



## Discourse Style Variation among the Leading Novelists of Pakistani Fiction in English: A Multidimensional Analysis

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**ABSTRACT:** *Over the last few years, substantial work has been seen in “Corpus Stylistics” and computational techniques to study the literary style. Previous studies conducted in corpus stylistics have not considered the full set of core linguistic features. Previous studies conducted on the style of Pakistani Fiction in English show their inability in presenting any framework which can be used for the comparison of styles taking into account the extensive 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. The present study is pioneering in nature and explores the discourse style variation among the leading novelists of Pakistani Fiction in English across Biber’s (1988) textual dimensions. Based on representative corpus of leading novelists of Pakistani Fiction in English, the significant statistical linguistic differences have been investigated and the discourse style variation among the leading novelists has been explored. Findings reveal the fact that the style of Tariq Ali has been found to be most deviant among all the novelists of Pakistani English-language fiction. Tariq Ali has been found using less involved, highly narrative, explicit, overt expression of persuasion/ argumentation and abstract discourse style in nature.*

**Keywords:** Corpus stylistics, Pakistan English novelists, style variation multidimensional analysis

### Introduction

Style is the way in which language is used. The notion of style is fundamentally based on making comparisons across the genres, authors and texts. Enkvist (1973) defines, “the essence of variation, and thus of style, is difference, and difference cannot be analysed and described without comparison” (p. 21). For measuring style/style variation across any text, there has been emerged a recent field termed as corpus stylistics. Historically, literary stylistics/corpus stylistics has been examined using different methodologies from the use of qualitative treatments to the use of complex statistical techniques. This shift in the study of literary stylistics from

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qualitative to quantitative has been made possible with the advances made in the field of Statistics and Computer sciences. Corpus Stylistics has got much impetus where literary style is being studied with the aid of corpora and computational advances made in the relevant fields. With the help of quantitative corpus linguistics and literary stylistics, there is possibility of having analyses of unthinkable features of literary styles (Van Peer, 1998; Sinclair, 2004).

Biber (2011) examines and reviews three methodological approaches to stylistic analysis: keyness (Fischer-Starcke, 2010), “extended lexical phrases” (Mahlberg, 2007). Biber and Conrad (2009) are of the view that certain patterns in the use of grammatical features reveal visible distinctions among the authors and their literary works.

Among all of these methodologies/approaches, an approach that is used for describing the language patterns across text is Multi-Dimensional (MD) Analysis. It is a bottom-up approach for researching linguistic variation based on objective grammatical and lexico-grammatical features in place of subjective semantic categories. Egbert (2012) in his study entitled “Style in Nineteenth Century Fiction” states that “although it (MD analysis) was originally designed for comprehensive linguistic descriptions of register (Biber, 1988, 1995; Conrad & Biber, 2001), MD analysis is equally applicable to stylistics research” (p. 169).

Apart from these validity concerns of the previous studies, the style of Pakistani fictionalised writings has not yet been explored keeping in view the vast range of linguistic features which generate certain discourse style in these writings. Although there have been numerous quantitative studies pertaining to defining the style of particular text, genre and author but there are methodological problems associated with these studies. Regarding this, Leech and Short (1981) raised two fundamental issues: (1) There is no absolute analysis of style, particular style must be analysed in comparison with other texts and styles and this raises the issue of what yardstick of comparison be used for the analysis of particular style (2) There is no exhaustive list of linguistic features available that might be relevant in determining particular style of author or text. Talat (2003) while exploring the style of Pakistani fiction writer echoes the same view over the non-availability of any framework in defining the particular style. While on the other hand, Biber and Finegan (1994) propound that multi-dimensional approach addresses both these issues and claim that MD approach is a well-developed analytical framework that defines particular texts and authors in relation to a wide range of comparable texts, genres and linguistic features.

Since the present study intends to explore style variation across Pakistani Fiction in English by conducting MD analysis, so it is desirable to have understanding regarding the MD analysis and its application for exploring the world of fiction. MD analysis is a quantitative approach that enables the researcher to explore either a specific register or to compare many different registers on several different linguistic parameters called 'dimensions'. There are many different linguistic features to be considered for MD analysis and these features work together as distinct underlined dimensions. Each of these dimensions represents a group of linguistic features that co-occur. This co-occurrence of linguistic features is at the very heart of MD analysis. Previous studies on style/register variation consider only individual linguistic features whereas MD analysis considers a long range of linguistic features and their co-occurrence in the text. For example, Brown and Fraser (1979) note that it can be "misleading to concentrate on specific, isolated [linguistic] markers without taking into account systematic variations which involve the co-occurrence of sets of markers" (pp. 38-39). Hymes (1974) highlighted speech styles as varieties that are identified by shared set of co-occurring linguistic features. Halliday (1985) defines a register as "a cluster of associated features having a . . . tendency to co-occur" (p. 162). For example, in Biber's 1988 study '*private verbs*' and '*that deletion*' co-occur in involved discourse whereas '*nouns*' and '*attributive adjectives*' co-occur in informational discourse.

