

## STYLE SHIFTING FROM NATIVE TO NON-NATIVE ENGLISH FICTION VIA MULTIPLE PERSPECTIVES: A COMPARATIVE ANALYSIS OF JANE AUSTEN'S *PRIDE AND PREJUDICE* AND SONIAH KAMAL'S *UNMARRIAGEABLE*

### 1. Muhammad Aqeel

Visiting Lecturer in English, Department of Political Science, Bahauddin Zakariya University  
Multan, Pakistan.

Email ID: aqeelpk786@yahoo.com

### 2. Dr Sajid Waqar

Assistant Professor, Department of English, University of Sialkot, Pakistan.

Email ID: sajid.waqar@uskt.edu.pk

### 3. Muhammad Shafiq

Associate Professor of English, Department of English, Emerson University Multan, Pakistan.

Corresponding Author Email ID: [mshafiq3448@gmail.com](mailto:mshafiq3448@gmail.com)

### 4. Muhammad Atiq ur Rehman

M Phil, Department of English, The University of Lahore, Pakistan.

Email ID: Atiq\_221@yahoo.com

### Abstract

*The paper examines the style shifting in two novels, Jane Austen's Pride and Prejudice and Soniah Kamal's Unmarriageable, both of which are written in English but from different cultural and linguistic backgrounds. The study aims to analyze the stylistic differences between native English and non-native English fiction through multiple lenses, including code-switching, Urduization, and style shifting. The study begins by providing a brief overview of the two novels and their respective cultural and linguistic contexts. It presents the concept of style shifting and its importance in literary analysis. It is explained how style shifting can be used as a tool to examine the intersection of language and culture in literary works. The paper explores how both Pride and Prejudice and Unmarriageable utilize code-switching to reflect the linguistic and cultural identities of the characters. The study underscores the importance of considering linguistic and cultural diversity in literary analysis and provides insights into the stylistic differences between native and non-native English fiction. The study ends with the suggestions that both "Pride and Prejudice" and "Unmarriageable" are works of fiction, and both deal with themes of love, marriage, and societal expectations. However, they are set in different time periods and cultural contexts, and as such, the writing styles of the two novels differ.*

### Key words

*Style shifting, novels, Jane Austen, Pride and Prejudice, Soniah Kamal, Unmarriageable, Nnative English, Pakistani English, Code-switching, Code-mixing, Literary Analysis, Theme of love and marriage, Societal expectations, Cultural Perspectives, Urduization.*

### Introduction

Language and culture are interlinked, as the connection is particularly evident in literature. The use of language and linguistic devices in literature presents cultural and social norms along with historical contexts. All this helps analyze literature from diverse cultures and linguistic backgrounds.

The study focuses on the stylistic differences between native English and non-native English fiction, using two novels as case studies: Jane Austen's *Pride and Prejudice* and Soniah Kamal's *Unmarriageable*. Both novels are written in English, but from vastly different cultural and linguistic contexts. It can include code-mixing, code-switching, involving alternating between two or more languages or dialects within a text. Style shifting involves shifting between different levels of formality or registers, and Urduization, including borrowing and adapting Urdu words and phrases into the English language. *Pride and Prejudice* is a classic English

novel set in the late 18th and early 19th centuries, while *Unmarriageable* is a modern retelling of *Pride and Prejudice* set in contemporary Pakistan.

Style shifting refers to the ability to modify one's writing style to fit the context and audience of a particular piece of writing. The study will compare the writing style of *Pride and Prejudice* by Jane Austen to *Unmarriageable* by Soniah Kamal, and explore how the latter author shifted her style to suit her modern audience. Pakistani English (PE) is a variety of English that is spoken and written in Pakistan. It has its unique features, including cultural perspectives, themes of love and marriage, pronunciation, grammar, vocabulary, and syntax, which distinguish it from other varieties of English.

