D1**

As the results of MD analysis of PEGF makes it clear that PEGF has shown dialogic trends in its overall discourse production and PEGF falling close to prepared speeches do endorse these results and highlight the dialogic trend of Pakistani English fiction.



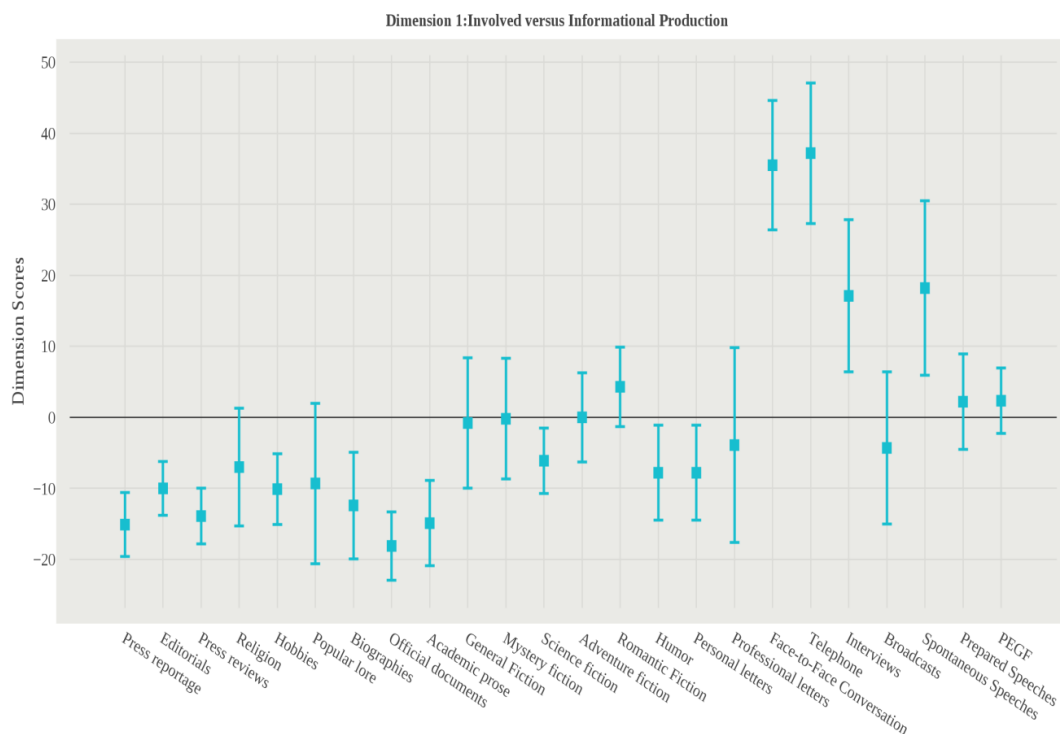


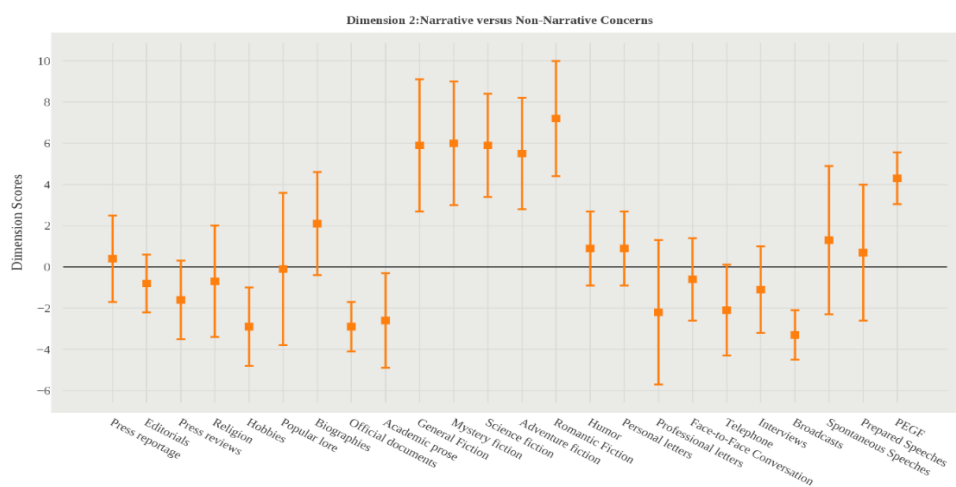
Fig 2. Comparison of PEGF with other genres in Biber's (1988) study on D1