In Biber's (1988) study, five textual dimensions were recognized:

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 present study intends to address the following research question:

- i) What sort of linguistic differences are found among the leading novelists of Pakistani Fiction in English associated with their stylistic choices across Biber's 1988 set of textual dimensions?

## Literature Review

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 and Finegan (1994), Baker and Eggington (1999). Egbert (2012) explored the writing style of nineteen

century fiction by using the theoretical framework of Biber's 1988 study. In order to analyze the prose style of nineteenth century fiction, Egbert (2012) 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.

Biber and Finegan (1994) undertook a study to illustrate the application of multi-dimensional analysis in order to analyse 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 & Finnegan , 1994, p. 3).

Pakistani English fiction has also been researched linguistically. 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 Parveen (2013); Mahmood and Batool (2013); Ali (2013); Ahmed and Ali (2014) conducted studies on the language of Pakistani fiction in English. These studies prove to be of limited value due their reliance on individual linguistic features and less representative data.

### **Research Methodology**

Research methodology includes corpus construction and corpus design of Pakistani Fiction in English. The purpose of developing the corpus in the present study is to observe discoursal style variation among the leading authors of Pakistani fiction in English. Leading novelists' corpus has been devised following the research design of Egbert (2012) study where the researcher has designed FLAG corpus by incorporating 10 leading fiction writers with their complete texts of the novels to explore style in 19<sup>th</sup> century fiction. The present corpus has been devised by incorporating five female and five male Pakistani fiction writers. Only those male and female writers have been chosen who are prolific and their works have been well acclaimed nationwide. The complete works of each male and female author have been included and further subdivided into 10 texts in order to maintain the proportion of the study design. For the present section of PFC, 42 novels of 10 authors have been selected. The detailed list of authors with their works is

given in appendix section. Table 1 highlights the summary of the leading novelists' corpus.

**Table 1**

Summary of Leading Novelists' corpus

No. of Leading Novelists	10
No. of Texts per novelist	10
Total No. of Texts	100
Total No. of words	38,29,444

Once the corpus was compiled, it was sent to Prof. Douglas Biber lab at Arizona University USA for tagging and normalized/standardized frequency counts of 67 core linguistic features. Data analysis was conducted keeping in view the frequencies of these linguistic features discourse style variation among the leading novelists in Pakistani English Fiction has been investigated over Biber's 1988 textual dimensions.

### 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 are revealed 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.

**Table 2**

Analysis variance among the leading Novelists of PELF

Source of variation	d.f	Sum of squares	Mean squares	F-value	P-value
Category	9	2877.06	719.27	113.65**	0.000
Dimension	4	904.67	100.52	15.88**	0.000
Category x Dimension	36	2699.40	74.98	11.85**	0.000
Error	450	2847.97	6.33		
Total	499	9329.10			

\*\* = Highly significant ( $P < 0.01$ ); d.f=degrees of freedom

*Category × Dimension interaction mean ± SE*

Leading Authors	Dimension dim.1	dim.2	dim.3	dim.4	dim.5	Mean
Bapsi Sidhwa	-4.56±0.66o	3.71±0.54d-i	-0.89±0.36j-o	-1.84±0.18k-o	1.49±0.14d-n	-0.42±0.44E

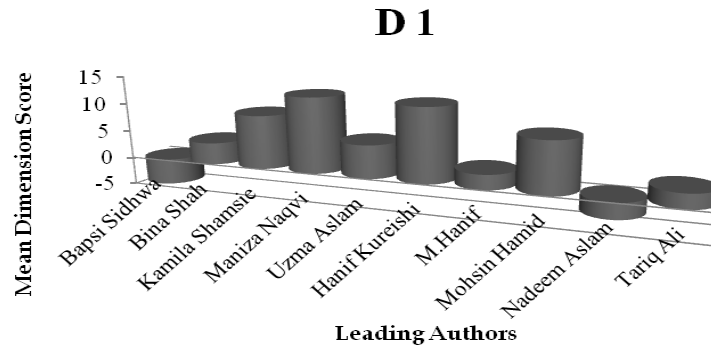
Bina Shah	3.83±1.34d-i	4.14±0.23d-g	-1.62±0.56k-o	-0.65±0.08i-o	1.41±0.08d-n	1.42±0.43CD
Kamila Shamsie	9.38±1.88ab	3.89±0.27d-h	-1.18±0.34k-o	-0.43±0.20h-o	0.63±0.13e-n	2.46±0.67ABC
Maniza Naqvi	13.14±2.96a	3.55±0.18d-k	-1.68±0.59k-o	0.03±0.35f-n	2.08±0.26d-l	3.42±0.94AB
Uzma Aslam	5.75±1.83bcd	3.99±0.75d-h	-2.93±0.27no	-0.24±0.19g-o	1.65±0.28d-m	1.64±0.58CD
Hanif Kureishi	12.72±1.10a	4.91±0.43b-e	-1.32±0.30k-o	0.80±0.19e-n	1.54±0.14d-n	3.73±0.74A
M. Hanif	2.54±1.22d-k	2.04±0.17d-l	-0.42±0.23h-o	-0.27±0.30g-o	-0.15±0.09g-o	0.75±0.31DE
Mohsin Hamid	8.84±2.28abc	1.09±0.53e-n	-1.12±0.61k-o	-1.64±0.31k-o	2.53±0.38d-k	1.94±0.72BCD
Nadeem Aslam	-2.69±0.92mno	3.39±0.32d-j	-2.33±0.29l-o	-1.57±0.21k-o	0.73±0.22e-n	-0.49±0.38E
Tariq Ali	2.46±0.85d-k	4.37±0.18c-f	1.39±0.22d-n	0.21±0.27f-n	1.68±0.10d-m	2.02±0.27BCD
Mean	5.14±0.76A	3.51±0.16B	-1.21±0.16D	-0.56±0.11D	1.36±0.10C	