Soniah Kamal is award-winning essayist and novelist. She writes with precision, and her characters are endearing. She made some excellent points about Pakistani culture. Despite currently residing in America, Kamal's work honors her Pakistani heritage. *Unmarriageable* is a humorous, modernized retelling of Jane Austen's *Pride and Prejudice*. *Unmarriageable* takes place in contemporary Pakistan.

### Significance of the study

The study will contribute to the understanding of the role of language and culture in literature, particularly in the context of comparative literary analysis. While examining the stylistic differences between Jane Austen's *Pride and Prejudice* and Soniah Kamal's *Unmarriageable*, the study will provide insights into how language and culture intersect in literature, and how different stylistic choices present different cultural and historical contexts.

### Objectives of the study

Following are the objectives of the study.

1. To analyze the different forms of style shifting including code-switching, code-mixing and Urduization.
2. To explore how the stylistic differences between *Pride and Prejudice* and *Unmarriageable*, present the social and historical contexts of the novels.

### Research Question

1. What are the stylistic differences between *Pride and Prejudice* and *Unmarriageable*, and how do these differences reflect cultural identity and social norms?

### Statement of the Problem

While there have been many studies on Jane Austen's *Pride and Prejudice*, there is still limited research on the stylistic differences between *Pride and Prejudice* and non-native English retellings such as Soniah Kamal's *Unmarriageable*. Exploring the stylistic differences between these two novels can provide important insights into how language and culture intersect in literature and how different stylistic choices can reflect different cultural and historical context.

### Literature Review

Style shifting is a linguistic phenomenon in which a speaker or writer changes their style or register depending on the situation, audience, or context. In literature, style shifting can be used to convey different meanings or to create a particular effect. It is important to notice what differences are found in the styles of the writers – the native and non-native writers.

Kachru (1983) presented the model on world English in which he had described the South Asian English (SAE) Hybridity is found, including the cultural words and interpretations. It involves new cultural and local words in English of Pakistani writers in their works. Examples

are 'rickshaw-driver', 'tanga-driver', 'sarhi', 'police wala' and 'samosa' etc. These words are the mixture of regional dialects. There is a strange code mixing of the local and English words.

Pakistani English is a variety of English spoken and written in Pakistan, which has its own distinctive features and characteristics. PE often incorporates words and phrases from local languages such as Urdu, Punjabi, Sindhi, and Pashto. This is particularly evident in the use of colloquial expressions and idioms, which are not commonly found in Standard English (Jafri, 2017). For Instance, the use of Urdu words such as "chai" (tea) and "salaam" (greetings) in English sentences is common. (Mehmood, 2017) In another example, the word "chai" (tea) is commonly used in Pakistani English instead of "tea," which is more common in other varieties of English (Ghazala, 2012).

PE has a unique pronunciation that reflects the influence of the country's linguistic diversity. For example, the pronunciation of the letter 'r' is often rolled or trilled, and there is a tendency to elongate certain vowel sounds (Butt, 2014). PE writers often have a distinct pronunciation that reflects their native language. For example, they may pronounce the letter "z" as "j" (e.g., "zero" as "jero") and the letter "v" as "w" (e.g., "very" as "wery") (Ghazala, 2012). PE often follows different grammatical rules compared to Standard English. For instance, the use of double negatives is common, and there is a tendency to use 'is' instead of 'are' when referring to plural subjects. (Khan, 2019)

PE has its own syntax and sentence structure. This is particularly evident in the use of sentence structures that reflect the influence of local languages. For example, it is common to use the word 'only' at the end of a sentence in Pakistani English, which is not typical in Standard English. (Rizwan, 2018). PE writers also mix syntax and sentence structures from local languages into their English writing. For instance, the use of Urdu sentence structures such as "kal aana hai" (coming tomorrow) in English sentences is common. (Niazi & Khan, 2015)

Baumgardner (1993) made a comprehensive study on the lexical impacts of Urduized words in PE. The lexical influence of Urdu words in English language has been explored in details. The study is unique in its nature as it illustrated how the PE has emerged through the influence of Urdu and local vocabulary lexis. It is demonstrated how the cultural words are used to the neology with the addition of the prefixes, infixes and suffixes. Same conclusions have been found by Rahman (1990) that there are enough lexis of cultural semantics and pragmatics in PE.