Fig 2 given above compares the PEGF with other genres in Biber's (1988) study. The closest place of Pakistani English fiction with prepared speeches shows the trend quite obvious as prepared speeches are well planned and interactive as well as well-edited; similarly, Pakistani English fiction also highlights the interactive nature as well. PEGF marks the dense presence of private verbs, hedges, personal pronouns and above all, the present tense which highlights the categorical interactive discourse production in Pakistani English Fiction. Due to indigenization process and being a non-native variety, Pakistani English fiction does not prove to be showing closeness to British English Fiction except Romantic British Fiction and these differences are certainly accountable due to cross cultural variation factors.

### 3.2.2 Comparison on D2

The comparison of PEGF with BGF on D2 also seems quite revealing. The comparison on D2 shows that PEGF seems to have been found closest to biographies and adventurous fiction in Biber's (1988) genres. The closeness of

PEGF with British biographies genre also reflects the historical as well as objective writing trend of Pakistani English fiction which seems quite interesting as Pakistani fiction does not show categorical closeness to British General Fiction. Both PEGF and BGF seem to be producing narrative discourse production but PEGF marks the dense presence of narrative discourse producing linguistic i.e. past tense verbs, third person pronouns and public verbs. As Biographies genres are written to show the aspect of personal accounts of celebrities, Pakistani English fiction highlights the autobiographical and historical touch as the fact is quite obvious whole of PEGF discusses the historical account of Pakistani culture.



### 3.2.3 Comparison on D3

The comparison of Pakistani English fiction with British General Fiction seems also quite interesting in nature. PEGF tends to produce the situation dependent discourse and found close to professional letters and personal letters genres. This closeness with personal letters and professional genres seems also quite interesting and revealing and unfolds the interactive trend of PEGF. As personal and professional letters use informal and situation dependent style, PEGF shows the same trend in Pakistani context which reflects the deviant trend.

The situation dependent linguistic features like adverbs, adverbs of place and above all, the dense presence of all other adverbs gives the touch of situation dependent discourse to Pakistani English fiction.. The situation dependent discourse gives the prominent place to Pakistani English fiction as compared with other genres of British Fiction. PEGF seems to be producing less situation-dependent discourse as compared with other British fiction genres i.e. Humorous,

Mysterious and science British Fiction which also highlights the cross-cultural variation factors between both PEGF and BGF. Fig 3 given below compares PEGF with BGF on D3 and makes clear the position of PEGF in comparison with other 23 British genres studies in Biber's (1988) study.