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.

Table 2 shows that there lie significant statistical differences on D1 and D5 among the leading novelists whereas, there lie no significant statistical differences on D2, D3, and D4. The present section describes the linguistic variation among the leading novelists of Pakistani English Language Fiction (PELF) on Biber's 1988 textual dimensions.

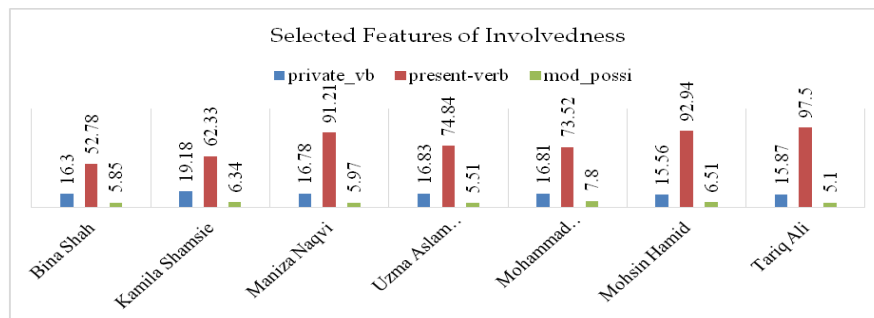
#### ***Variation among the Leading Novelists on D1***

Table 2 displays the ANOVA results of variation among the leading novelists in PELF and highlights the fact that there lie significant linguistic variation on D1 among the leading novelists which shows the use of different stylistic choices on behalf of these novelists taking into account the context and themes of their respective writings. The linguistic variation among the novelists can be seen in the following fig.1 which compares the mean scores of leading authors on D1.



**Figure 1.** Comparison of leading novelists of PELF on D1

Maniza Naqvi, a female novelist has been found using highest involved discourse with mean score (13.14) which certainly depicts the stylistic choice of this author in narrating particular themes in her novels. Hanif Kureishi with mean score (12.72) has been found producing slightly less involved discourse than Maniza Naqvi. On this dimension, Tariq Ali has been found to be producing least involved discourse which seem to hint towards the certain stylistic choices of this author in producing this discourse. Bapsi Sidhwa with mean score (-4.56) and Nadeem Aslam with mean score (-2.69) have been found producing informational discourse in their respective novels which seems to be deviant trend according to norms of PELF on this dimension. The informational trend in the fiction of these two authors appears to indicate that they use informational features while describing events and people in their writing. Mohsin Hamid with mean score of (8.84) has also been found to be using the high involved discourse which shows certain stylistic choices of this author in using dense interactive linguistic feature. As D1 shows statistical linguistic differences, so the differences can further be analyzed through the comparison of features of involvedness among the leading novelists.



**Figure 2.** Comparison of features of Involvedness in PELF on D1

Fig.2 shows Maniza Naqvi with mean score of linguistic features of present verbs (91.21), mod-poss (5.97) and private verb (16.78) seems to

produce highly involved discourse as compared with all other novelists. It seems as her characters expressing their opinions, attitude and making personal statements in her writings. Furthermore, it seems that her characters are having interactive discourse in form of conversations and dialogues so it is interpersonal and oral in nature. Tariq Ali with low mean score of linguistic features: *mod\_poss* (5.1) and *private\_verbs* (15.87) depicts the lowest involved discourse production in his novels. The lowest mean value of involved discourse in Tariq Ali's fiction depicts the certain purposeful consistent trend keeping in view the thematic needs of his writing as his novels mostly deal with depicting historical events especially the Muslim Empire in Spain. So, most of his novels belong to the historical genre of PELF.

Mohsin Hamid with high mean score on D1 speaks categorically of high involved discourse production in his novels. The linguistic features like *present verbs* (92.94), *mod-poss* (7.8) and *private verbs* (15.56) speak high regarding his prominent involved discourse production in his novels. The reason for this choice may be the result of using the technique of dramatic monologue in his novel *'The Reluctant Fundamentalist'* and this technique demands the use of grammatical features related to involved discourse production.