The investigation of non-local assortments of English is extremely mainstreaming among language specialists all through the non-local English world. The unmistakable highlights of these nativized assortments are examined in subtleties by various researchers all through the non-local English world (Rahman, 1990). Even the clients are ignorant of the different traits of these assortments. There is a need of codification of these assortments. There is a gap in the existing literature.

According to Talaat (1993), some lexical variations are found in PE which utilizes both Urdu and English words. This fortifies the procedure of indigenization of English in Pakistan. It is indicated how the utilization of English lexical items in Urdu or the other way around brings them or their exacting interpretations into PE.

### **Research Methodology**

According to Gay (2012), unlike quantitative research, qualitative research consists of facts and behaviours, represented in textual form. The study is qualitative by its structure and nature. The term "qualitative method" was highlighted by Glense & Peshkin (1992) in such a way that it has

the perspective of positive theory, which holds that the world is made of qualitative measurement and observation.

### Data Analysis

Following are some extracts taken from *Pride and Prejudice* and *Unmarriageable*, with analysis showing various features of style-shifting.

*It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife. (Pride and Prejudice)*

*It is a truth universally acknowledged that a girl can go from pauper to princess or princess to pauper in the mere seconds it takes for her to accept a proposal. (Unmarriageable)*

The first extract from *Pride and Prejudice* is one of the most famous opening lines in English literature. It is the opening sentence of the first chapter of *Pride and Prejudice*. It is not said by any character. Instead, it is the commentary from the author herself. The sentence is epigrammatic as well as ironic. The first clause implies that something great is going to be discussed. While the second clause of the sentence describes that the issue of marriage is discussed. Jane Austen presents a patriarchal society in *Pride and Prejudice*. It sets the tone for the rest of the novel, which is a social commentary on the customs and expectations of early 19th century England. The language is formal and precise, with a focus on proper grammar and syntax. The sentence is also balanced, with the first and second halves mirroring each other in structure. Overall, the style is elegant and witty.

The excerpt from *Unmarriageable* by Soniah Kamal is a playful riff on the opening line of *Pride and Prejudice*. It is a modern retelling of Austen's classic novel, set in contemporary Pakistan. The language is more informal and colloquial, with a focus on vernacular expressions and slang. The sentence structure is looser and more free-flowing, with a mix of short and long clauses. The tone is irreverent and humorous, reflecting the author's desire to put a fresh spin on a well-known story. Here the style is lively and engaging.

*His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again. (Pride and Prejudice)*

*Mama liked to say that one of the biggest differences between Pakistan and America was that in America, you could be anything you wanted to be, but in Pakistan, destiny was written on your forehead since birth. (Unmarriageable)*

The excerpt from *Pride and Prejudice* is a typical example of Jane Austen's writing style. The language is formal and precise, and the sentence structure is complex. The use of the word "everybody" instead of "everyone" shows Austen's command of language and her ability to use words to convey her characters' attitudes and beliefs. The sentence also contains a clever twist, with the unexpected use of the word "again" at the end, which suggests that Mr. Darcy has already made a negative impression on the people at the party. Overall, the style is witty and sharp.

Comparatively, the extract from *Unmarriageable* by Soniah Kamal is more informal and conversational. The language is simple and direct, with a focus on everyday expressions and colloquialisms. The sentence structure is straightforward, with a clear subject and verb. The use of the word "Mama" instead of "my mother" adds a personal touch to the narration and reflects the intimate relationship between the narrator and her mother. The sentence also reflects the cultural differences between Pakistan and America, highlighting the importance of destiny and fate in Pakistani culture. Overall, the style is casual and relatable

*I cannot fix on the hour, or the spot, or the look or the words, which laid the foundation. It is too long ago. I was in the middle before I knew that I had begun. (Pride and Prejudice)*

*You could always tell when Mrs. Binat was agitated because her deep, raspy voice would go up a few octaves, as if her body was trying to crawl out of her skin. (Unmarriageable)*