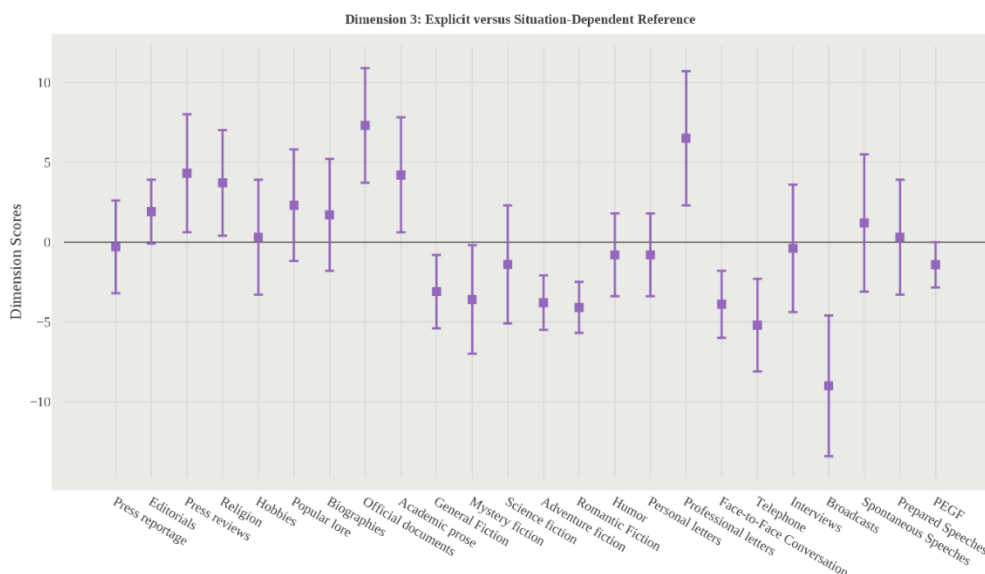


Fig 4. Comparison of PEGF with other genres in Biber's (1988) study on D3

### 3.2.4 Comparison on D4

Fig 5 discusses the comparison of PEGF with other genres in Biber's (1988) study. The comparison highlights the fact that PEGF shows categorical stance of highlighting covert expression of persuasion along with BGF as Fiction always conveys the sense of imagination and interactivensess, therefore, covert sense of persuasion means that both varieties of Fiction convey the other features of narrativeness and context oriented discourse production taking into account their respective cultural backgrounds.

On D4, the PEGF has been found closest to the genre i.e. face to face communication and this fact makes the fact clear that PEGF shows more tilt towards producing interactive discourse production as PEGF shows linguistic features of First personal pronouns and second personal pronouns above all simple present tense which is clear indication of interactive discourse production in PEGF. Among all other kinds of British Fiction sub-genres, Romantic Fiction has been found to be producing overt expression of persuasion/argumentation

discourse production which certainly highlights the distinct pattern of on British Romantic Fiction.

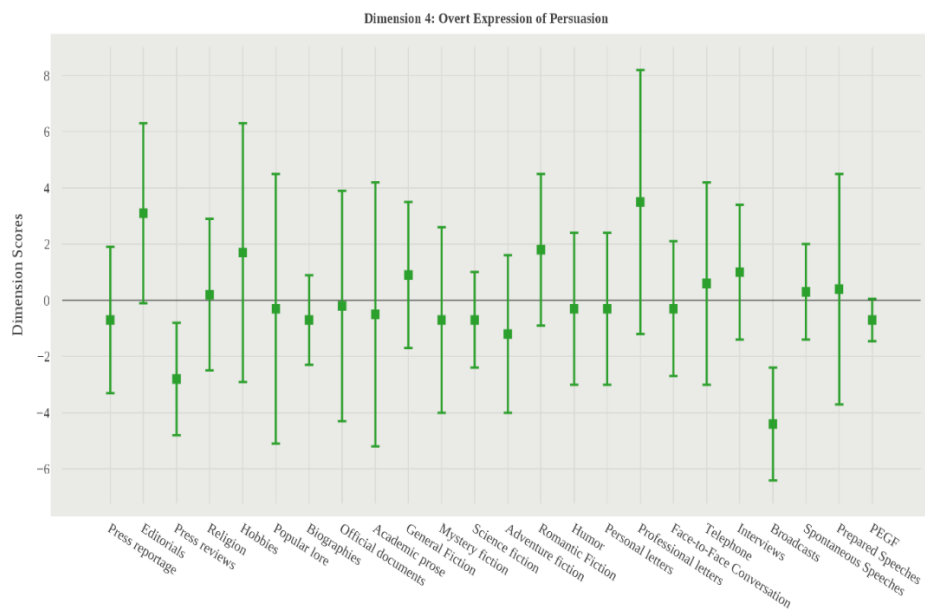


Fig. 5. Comparison of PEGF with other genres in Biber's (1988) study on D4

### 3.2.5 Comparison on D5

Fig 6 compares PEGF with other genres in Biber's (1988) study on D5 and the findings have been found very much revealing as all other sub-genres of BGF have been found to be producing non-abstract discourse which seems to be distinct and deviant pattern according to norms of English Fiction. On the contrary, PEGF highlights the abstract discourse production which accounts for the cross-cultural variation factors between Pakistani British Fictionalized varieties.