Furthermore, it elaborates the fact that using interactive discourse production seem to be norm in PELF. However, the informational trend of two writers like Bapsi Sidhwa and Nadeem Aslam seem deviant on this dimension which hints towards the notion that they might be using informational features like attributive adjectives, prepositions and nouns in describing the different events and people in their respective novels in place of features of involvedness or interactivity.

The bold words in the following example from Maniza Naqvi's novel show dense involved linguistic features as compared with all other leading novelists of PELF.

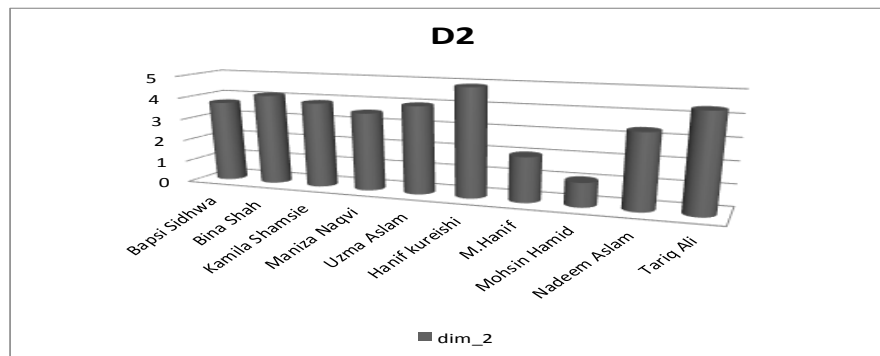
"Take care of your children, **you** will **see me** in their faces, they **have** your eyes, and your ability to be friends with everyone. And they **have** my impulsiveness. **You** will instantly **recognize** us. **I** told **you I** couldn't **have** children and you said, **trust** in God. He would **decide**. It was not up to **me**, **you** had warned **me**, it was up to God". (Naqvi, 2004, p. 159).

So, use of present tense, private verbs, first person and second person pronouns highlight this discourse as involved or interactive one.

### *Variation among the Leading Novelists on D2*

ANOVA results in Table 2 describes the fact that D2 has been found statistically non-significant as all the leading novelists with positive mean scores have been found to be producing narrative discourse in PELF.

Among all leading novelists in PELF, Hanif Kureishi with mean score (4.91) appears using highly narrative discourse. Kamila Shamsi with mean score (3.89) speaks high of its style enriched with narrativeness. The high narrative nature of Kamila depicts the certain consistent pattern in describing the fictional elements taking into account the thematic needs of her fiction. Fig.3 points out that all novelists appear to have been producing narrative discourse in Pakistani Fiction in English.



**Figure 3.** Comparison of leading novelists of PELF on D2

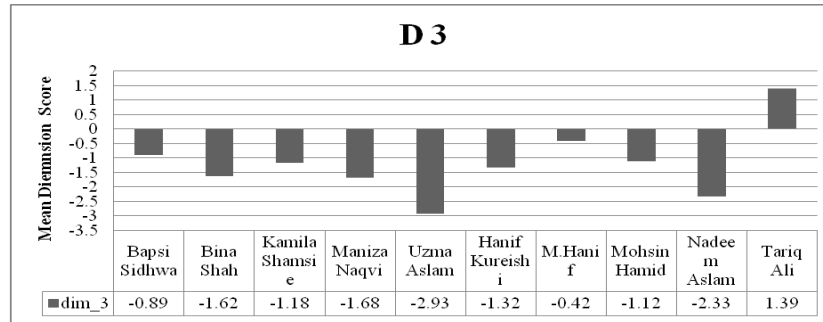
Among all the leading novelists, the narration of Mohsin Hamid has been found to be lowest which reveals stylistic choices of this writer in narrating the stories of his novels. The trend in the writings of Mohsin Hamid seems to be tending towards non-narrative discourse style which seems to be the unique and deviant in nature. All other leading novelists on this dimension have been found to be producing moderate level of narrative style in PELF. The bold words in the following example in Hanif Kureishi's novel speak of high narrative discourse production.

"I **pulled** the curtains on the back garden. The room immediately **seemed** to contract. Tension **rose**. I couldn't wait to get out of the house now. I always **wanted** to be somewhere else, I don't know why. When Dad **spoke** his voice **came** out **squashed** and thin. 'Karim, **read** to me in a very clear voice from the yoga book.'" (Kureishi, 1990, p. 3-4).