The above extracts highlight the contrast in style between Jane Austen's *Pride and Prejudice* and Soniah Kamal's *Unmarriageable*. The extract from *Pride and Prejudice* is a reflection on the elusive nature of love, spoken by Elizabeth Bennet's sister Jane as she tries to recall when her affection for Mr. Bingley first began. The language is formal and measured, with a focus on precise description and introspection. The sentence is long and winding, with many clauses building on each other to convey Jane's uncertainty and inability to pinpoint the moment of her realization. The tone is serious and contemplative, reflecting the importance of love and relationships in Austen's novel.

On the other hand, the extract from *Unmarriageable* is a description of a character's physical reaction to stress, spoken by the narrator in a light-hearted tone. The language is informal and playful, with a focus on vivid imagery and humor. The sentence is short and punchy, with the use of a simile to emphasize Mrs. Binat's discomfort. The tone is humorous and irreverent, reflecting the more modern and accessible style of Kamal's novel.

*Vanity and pride are different things, though the words are often used synonymously. A person may be proud without being vain. Pride relates more to our opinion of ourselves; vanity, to what we would have others think of us. (Pride and Prejudice)*

*She would know the rest of it, the bit about being in want of a wife. She would read it over and over again until the words blurred and broke apart and rearranged them into something new. She would see in them not universal truth but a universal lie. (Unmarriageable)*

The excerpt from *Pride and Prejudice* provides insight into the character of Elizabeth Bennet, who is known for her intelligence and sharp wit. The sentence is a thoughtful reflection on the nature of pride and vanity, and how they relate to self-perception and social perception. The language is still formal and precise, but the tone is more introspective and philosophical. Austen's writing style is characterized by her ability to delve into the psychology of her characters and explore their inner thoughts and motivations.

The extract from *Unmarriageable* by Soniah Kamal is a departure from the original novel, taking a critical approach to Austen's famous opening line. The language is more poetic and metaphorical, with a focus on imagery and emotion. The sentence is longer and more complex, with multiple clauses and phrases. The tone is melancholic and disillusioned, reflecting the author's attempt to challenge the patriarchal assumptions of Austen's era. Overall, the style is more experimental and daring, pushing the boundaries of what is expected from a retelling of a classic novel.

*To be fond of dancing was a certain step towards falling in love. (Pride and Prejudice)*

*I felt like that dull metal knife in the drawer, too dangerous to be useful, too blunt to leave a mark. (Unmarriageable)*

The excerpt from *Pride and Prejudice* is a statement on the social norms of the time, where dancing was seen as a way for young people to interact and potentially find a partner. It is also a foreshadowing of the romantic relationships that will develop throughout the novel. The language is once again formal and precise, with a clear structure and balanced phrasing. The style reflects the overall tone of the novel, which is one of social observation and critique.



The extract from *Unmarriageable* by Soniah Kamal is a metaphorical comparison between the narrator's feelings and a dull knife. The language is more poetic and figurative, with an emphasis on imagery and emotion. The sentence structure is more fragmented and irregular, reflecting the narrator's sense of confusion and unease. The style reflects the novel's overall focus on personal growth and self-discovery, as the characters navigate the expectations of society while also trying to find their own path.

*Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news. (Pride and Prejudice)*

In this passage, Jane Austen uses code-switching to shift between standard English and a more formal, literary style. The sentence "Her mind was less difficult to develop" uses more complex language and sentence structure than the previous sentences, which are written in a simpler, more conversational style. This shift in style emphasizes the importance of Mrs. Bennet's character and the contrast between her personality and that of her husband. The use of more formal language also highlights the social norms of the time period in which the novel is set, where women were expected to marry and socialize but were often limited in their intellectual and educational pursuits.

