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Stylistic Analysis of Pakistani Diasporic English Writer through Leech and Short Model

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Abstract

This qualitative descriptive research attempts to explore the stylistic characteristics in which a language is examined and discussed of selected novel *Their Language of Love* (2013) written by Bapsi Sidhwa by applying Leech and Short Model presented in 2013. Highly relevant excerpts are selected through purposive sampling technique. The assorted excerpts are interpreted by highlighting the stylistic features, used by the novelist. The findings show that Bapsi Sidhwa uses literary devices as tool to make her writings attractive and interesting for her readers. She tries to gain attention of her readers through the use of specific literary devices. Hypothetically, this study is likely to give academic support by elevating the understanding of literary texts relating to the learning of stylistics piloted by the teachers and the scholars of Linguistics and Literature.

Keywords: *Stylistic Analysis, Diasporic Writer, Leech and Short Model, Literary Texts.*

Introduction

This research aims to scrutinize stylistic features in *Their Language of love* (2013) by a Pakistani diasporic writer, Bapsi Sidhwa under Leech and Short (2007) Model. Stylistic deals with interpretation of different styles of literary text in a systematic manner. According to Jeffries and McIntyre (2010), “stylistic is a sub-discipline of linguistics that focuses on the systematic analysis of style in language”. They further claim that “there is individual style of each writer that

distinguishes one writer from another". According to Verdonk (2002), the purpose of stylistics is to study the style in language. Leech (2007) argues that the style is the way in which something is spoken and written by the writer. Leech further explains that style is considered to be a manifestation of the person writing. Widdowson (1975, p.3) argues that stylistics is a means through which literature and language as subjects can move towards both linguistics and literary criticism and can be pedagogically treated to yield different subjects.

Bapsi Sidhwa was born in 1936 in Karachi. She is Pakistani American novelist. She writes in English language. She is resident in the United States. Bapsi Sidhwa, an internationally acclaimed is considered as leading diasporic writer. This research studies stylistic features in her famous novel, *Their Language of Love* which published in 2013. Her first novel, *The Crow Eaters* was published in 1980, was appreciated by all over the world and especially in Europe. After that she wrote *Ice-Candy*, *The Bride* and *An American Brat*. She received a number of prestigious awards. Kamila Shamsie is also considered an important diasporic writer. Kamila Shamsie, Hanif Kureishi and Bapsi Sidhwa are the contemporary English novelists. They have many bestselling novels to their credit. Some of their works have been analyzed and studied by critics and researchers while some areas are not researched. G. Zeenathaman argues that Sidhwa makes use of Cataphora as a linguistic device to make her readers familiar with the essential characters of her novels. There are different aspects through which the works of Sidhwa can be appreciated and analyzed. The use of adjectives, figurative terms, cohesion and coherence of Bapsi Sidhwa's fiction is noted by G. Zeenathaman. In the rouse of national movements, Pakistani Diasporic writers became aware of their political, economic and social rights. So, they strove, by all means including literature, to get back the lost legacy and freedom.

The literary work of Bapsi Sidhwa is written in the backdrop of racial tension ensued after the colonization in the region. The undertaken study endeavors to analyze how Sidhwa exploited her linguistic and figurative language skills to portray socio-political conditions of the region in her novel writing. *Their Language of love* (2013) is a collection of eight short stories: *A Gentlemanly War*, *Breaking It Up*, *Ruth and Hijackers*, *Ruth and The Afghan*, *The Trouble-Easers*, *Their Language of Love*, *Sehra-bai*, and *Defend Yourself Against Me* written by Bapsi Sidhwa. These stories are bound together by her life and experiences. In these stories, she is very much present in every story either

as a listener or a lead character. All the stories are in the time frame of partition of the sub-continent. All the eight stories have witty observations on life, marriage and migration and nothing slips from the eagle-eye of the writer.