The presence of linguistic features i.e. Adverbial-conjuncts, agentless Passive verb Passive verb + by Passive Post nominal modifier, Subordinating conjunction-Other marks the dense abstract discourse production in PEGF and whereas, absence of these linguistic features in all sub-genres of BGF i.e. British mystery Fiction, adventurous Fiction, science fiction and British Romantic fiction highlight the deviant trend of BGF in comparison with PEGF. The comparison also reveals that PEGF has been found closest to British professional letters genre. As the language of professional letters shows technical lexicon, similarly,

Pakistani Fiction also shows the trend towards highlighting the objective and impersonal discourse production in general.

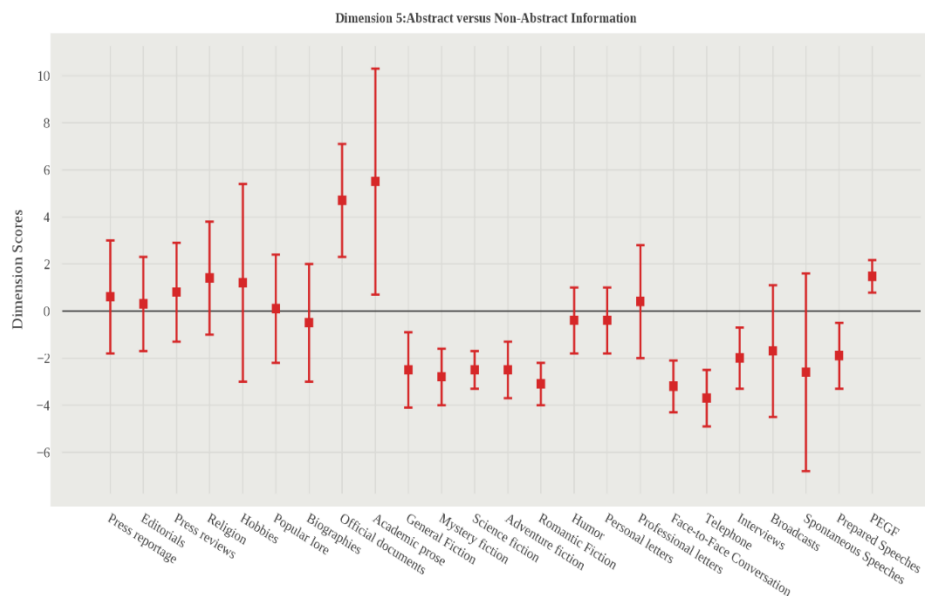


Fig. 6. Comparison of PEGF with other genres in Biber's (1988) study on D5

#### 4. Conclusion

The present study has compared Pakistani English General Fiction with British General Fiction on Biber's (1988) textual dimensions. PEGF has exhibited categorical differences on D1, D4 and D5. Pakistani Fiction in English appears producing involved (interactional), narrative, situation-dependent, covert expression of persuasion/argumentation and abstract discourse production. The differences on D1, D4 and D5 exhibit either stylistic choices on the part of these authors or the cross-cultural variation factors pertaining to different cultures and norms for writing fictional prose. The findings of the present study also endorse the claims made by the previous studies regarding the Pakistani fictionalized English variety with its own unique shape, substance and dimension. The present study has compared the results of Pakistani English General Fiction **PEGF** with that of the British General Fiction **BGF** analyzed in Biber's (1988) study and explored the statistically significant linguistic differences between British and Pakistani General Fiction registers. The present study has also compared its results with the results of other genres analyzed in Biber's (1988) study. Findings reveal that Pakistani English fiction has been found closed to British prepared

speeches genre on D1, bit close British Biographies on D2, close to personal and professional letters on D3, face to face conversations on D4, and very much close to professional letters on D5. Taking into account all the closeness of PEGF to other genres shows the overall impression PEGF discourse as interactive/ oral, and especially impersonal and technical in nature.

The general comparison has been made in the current study due to the non-availability of any recent equal sized special purpose corpora. However, the findings of the current study can be validated by the future researchers further on the basis of equal sized corpora of British General fiction collected in late 20<sup>th</sup> century period for making comparison with PEGF.

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