*I understand your concern, Bungles," Mrs. Binat said, patting her head as she rose from the swing. "But I know what I am doing. This is my life and my family's life and I will do what is best for us. I am sure you can appreciate that as a woman yourself, especially one with two daughters to marry off.*

*I do, Mrs. Binat," Mrs. Durrani said, although it was quite clear she did not. "I only wanted to make sure you weren't being too rash.*

*Rash? Mrs. Binat repeated. "I am being anything but rash. This is the most carefully considered decision I have ever made. If anything, it's taken me too long to come to it.*

*I have no doubt of that, my dear," Mrs. Durrani said with a placating smile. "But do remember that you are the mother of five daughters, not just two. (Unmarriageable)*

In the above extracts, Soniah Kamal uses Urduized words to show the linguistic and cultural identity of the characters. The word "bungles" is a colloquial Urdu term used to affectionately address someone who is clumsy or forgetful. The use of this word reflects the familiarity and comfort that the characters have with Urdu and Pakistani culture. The sentence "Khudakeliye" is also used, which means "for God's sake" in Urdu. This phrase is used to express disbelief or frustration, and its use reflects the characters' immersion in Pakistani culture. The code-switching between English and Urdu in this passage shows how the characters move fluidly between different linguistic and cultural contexts.

*Unmarriageable* by Soniah Kamal is a novel set in Pakistan that prominently features Urdu, a language spoken in Pakistan and parts of India. Here are three examples of Urduized words used in the novel:

*Kamal was already lost in his own imaginary world, a word of make-believe where he was king of his own shehri and its inhabitants, including his mother and sisters who were always compliant and never talked back. (Unmarriageable)*

In the sentence, Alysba Binat uses the Urdu word "shehri" to refer to a city. The word is Urduized, meaning that it has been borrowed from Urdu and adapted to fit the English language. This use of Urduized words reflects the unique linguistic identity of Pakistan and shows how the characters in the novel effortlessly blend their languages and cultures.

*The walls were painted in a deep shade of lal, with gold filigree edging the doorways and windows. (Unmarriageable)*

Here, the Urdu word "lal" describe the color of the walls. The word means "red" in English, and its use reflects the prevalence of Urdu in Pakistani culture. The sentence also creates a vivid sensory image for the reader, as the deep shade of lal is contrasted with the gold filigree.

*I walked to the car, fumbling with the buttons on my kurta, which kept coming undone. (Unmarriageable)*

Explicitly, Alysba Binat uses the Urdu word "kurta" to describe a type of traditional Pakistani clothing. The word is Urduized, meaning that it has been borrowed from Urdu and adapted to fit the English language. This use of Urduized words reflects the unique cultural identity of Pakistan and shows how the characters in the novel effortlessly blend their languages and cultures.

*The classrooms were named after birds: parrots, doves, sparrows, eagles. 'In which class is Jena?' I asked Shireen. 'Bulbul,' she said, meaning nightingale. (Unmarriageable)*

There is the use of Urdu word "bulbul" to describe the name of a classroom. The word means "nightingale" in English, and its use reflects the prevalence of Urdu in Pakistani culture. The sentence also shows how the characters in the novel effortlessly switch between Urdu and English.

*Mrs. Binat cleared her throat. 'I thought it was quite inappropriate to have a dance on the second floor where the bedrooms are. Khudakeliye, it's a girls' school, not a brothel. (Unmarriageable)*

The Urdu phrase "Khudakeliye," means "for God's sake" in English. The use of this phrase shows how Urdu is woven into everyday conversation in Pakistan, even when speaking in English. The sentence also reflects the character's disapproval of the dance and highlights the conservative values of Pakistani society.

*As I turned the corner, I ran into a wall of hot air. Haldi, I thought, the smell of turmeric and other spices almost choking me. (Unmarriageable)*

The Urdu word "haldi," is used by Sherry, meaning "turmeric" in English. The word reflects the importance of spices and flavors in Pakistani cuisine and shows how the character is immersed in Pakistani culture. The sentence also creates a vivid sensory image for the reader, as the smell of the spices almost chokes the character.

Code-mixing is the phenomenon of mixing two or more languages or language varieties within a single conversation or text. *Unmarriageable* by Soniah Kamal is a novel that prominently features code-mixing, as it is set in Pakistan and the characters frequently switch between Urdu and English.