Style in Fiction by Leech and Short (2007) is a helpful study and guide for the students of literature to analyze the language of prose texts. Leech and short argue that style can be applied in spoken, written, literary text and everyday conversation, but particularly it applied on literary texts. There are three main factors of textual organization: segmentation, sequence and salience. They argue that segmentation on both the syntactic and graphological levels involves as a main unit we call a sentence. At syntactic level, sentence is defined as an independent syntactic unit and it further divided into simple and complex sentence. In complex sentence, clauses are related with one another through coordination. At graphological level, sentence performed as a simple unit which begin with capital letter and end with full stop (*Style in Fiction*, p. 175).

Leech and Short contend that when a writer wants to express complex ideas he or she used complex structure of sentence. Through the use of complex structure of sentence writer creates coordination between ideas. Coordination and subordination are major devices for linking ideas together in complex sentence. Coordination gives equal syntactic status to clauses, while subordination places one clause in a dependent status (*Style in Fiction* p.177). In the history of prose writing periodic structure is very influential. For the development of periodic structure of sentence, phrase and clause played very important role. In the creation of periodic sentences, clauses and phrases play major role.

Objectives of the Study

For the current argumentation, the research objectives are given below:

1. To investigate the stylistic features, which are mostly used in the selected novel.
2. To find out the types of figures of speech used in the selected novel.
3. To scrutinize function of the stylistic features, which take part in supporting meaning and enriching the aesthetic value or artistic function of the selected novels.

Literature Review

Stylistics is a field that is compulsory for the linguistics for understanding language. Language is used as a tool for human communication. Language is a combination of sounds and symbols which are

used by people to communicate with each other. It is a medium through which people instruct, communicate and socialize with each other. It is considered an important aspect of human life that is why its study is essential. Stylistic analysis is a form of objective commentary on a literary or non-literary text which is based on concrete computable data and applied in a methodical way. Verdonk argues that the term style is commonly used in writing. Style seems unproblematic because it occurs naturally (Verdonk, 2002).

A host of Pakistani poets and fictional writers have now settled in different parts of the world. Hanif Kureishi is considered diasporic writer. He was born in Bromley, Kent in 1954 and read philosophy at King's College, London. He is considered Playwright, screenwriter, novelist and film-maker. Kureishi is one of the most popular writers born in Britain of "New Commonwealth" origins. His father Rafiushan was from a wealthy Madras family, the majority of whose members moved to Pakistan after the Partition of India in 1947 where at present his family members hold an important place in the country's functioning. Rafiushan came to Britain to study law though he soon discarded his studies. After marrying Kureishi's mother Audrey, he established in Bromley. As a child of diverse ancestry Kureishi's screenplays and his novels starting with *The Buddha of Suburbia* (1990), over and again repeat the crisis of diasporic life. Kureishi's attentiveness doesn't stay on one field, as he shifts from his career as a novelist to that of a screenplay writer, the writer of short stories, plays, non-fiction, and so on. His long list of works apart from the above mentioned, include novels like *The Black Album* (1995), *Intimacy* (1998), *Gabriel's Gift* (2001), *The Body* (2003), and *Something to Tell You* (2008).

His popular list of screenplays includes *Sammy and Rosie Get Laid* (1988), *London Kills Me* (1991), *My Beautiful Laundrette* (1996), *My Son the Fanatic* (1997), etc. His popular story collections are *Love in a Blue Time* (1997) and *Midnight All Day* (1999), whereas, *Dreaming and Scheming: Reflections on Writing and Politics* (2002), *My Ear at His Heart* (2004) and *Word and the Bomb* (2005), comprise his non-fictional writing. This study will however focus solely on his novels, though sure comments from his other works have been cited for the purpose of elucidating his point-of-view. Kamila Shamsie also considered the diasporic writer. She was born in 1973 in Pakistan. She is a novelist. Kamila Shamsie is one of a new wave of Pakistani writers. She is very successful both in Pakistan and West. She spends her childhood in Pakistan and after that she went to United State

for higher education. She spends most of his time in UK. She has homes in all three continents. At the age 25, she published her first novel *In the City by the Sea* in 1998. Her first novel appreciated by many readers. After his first novel her prominent publications are *Salt and Saffron* (2000), *Kartography* (2002), *Broken Verses* (2005), *Burnt Shadows* (2009), *A God in Every Stone* (2014), and *Home Fire* (2017).