### *Variation among the Leading Novelists on D3*

The results given in table 2 displays the fact that there lie no significant statistical linguistic differences among the leading novelists on D3 and all the novelists except one with negative mean scores have been found

producing the situation dependent discourse in Pakistani Fiction in English. Fig.4 compares the mean values of leading novelists on D3 and it becomes quite clear that situation-dependent discourse appears to be norm in PELF keeping in view the cross-cultural variation factors. Pakistani leading novelists endeavor to narrate events from the local cultural background which makes their discourse situation-dependent. Among all the novelists on D3, Uzma Aslam with mean score (-2.93) appears to be quite distinct in propounding the situation-dependent discourse which reveals the certain stylistic choices of this author in depicting the various themes in her novels.



**Figure 4.** Comparison of leading novelists of PELF on D3

Similarly, Nadeem Aslam with mean score (-2.33) appears to be also prominent among the leading novelists in propounding the situation-dependent discourse. The high situation-dependent discourse also unfolds the stylistic choice of Nadeem Aslam in discussing themes from Pakistani culture. However, among all novelists, Muhammad Hanif with mean value of (-0.42) has been found to be producing least situation-dependent discourse and the tilt towards explicitness in discourse production seems quite apparent in his novels.

Among all the leading novelists on D3, Tariq Ali with mean score of (1.39) appears to be deviant in the Pakistani Fiction in English and presents the explicit discourse production in the description of fictive events in his novels. The explicitness of Tariq Ali seems to be logical one as his novels mostly discuss the historical perspectives which are quite known to Pakistani readers at large. Therefore, the explicitness in the discourse production appears to be marked style of Tariq Ali in describing the historical events and cultural themes in his novels.

The literature on the discourse of PELF makes this fact clear that most of themes are related to historical background of Pakistan and mostly the cultural norms of Pakistani nation and its people have been depicted in fiction and therefore, it has been found situation-dependent in nature. In this regard, Sidhwa says about her creative experience as “I write in English, it

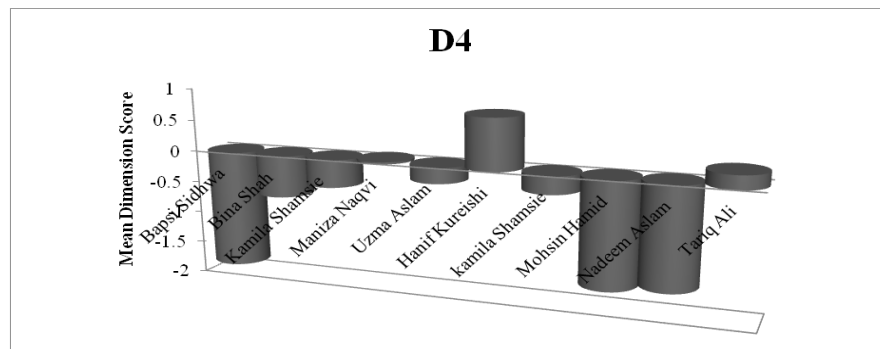
does not mean I am any less of the Pakistani, Punjabi or Parsee cultures, or that I think and behave at all like an English women. I never studied in England, or even visited it until quite late in life. I simply use English to write in as I would, being Pakistani vernacular” (Baumgardner, 1993, p. 213).

The bold words in the following example show the dense features of situation-dependent discourse in Uzma Aslam Khan’s novel. “People who fled **here** to escape being dumped on are **now** doing the dumping. **Still** you think of yourself as the victim” (Khan, 2003, p. 320).

#### *Variation among the Leading Novelists on D4*

Table 2 indicates the fact that there lie no significant statistical linguistic differences among the leading novelists on D4 and all the authors appear to have negative mean score on this dimension. Bapsi Sidhwa with mean value of (-1.84) appears to be quite distinct among all leading novelists of PELF. With maximum mean value, it has been found to be producing least over expression of persuasion/argumentation which certainly seems to be according the norm of fiction writing. Likewise, Mohsin Hamid (-1.64), Bina Shah (-0.65) and Nadeem Aslam (-1.57) also appear to have been producing least overt expression of persuasive/ argumentative discourse.

On the contrary, three novelists Tariq Ali with mean value of (0.21) and Maniza Naqvi with mean score of (0.03) and Hanif Kureishi have been found producing overt expression of argumentation/persuasion in their writing which appears to be a deviant trend in PELF. The deviant trend certainly unfolds the stylistic choices of these authors in discussing different themes in their writings. Fig.5 given below compares the mean values of leading novelists on D4 and most of the negative values exhibit the least overt expression of persuasive/argumentative discourse style except three novelists whose styles have been found to be deviant in PELF.



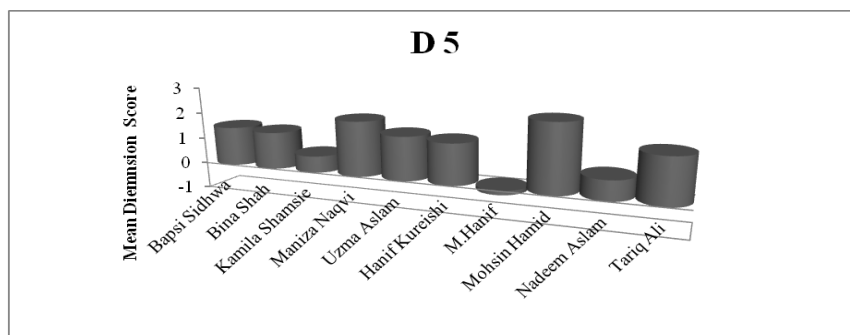
**Figure 5.** Comparison of leading novelists of PELF on D4

The bold words in the following example from Bapsi Sidhwa’ novel exhibit least overt persuasive linguistic features.