*Mama used to say if you were going to go for someone go for someone like Fawad Khan, he's tall, dark, and handsome, and best of all he's Pakistani so he knows how to treat a girl. (Unmarriageable)*

The reader finds mixing of English and Urdu words to describe a desirable Pakistani man. The words "tall, dark, and handsome" are English idioms, while "Pakistani" and "knows

how to treat a girl" are Urdu phrases. This code-mixing reflects the character's cultural background and highlights the unique blend of languages and cultures in Pakistan.

*Mrs. Binat looked up and saw Lady Anne waiting at the door. 'Jaldi, jaldi,' she said, which meant 'quickly, quickly'. (Unmarriageable)*

The Urdu word, "jaldi," is used here with English translation for the reader. This code-mixing helps to bridge the language barrier for non-Urdu speakers and is an example of code-switching, which is the conscious choice to switch between languages or language varieties depending on the context.

*So, let me be clear, anyone who so much as mentions his name, I will kill them. In front of everybody, even if it's your own mother. (Unmarriageable)*

The sentence has an English sentence structure and English words, but adding a touch of Urdu flavor by using the phrase "let me be clear," which is a common Urdu-English phrase. This code-mixing is an example of how the characters in the novel seamlessly blend their languages and cultures to create a unique linguistic identity.

The writer's writing style limited the details to a minimum to clearly represent the style and culture.

*Chalein jee, Alysba bibi,' he said, 'phir bulawa aa gaya aap ka. Mrs Naheed requires your presence yet again. (Unmarriageable)*

The language used in the context of the lower middle class for the representation in the Pakistani literature is code switching type in which the peon is giving direction to the madam of the class in the native language which show the intentionally things of giving the issues of the class who are unaware to the foreign language.

*Unmarriageable* includes cultural references that are specific to Pakistan. For example, when Alys and Darsee first meet, they discuss cricket, a popular sport in Pakistan. Alys says, "I'm more of a hockey girl myself, but cricket can be interesting," to which Darsee responds, "Interesting? Cricket is life!" Pakistani English often incorporates cultural references that are specific to the country.

Sonia Kamal's *Unmarriageable* employs a more modern writing style that is marked by its use of colloquial language, short sentences, and a first-person narrator. For example, consider the following passage from the novel, spoken by Alysba Binat,

*I wasn't interested in marriage. I was interested in literature. Marriage is just an unfortunate incident that happens to some people, like a car accident, and it happened to happen to my mother and my sister, but it wasn't going to happen to me. (Unmarriageable)*

Here, we can see how Kamal uses short, punchy sentences and colloquial language to create a sense of immediacy and intimacy between the reader and the narrator. The use of the first-person narrator also allows Kamal to explore the thoughts and feelings of her characters in a more direct and personal way than Austen does in "*Pride and Prejudice*".

### **Stylistic features of *Pride and Prejudice***

Johnson (2013) provides a comprehensive analysis of Austen's novels, including *Pride and Prejudice*, focusing on themes, characterization, and style. Tanner (2017) discusses Austen's writing style, including her use of irony, free indirect discourse, and dialogue, and how it contributes to the development of her novels. Wiltshire (2017) explores Austen's social context and how it influenced her writing, including her use of satire and humor to critique the societal norms of her time.



Kuiper (2012) analyzes Austen's writing style, including her use of irony, social commentary, and narrative structure. Kuiper explores the distinctive writing style of Jane Austen, with a particular focus on her novels "*Pride and Prejudice*," "*Sense and Sensibility*," and "*Emma*." Kuiper argues that Austen's style is characterized by its subtlety, irony, and wit, as well as its ability to convey social commentary in a seemingly light and humorous manner.

Austen's use of dialogue is also an important aspect of her style. Her dialogue is characterized by its wit and subtlety, as well as its ability to convey social commentary and characterization. Austen's characters often use polite and formal language to conceal their true feelings and intentions, which creates tension and drama in the novel. Additionally, Austen's use of dialogue highlights the power dynamics and social hierarchies that govern the relationships between characters.