A Road to Aesthetic Stylistics by Al-Sheikh (2015) is another study for understanding of Stylistics and its application. This study helps the readers in understanding the literary discussion of this research. Al-Sheikh argues that the de-familiarization of language markers distinguished poetry as a form from other literary or non-literary discussion. Al-Sheikh argues that “Aesthetic Stylistics” is an interdisciplinary Stylistic trend that interlinks the text’s linguistics to the aesthetic interpretation; it is the investigation of the linguistically discoursed modules from an aesthetic orientation”. Al-Sheikh discusses aesthetic aspect of stylistics, he argues that practically the main field and scope of stylistics is the application of the theories of applied linguistics. Al-Sheikh contends that writers used Stylistic devices to make their imaginative. Aesthetic Stylistics is used by the writers for social and cultural studies. Mostly writers used it for cultural and literary translation studies. Textual, narrative stylist and poetic Stylistics is now taught in universities to the students of literature and linguistics. The main purpose of Stylistics teaching in universities and college is that students can easily understand and interpret the fictional and poetic literature. Al-Sheikh claims that the modern linguistic lesson stresses that language are not merely an amalgam of phonemes. Language is an inter-linked network of levels and it is correlated to cognition and culture. Al-Sheikh argues that the understanding of different patterns of thinking and knowing the patterns of language in one’s style, is the knowledge of one’s cultural structure (Al-Sheikh, 2015).

Mantex (2013) argues that stylistic analysis is the study of stylistic effects in writing. He further explain that the linguistic study of style in meaning finds out how certain elements bring meaning in a text and how readers react to certain meanings in a text (Mantex, 2013). This is a qualitative study, and qualitative research tools such as description, interpretation and comparison have been used to carry out this research. In this qualitative research, researcher used adequate research tools to interpret the research data. It has also been observed that the research

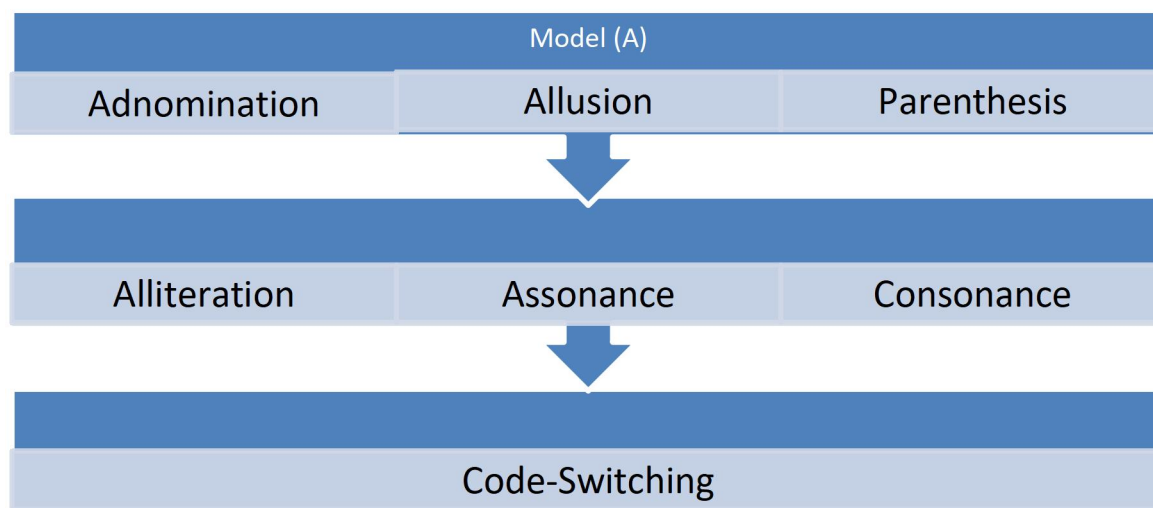
tools and the research method are suitable for the current research study keeping in view all the limitation of research type, space and time. In this research data analysis includes interpretation, explanation and generalization.