“It was also expedient sometimes **to send** them **to finishing** schools in Europe, either **to prepare** them for or divert them from marriage. They had phoned Manek with the flight details two weeks before Feroza was due **to leave**. Manek assured them he would be at Kennedy Airport when she arrived and would take good care of her. He instructed Feroza **to do** her duty-free shopping at Dubai Airport, since it was the cheapest. He did not require much persuasion **to disclose** what he would like, namely a cassette player and a camera. He gave her the brand names and particulars of each.” (Sidhwa, 1993, pp. 655-656).

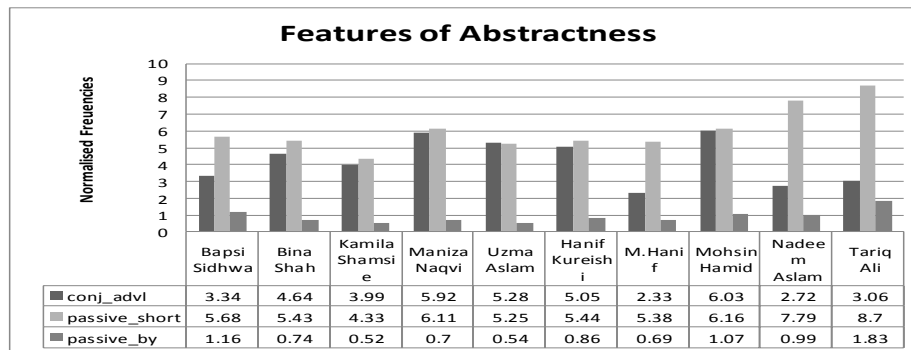
### *Variation among the Leading Novelists on D5*

Table 2 makes it clear that all leading novelists appear to exhibit positive mean values on this dimension and appear to have been producing impersonal and abstract discourse in their respective novels. Among all the leading novelists, Mohsin Hamid with mean score (2.53) appears to be producing highest abstract discourse as compared with all other novelists on this dimension which certainly highlights the consistent pattern as well as stylistic choice on behalf of this author producing this discourse. Maniza Naqvi appears to have been producing high abstract discourse with slightly less mean value (2.08) and found to be writing in abstract discourse style which also reveals the certain consistent trend in the writings of this author. Similarly, Hanif Kureishi with mean score (1.54) and Bina Shah with mean score (1.41) have been found to be producing moderate abstract discourse which seem to be a purposeful pattern and stylistic choice on the part of these novelists. Fig.6 given below compares the leading novelists on D5 and all except one writer appear to have positive values and manifest the abstract discourse production in Pakistani Fiction in English. On the contrary, Kamila Shamsie has been found producing the lowest mean value of abstract discourse production in her novels with mean value of (0.63) which highlights the certain patterns in her writings.



**Figure 6.** Comparison of leading novelists of PELF on D5

Only one novelist Muhammad Hanif has been found producing non-abstract discourse which also unfolds the stylistic choices of this author in depicting the various themes in his novels using personal style. ANOVA results in table 2 displays the fact that there lie significant statistical differences on D5 among the leading novelists which can further be analyzed through the study of linguistic features. It becomes evident from Fig.7 that Mohsin Hamid with high linguistic features of Conj\_advl (6.03), pass\_short (6.16) and pass\_by (1.07) as compared with all other leading novelists depicts the high stance of abstract discourse in his novels. On the contrary, Muhammad Hanif has been found using lowest abstract linguistic features with conj\_advl (2.33), pass\_short (5.38) and pass\_by (0.69) in his novels. The lowest score of pass\_by (0.69) exhibits the non-abstract nature of discourse style on behalf of this author.



**Figure 7.** Comparison of Features of Abstractness in PELF on D5

The lowest trend of using these linguistic features exhibits the deviant trend of M. Hanif in depicting the non-abstract discourse which certainly indicates the writer's unique stylistic choice in depicting the personal mode of discourse. Maniza Naqvi appears to have dense ratio of abstract linguistic features with mean values conj\_advl (5.92), pass\_short (6.11) and pass\_by (0.7) which indicates the high use of abstract discourse production in her novels. The findings of this section reveal that abstract discourse style is the norm in PELF. The bold words in the following example from Tariq Ali's novels indicate the dense presence of abstract linguistic features in his novels.

'The idea is not without merit, but it's their economic power that needs **to be destroyed**. No point killing individuals if the institution survives.'