Method of Research

In this qualitative study, descriptive method has been applied for the investigation of the selected texts from *Their Language of Love* (2013), written by a Pakistani Diasporic Writer, Bapsi Sidwa. According to Mosen and Horn (2008), “A qualitative study often precedes other research design. Its primary purpose is to explore the phenomena of the interest as a prelude to theory development. The design is necessarily flexible. So the researcher can discover ideas, gain insight, and ultimately formulate a problem for further investigation” (Mohson, Tom, 2008)

A variety of stylistic devices are suggested by Leech and Short (2007) and Simpson (2004), which are applied as a theoretical framework. According to them, there are different linguistic and stylistic categories but this study has limited its analysis to a few of them. The literary devices applied on textual analysis of the selected texts include adnomination, allusion, parenthesis, alliteration, assonance, consonance and code-switching.

Figure: 4.1. Stylistic features explored in Analysis



Analysis

The selected excerpts from novel, *Their Language of Love* by Bapsi Sidhwa are analyzed according to the stylistic Analysis model developed by two Linguists: Leech and Short (2007) their studies *Style in Fiction* and *A Linguistic Guide to English Poetry*.

Use of Adnomination

Adnomination is a literary device. It creates some specific effects in texts by repeating words with same root. Adnomination is used by the writers in their sloppy writings. It is also used by the writers to enhance the rhetorical effect of what is being said. In prose writing literary device adnomination is used as an attention getting and comparative device. Bapsi Sidhwa used adnomination in her writing. Adnomination is a literary device which used by the writer. Adnomination mean repetition of words with the use of same root. The difference found in one letter or one sound. A writer can use nice euphony by using this poetic device.

Excerpts:

- People like us—perhaps because we belong to a class privileged by some wealth, some education; a class linked by a web of friendship or kinship..... (*A Gentlemanly War*, p. 6)
- His eyes are sometimes grey, sometimes green..... (p. 8)
- Sure enough, a chorus of gruff voices shouted from across the road: 'Shut the light! Shut the bloody light! Do you want us to be bombed?!' (p. 12)
- She went from tissue box to tissue box plucking tissues..... (*Breaking It Up*, p.29)
- She talked on and on. (p.35)
- They have a larger cause to further ... A more urgent goal ... Don't you? Don't you?' he said addressing the young men. (*Ruth and the Hijackers*, p. 58)
- 'Of course, of course, my dear,' he said, 'I'm so happy to see you. (*Ruth and the Afghan*, p. 67)
- A really big, big-shot? (p. 74)
- 'Poor, poor fellow,' she said, wagging his beard. (p. 74)
- 'Ji-re-ji,' I respond reverently. Yes ji yes. (*The Trouble-Easers*, p. 81)

Analysis:

Sidhwa used adnomination in her writing for the purpose of getting attention of the readers and for rhetorical effects on text. In her novel *Their Language of Love*. She used literary device

adnomination several times. Such as a line from the text “A really big, big-shot?” In this line Sidhwa repeated the word big two times for getting attention of her readers. ‘Poor, poor fellow,’ she said, wagging his beard (p. 74). That line shows the mindset of the person, condition of specific area and it’s encourage the readers for understanding the real meaning which writer actually wants to give her readers. ‘Ji-re-ji,’ I respond reverently. Yes ji yes. In these two sentences Sidhwa used adnomination by repetition of words ji and yes. The word ji used by Sidhwa for getting attention of her Pakistani Diasporic readers and further in next sentence she repeated word yes two times. Both yes and ji have same meaning. She also used code Switching in first sentence because instead of the word yes she firstly used word ji and then in second sentence she used yes. Both words have same meaning but there is difference of language found in these two words. That shows that writing is not a simple phenomenon. All the great writers used literary devices in their writing for getting attention of their readers and also for the purpose of rhetorical effects. Leech and Short claims that stylistics is typically concerned with *explaining the relation between style of the writer and its aesthetic effects on the text of fiction* (Style in Fiction, p. 48).

By using the literary device Adnomination, Bapsi Sidhwa created a certain sound and effect in text by repeating words with the same root word, or the echoing of a sound of one word in another in the same sentence. Actually, she wanted to get attention of her readers by using literary device Adnomination. Sidhwa use Adnomination to make her story more attractive for her reader’s. She beautifully describes the safety tools which are very necessary for everyone during war time. ‘Shut the light! Shut the bloody light! Do you want us to be bombed?!’ In that sentence light personified by the writer as a dangerous thing that can become the reason of death of a person. By repeating the sentences, she tried to putting emphasizes on the danger of light in the period of war. Light is a sign of life and darkness is a sign of death and worries. With the help of Adnomination and Parallelism she created rhythm in her text and she beautifully give message to whole world that the war create darkness and destruction in the world. It also shows that how she was fearful during war of 1965. By using literary device Adnomination writer summarize the condition of the people of both countries.

Use of Alliteration

The phonological device that Bapsi Sidhwa used is alliteration, the repetition of sounds at the beginning of words and in the middle.

Excerpts:

- People like us—perhaps because we belong to a class privileged by some wealth, some education; a class linked by a web of friendship or kinship—often find ourselves in the peripheral swells that edge Pakistan’s erratic political shores (p. 6).

Analysis:

There is a repetition of sound /p/ at the beginning and end of words in the same position to gain the reader’s attention to create some sound effect by giving prominence to certain sounds to carve out a long-lasting image. Researcher also notices here the repetition of sound /s/ at the beginning and end of words in the same position to gain the reader’s attention. In conclusion, the researcher notices that Bapsi Sidhwa has been chosen different stylistic devices for conveying different themes and attitudes most of them are realistic or humorous. One can understand that Bapsi Sidhwa has been delivered different experiences so to let others know about her. Bapsi Sidhwa has used repetition of same consonant sounds at the start of words to show the alliterated pattern in the text. Through the use of alliteration she has enlarged different attitudes in the text of the novel.

Use of Parenthesis

In texts, this device is used when writers interrupt a sentence by inserting extra information enclosed in brackets, commas, or dashes.

Excerpts:

- Our family owns the only brewery in Pakistan. Soon after Partition in 1947, my father (and later my brother), sensible of the politics of Prohibition in an Islamic country..... (p. 6)
- Although the ominous roar of slogans shouted by distant mobs—that nauseating throb that had pulsed a continuous threat to my existence and the existence of all those I love—has at last ceased, terrible new sounds (and unaccountable silences) erupt about me. (*Defend Yourself Against Me*, p. 128)

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- I glimpse a small scruffy form through a gap in the wall (no more than a slit really) where the clay has worn away. (*Defend Yourself Against Me*, p. 128)

Analysis:

It is found that a language used in a figurative way that gives extra meaning using figures of speech in the novel. In this section, rhetorical devices have been used by the author to achieve a special effect by using words in a distinctive way. When writer interrupt a sentence by inserting extra information enclosed in brackets, commas, or dashes is called parenthesis. Bapsi Sidhwa used parenthesis to make her writing more clearly for her readers. With the help of that literary device she provides additional information to her readers. Parenthesis is a word, phrase, or clause which allows a writer to provide additional information to his or her readers. Parenthesis is mostly offset with round brackets. Sidhwa also used parenthesis in her writing for providing extra information to her readers. In her short story *Defend Yourself Against Me* Sidhwa used parenthesis in a sentence I glimpse a small scruffy form through a gap in the wall (no more than a slit really) where the clay has worn away. In that sentence no more than a slit really is parenthesis which provides her readers extra information and made her writing more interesting for readers. Leech and Short claims that with the help of literary device parenthesis writers broken up the formalism particularly in the last and long sentences (*Style in Fiction*, p.47).

Use of Allusion

When a writer makes an indirect reference in text this is called allusion. In writing novel *Their Language of Love*, Sidhwa used the literary device allusion for the purpose of indirect reference in the text.