'Which government in Fatherland will ever do that, Dara? It's **been going** on for too long.'

'So medieval,' said Alice. 'So bloody medieval.'

'Medieval Europe perhaps, Ally, but not the medieval Islamic world. They **were spared** feudalism. Zaynab's misery **can't be blamed** on Islam.'" (Ali, 2010, p.139).

### Findings

The findings about the style of the leading Pakistani novelists have also been found quite revealing. The style of Bapsi Sidhwa has been found distinct as it appears to have been found most informational, narrative, situation-dependent, covert in persuasion/argumentation and abstract in Pakistani Fiction in English. The informational discourse production about this author on D1 reveals the obvious tendency of this author in expressing the local customs and traditions of non-native culture of Pakistan in descriptive manner. The situation-dependent discourse on D3 by Bapsi Sidhwa seems to indicate the cross-cultural variation factors and the stylistic choices of this author in depicting such discourse. Bina Shah, another novelist in PELF also stands distinct in her style as she appears to produce involved, narrative, situation-dependent, covert in persuasion/argumentation and abstract discourse in nature. The style of Kamila Shamsie also appears to be according to norms of Pakistani fiction genre. She has been found to produce involved, narrative, situation-dependent, covert in persuasion and abstract discourse in Pakistani Fiction in English. The style of Maniza Naqvi has also been revealing. She appears to produce highly involved, narrative, situation-dependent, least covert in persuasion/argumentation, and abstract discourse in nature. On D1 & D4, the style of this author seems to be quite deviant as it has been found highly involved (interactive) and overt in persuasion/ argumentation respectively which certainly seems to be a stylistic choice of this author in depicting the various themes in her novels. The discourse styles of Mohsin Hamid, Uzma Aslam and Nadeem Aslam have been found to a quite similar in nature regarding discourse production on Biber's 1988 five textual dimensions. All of these authors have been found to produce highly involved, narrative, situation-dependent, covert in expression of argumentation/persuasion, and abstract discourse in Pakistani Fiction in English. However, on D1, Nadeem Aslam seems to produce informational discourse production.

### Conclusion

The present study has discussed the variation among the leading novelists of Pakistani Fiction in English on Biber's five textual dimensions. The discourse styles of the leading authors can be analyzed individually on five textual dimensions. Bapsi Sidhwa has been found producing highly informational, narrative, situation-dependent, and least overt in expression of persuasive/argumentative and abstract discourse style. The style of Bina Shah appears to be according to the norm of fiction genre. Bina Shah has been

found producing involved, narrative, situation-dependent, and covert in Persuasive/argumentative and abstract discourse style in nature. Kamila Shamsie has been writing highly involved, narrative, situation-dependent, covert in persuasion, and abstract discourse style in nature. The style of Maniza Naqvi and Uzma Aslam Khan also seem to be quite obvious. They have been found to be writing highly involved, narrative, situation-dependent, covert in argumentative, and abstract discourse style in nature. The style of Mohsin Hamid, Nadeem Aslam and Muhammad Hanif has been found to be similar in nature. All of them have been found using highly involved, narrative, situation-dependent, and covert in expressive/argumentative and abstract discourse style. Hanif Kureishi appears to be using involved, narrative, situation-dependent, overt in expression of argumentation/persuasion, and abstract discourse style in nature. The style of Tariq Ali has been found to be most deviant among all the novelists of PELF. Tariq Ali has been found using less involved, highly narrative, explicit, overt expression of persuasion/argumentation and abstract discourse style in nature.

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## Appendix

Corpus design of leading novelists of Pakistani fiction in English				
Sr. No	Name of the Author	Name of the Work	Code	Word Count
1.	Bapsi Sidhwan	An American Brat	BPSAAB	49815
		An American Brat 1	BPSAAB1	51598
		Ice Candy Man	BPSICM	42991
		Ice Candy Man 1	BPSICM1	43764
		The Bride	BPSTBR	31916
		The Bride 1	BPSTBR1	32515
		The Crow Eaters	BPSTCE	38075
		The Crow Eaters 1	BPSTCE1	39535
		Water	BPSWAT	26621
		Water 1	BPSWAT1	26118
			<b>Total</b>	<b>382,948</b>
2.	Bina Shah	The 786 Cyber Café	BNS786CC	29748
		The 786 Cyber Café 1	BNS786CC1	29826
		The 786 Cyber Café 2	BNS786CC2	57901
		When They Dream in Blue	BNSDIB	100255
		Seasons for Martyrs	BNSSFMM	28163
		Seasons for Martyrs 1	BNSSFMM1	27625
		Seasons for Martyrs 2	BNSSFMM2	30592
		Slum Child	BNSSLC	28099
		Slum Child 1	BNSSLC1	29959
		Slum Child 2	BNSSLC2	29689
			<b>Total</b>	<b>391,857</b>
3.	Kamila Shamsie	Brunt Shadows	KSBRs	61299
		Brunt Shadows 1	KSBRs1	59532
		Broken Verses	KSBRV	55583
		Broken Verses 1	KSBRV1	56654
		In the City by the Sea	KSCBS	57130
		God in Every Stone	KSGES	39962
		God in Every Stone 1	KSGES1	46098
		Kartography	KSKRT	55044
		Kartography 1	KSKRT1	55232
		Salt and Saffron	KSSAS	66853
			<b>Total</b>	<b>559,387</b>
4.	Maniza Naqvi	A Matter of Detail	MNMOD	55303
		A Matter of Detail 1	MNMOD	55003
		A Matter of Detail 2	MNMOD	26442
		A Matter of Detail 3	MNMOD	26118
		Mass Transit	MNMST	28128
		Mass Transit 1	MNMST	28735
		On Air	MNOAR	18387
		On Air 1	MNOAR	21360
		Stay With Me	MNSWM	15344
		Stay With Me 1	MNSWM1	18415
			<b>Total</b>	<b>311,650</b>