Excerpts:

- We were confident though that Lahore, a thriving metropolis of eight million, would never be left unprotected. (p. 6)
- Our family owns the only brewery in Pakistan. (p. 6)
- I first saw Mr. Bhutto at the bar of the elite Punjab Club in Lahore. (p. 7)
- I was trembling by now. (p. 9)

Analysis:

Sidhwa used literary device allusion as tool for indirect reference in the text because the story *Gentlemanly War* is based on Bapsi Sidhwa own recollections of the Indo-Pak war of 1965. The story is an autobiography of the writer. The use of allusions enables Bapsi Sidhwa to simplify complex ideas and emotions. It becomes very easy for the readers to comprehend the complex ideas by comparing the emotions of the writer. By using literary device allusion she presents her inside picture during war time and she beautifully describes that how she and other people were in horror during the war time. Example: 'I was trembling by now' Sidhwa used allusion for indirect reference in text. With the help of allusion she expresses her emotions and feelings of fear. Leddy claims that the word allusion typically describes a reference that invokes one or more links of suitable cultural material.

Use of Assonance

Assonance is also called vowel rhyme. Assonance is the repetition of vowel sounds across a line of text.

Excerpts:

- The cook, loath to go home so early, would lock the kitchen door... (*Ruth and the Afghan*, p.63)
- 'Of course, of course, my dear,' he said, 'I'm so happy to see you. (p. 67)
- She looked stonily out of the window. (*Their Language of Love*, p. 94)
- And, almost as often, she preens—gloating at her wit in putting down some past rival, or her charm in vanquishing an ancient foe. (*Sehra-bai*, p. 105)

Analysis:

Assonance is used by different writers to reflect the intention and mood of the work through sound. Assonance also used to provide lines with rhythm and unity that makes text more interesting for the readers. In this modern world, writers used assonance through repetition of vowel sounds to invoke certain feelings in the text of fiction. The cook, loath to go home so early, would lock the kitchen door. In that sentence vowel o repeated by the writer Sidhwa several time. In this line Sidhwa used literary device assonance. Through repetition of vowel sound Sidhwa creates rhythm and unity in the text that increase the interest of the readers. 'Of course, of course, my dear,' he said, 'I'm so happy to see you. In this sentence repetition of vowel sound o found at

the beginning of the sentence. In this line of the text Sidhwa used assonance through repetition of vowel sounds to create some specific feelings in the text.

Use of consonance

Consonance is a literary device which is used by the writers for the repetition of the same consonant sounds in the line of text. The repetition of the consonant sound can appear anywhere in the word but it is mostly appear at the beginning, middle or at the end of the words of the sentence.

Excerpts:

- ‘Of course, of course, my dear,’ he said, ‘I’m so happy to see you. (*Ruth and the Afghan*, p. 67)
- ‘Poor, poor fellow,’ she said, wagging his beard. (p. 74)

Analysis:

Writers used consonance in order to adorn and embellish their data. It is also used by the writers to make their text sound more alluring than that of simple writing. Bapsi Sidhwa also used literary device consonance in her writing. ‘Poor, poor fellow,’ she said, wagging his beard. In that sentence letter /p/ and /r/ are repeated by the writer Sidhwa at begging of the sentence to make her text sound more alluring. It improves the quality of the writing and makes it more interesting for readers. It also shows that writing is not a simple phenomenon. For good writing there is lot of knowledge needed about literary device and writing techniques. Sidhwa used consonance to make her words more memorable in her writing. ‘Of course, of course, my dear,’ in that phrase Sidhwa used literary device consonance to increase musical and lyrical quality of her text. Because sounds stand out in a reader’s mind, making them spend more time thinking about writer’s words and their meaning which writers used in their writing. Consonance can make writers prose resonates with readers.

Sidhwa used literary device assonance in her writing to urge her readers to slow down and pay more attention on her wordplay. She encourage her readers to read her lines again to get a better grasp of her meaning which she wants to convey her readers. Sidhwa’s novel *Their language of Love* contains various parallel structures. The novel contains parallelism on the phonemic, word and syntactic levels. Anaphora occurs where many successive clause or sentences start with the same word or clause. There are a lot of sound repetitions found in her novel. Sidhwa has made

abundant use of sound devices in a compact way. She has made selection of such words and organized them in such way that different sound devices are incorporated within the stretch of a single sentence.

Use of Code-switching

Code-switching occurs when a writer alternates between two or more languages in verbal or written discourse.