5.	Uzma Aslam Khan	Geometry of God	UAGOG	40070
		Geometry of God 1	UAGOG1	42246
		Geometry of God 2	UAGOG2	43258
		The Story of Noble Rot	UASNR	28851
		The Story of Noble Rot 1	UASNR1	28806
		Trespassing	UATRP	35103
		Trespassing 1	UATRP1	36598
		Trespassing 2	UATRP2	37083
		Thinner Than Skin	UATTS	55560
		Thinner Than Skin 1	UATTS1	56647
			<b>Total</b>	<b>404,222</b>
6.	Hanif Kureishi	The Buddah of Suburbia	HNQBOS	54627
		The Buddah of Suburbia 1	HNQBOS1	55513
		Gabriel's Gift	HNQGBG	60754
		Intimacy	HNQINT	31363
		Something to Tell You	HNQSTY	43622
		Something to Tell You 1	HNQSTY1	51860
		Something to Tell You 2	HNQSTY2	40248
		The Black Album	HNQTBA	43234
		The Black Album 1	HNQTBA1	40522
		The Body	HNQTBD	41239
			<b>Total</b>	
7.	Mohammad Hanif	The Case of Exploding Mangoes	MHNCEM	20371
		The Case of Exploding Mangoes 1	MHNCEM1	20183
		The Case of Exploding Mangoes 2	MHNCEM2	20114
		The Case of Exploding Mangoes 3	MHNCEM3	19931
		The Case of Exploding Mangoes 4	MHNCEM4	22275
		Our Lady of Alice Bhatti	MHNLAB	14698
		Our Lady of Alice Bhatti 1	MHNLAB1	14939
		Our Lady of Alice Bhatti 2	MHNLAB2	15039
		Our Lady of Alice Bhatti 3	MHNLAB3	15988
		Our Lady of Alice Bhatti 4	MHNLAB4	16003
			<b>Total</b>	<b>179,541</b>
8.	Mohsin Hamid	How to Grow Filthy Rich in Rising Asia	MDHGFRA	13069

		How to Grow Filthy Rich in Rising Asia 1	MDHGFRA1	15154
		How to Grow Filthy Rich in Rising Asia 2	MDHGFRA2	15398
		Moth Smoke	MDMOS	17269
		Moth Smoke 1	MDMOS1	18149
		Moth Smoke 2	MDMOS2	17590
		Moth Smoke 3	MDMOS3	16915
		The Reluctant Fundamentalist	MBTRF	14015
		The Reluctant Fundamentalist 1	MBTRF1	14987
		The Reluctant Fundamentalist 2	MBTRF2	13251
			<b>Total</b>	<b>155,797</b>
9.	Nadeem Aslam	The Blind Man's Garden	NABMG	32181
		The Blind Man's Garden 1	NABMG1	34466
		The Blind Man's Garden 2	NABMG2	33335
		Map for Lost Lovers	NAMLL	47219
		Map for Lost Lovers 1	NAMLL1	50280
		Map for Lost Lovers 2	NAMLL2	49280
		Seasons of the Rainbirds	NASOR	28141
		Seasons of the Rainbirds 1	NASOR1	28555
		The Wasted Vigil	NATWV	52960
		The Wasted Vigil 1	NATWV1	53656
			<b>Total</b>	<b>410,073</b>
10.	Tariq Ali	Book of Saladin	TABKS	67186
		Book of Saladin 1	TABKS1	80004
		Fear of Mirrors	TAFOM	54351
		Fear of Mirrors 1	TAFOM1	51604
		Night of the Golden Butterfly	TANGB	43720
		Night of the Golden Butterfly 1	TANGB1	42704
		Sultan in Palermo	TASIP	45722
		Sultan in Palermo 1	TASIP1	44115
		Shadows of the Pomegranate Tree	TASPT	925*41
		The Stone Women	TATSW	88300
			<b>Total</b>	<b>610,247</b>
			<b>Grand Total</b>	<b>38,29,444</b>