Excerpts:

- 'His ancestry, his khandan.' (*Breaking It Up*, p. 23)
- 'Ruth Memsahib, Indian jet is hijack!' (*Ruth and the Hijackers*, p. 40)
- 'Han,' agreed Ruth. '*Jehaz bohot neechay hai.*'(p. 41)
- Billo's gruff voice suddenly cut in: 'Memsahib, no need to talk when Sahib not home. (p. 48)
- 'Sir, Sahib is out of town.' When asked: 'Is Memsahib in?' he said: 'Memsahib cannot be disturbed when Sahib is away.' (p. 50)
- 'Wear shalwar-kameez and cover your head with a dupatta.'(p. 53)
- Closing ranks and joining their palms they greeted him: 'Saat Sri Akal, Minister Sahib.' (p. 56)
- 'Arrey, baba, no one's going to kill you,' he said, holding the man's arm still and sounding mildly exasperated. (p. 58)

Analysis:

In 1950s, researchers considered code-switching to be a substandard use of language. But in 1980s, most of the researchers have come to regard it as a natural product of bilingual language use. Code-switching gives the author the opportunity to use the most appropriate language for whatever the author is trying to express. Sidhwa used code-switching in her writing to make her writing interesting for her readers. 'Wear shalwar-kameez and cover your head with a dupatta.' This type of code-switching is called intra-sentential. In this sentence, Sidhwa used code-switching to express the real meaning which she want to convey to her readers. The words shalwar-kameez and dupatta are the words of Urdu language. She used these two words to express the cultural meaning. Code-switching is mostly practiced by Diasporic writers as they move from less formal

to more formal settings. Sidhwa used code-switching in her writing to make it more interesting for her readers.

Sidhwa is a Diasporic writer. The post-colonial writers have been main focus of the linguists. They also give importance to literary personalities in their writing. They highlight the vivid picture of the society of the sub-continent in writing novel and poetry. They also used code-switching in their writing. Sidhwa gave the touch of code-switching as an element in the novel *Their language of Love*. By using code-switching Sidhwa shows the authenticity of the society and culture of the sub-continent. After the end of British Imperialism, Diasporic writers and language infiltrate into the superior societies of the sub-continent. Bapsi Sidhwa who belongs to Pakistan is the best interpreter of the post-colonial societal language and their culture. *Their Language of Love* is the master piece of arts and it is the fantastic combination of linguistic and literary study.

Conclusion

In the process of sample analysis of the novel *Their Language of Love* by Bapsi Sidhwa, the researcher has concluded that Bapsi Sidhwa beautifully used literary devices in expressing her ideas and thoughts in her novel writing. Her potentials in addressing messages to people are profound and amazing. The creative use of language by Bapsi Sidhwa in conveying different meanings and raising the aesthetic value is the one that attract the readers' interests. The fact is that Bapsi background has been much reflected in her writing style. According to the knowledge of the researcher and based on the limitation of this study, Bapsi Sidhwa has won great fame and admiration. She provides depth of meanings for her readers. Bapsi Sidhwa style in writing and specifically through her tendency to wordplay has allowed many Stylistic devices to be investigated in her work. Some studies have allowed for many patterns and vocabulary of her language to be analyzed by following the Stylistic systematic approach. Since the style can add a lot to the genre, or to individuals and to languages, specific differences lie in the fact that Bapsi Sidhwa short stories are descriptive using slang language and distinguished by local color, obscurity of vision, humor, act of coincidence, unexpected endings that allowed for several devices to be investigated.

This study is limited to Stylistic analysis of Pakistani Diasporic writer Bapsi Sidhwa. Sidhwa's writing is characterized by her inspiration of the past and her unique style. It will not be exaggeration to conclude that Sidhwa had divine gift of expression. She has expressed her

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thoughts in the most thought provoking and exciting style. There is symmetry of language and passion in her writing. Bapsi Sidhwa used literary devices as a tool to hint at large themes, ideas, and meanings in her novel writing. There are many styles of literary devices which used by the writers according to meaning and message which they want to convey to their readers. Bapsi Sidhwa used different literary devices: verbal irony, parenthesis, Graph logical Deviation, simile, alliteration, allusion, anaphora, cataphora, assonance, consonance, adnomination, parallelism, allegory in her novel *Their Language of Love*.

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