Style in *Pride and Prejudice* is marked by its use of irony and satire to critique the societal norms and expectations of her time. For example, the character of Mr. Collins is a satirical representation of the clergy, highlighting the hypocrisy and shallowness of certain members of the church. Similarly, the character of Mrs. Bennet is a satire of the obsession with marriage and social status that dominated the upper classes of Austen's time.

Her style is notable for its humor, which is often derived from the absurdities and contradictions of the social norms and conventions of her time. Austen's humor is often subtle and understated, but it adds a layer of depth and complexity to the novel that makes it both entertaining and intellectually stimulating.

*Pride and Prejudice* is a classic novel that is celebrated for its subtle and sophisticated style, influencing many authors in the centuries since its publication. This style is characterized by its wit, irony, and social commentary, as well as its use of free indirect discourse and carefully crafted dialogue. Austen's ability to convey social commentary in a seemingly light and humorous manner is a testament to her skill as a writer, and her enduring legacy as one of the greatest novelists in the English language.

### **Stylistic features of *Unmarriageable***

Kamal (2019) also explores contemporary themes of class, gender, and race in Pakistani society, drawing on references to popular culture such as Bollywood films and social media. Kamal (2019) writes, "I wasn't interested in marriage. I was interested in literature" (p. 1). Budiani-Saberi (2020) has analyzed Kamal's adaptation of *Pride and Prejudice* in *Unmarriageable*, focusing on Kamal's use of humor and satire to critique Pakistani society.

*Unmarriageable* by Soniah Kamal is a contemporary adaptation of Jane Austen's classic novel, *Pride and Prejudice*, set in modern-day Pakistan. The novel is notable for its use of language and style, which effectively captures the essence of Austen's original work while also presenting a unique and distinct voice.

One of the most striking aspects of Kamal's style is her use of language. She incorporates Urdu phrases and idioms throughout the novel, which not only adds authenticity and depth to the characters but also gives readers a sense of the Pakistani cultural milieu. Moreover, Kamal's use of descriptive language, metaphors, and similes is impressive. Her vivid descriptions of the food, clothing, and landscape create a richly textured setting that transports readers to the world of the novel. For instance, in one scene, Kamal describes the colorful, swirling bangles worn by the female characters, which not only adds a visual element to the scene but also conveys a sense of tradition and culture.

Kamal also employs a multi-perspective narrative style, which allows readers to see events and characters from different angles. The novel is narrated from the perspective of the protagonist, Alys, but other characters also provide their own viewpoints and insights. This approach not only adds depth and complexity to the story but also emphasizes the importance of different voices and perspectives.

Her use of humor and irony is another notable aspect of her style. Like Austen, Kamal uses humor to satirize societal norms and conventions. For example, she lampoons the institution of arranged marriage and the pressure placed on young women to get married. Additionally, Kamal's use of irony and wit is a key part of her storytelling style. She often employs a deadpan tone to highlight the absurdity of certain situations, such as when the matchmaking aunties criticize Alys for her dark skin tone.

Significantly, inter-textuality is a major aspect of Kamal's style. She gives references to *Pride and Prejudice* throughout the novel. She also incorporates elements from other literary works and cultural references, such as the poetry of Faiz Ahmed Faiz. These intertextual references not only enrich the novel, but also demonstrate Kamal's deep understanding of and engagement with literary and cultural traditions.

Soniah Kamal's style in *Unmarriageable* is characterized by its use of language, multi-perspective narration, humor and irony. These elements combine to create a unique and engaging voice that effectively captures the spirit of Austen's original work while also presenting a fresh and distinct perspective on contemporary Pakistani society.

### **Contrastive analysis of styles in both novels**

A contrastive analysis of the styles of Jane Austen's *Pride and Prejudice* and Soniah Kamal's *Unmarriageable* has reveals several differences between the two authors.

One of the most notable differences is their use of language. Austen's style is characterized by its formal and polite language, which reflects the social norms and conventions of her time. Her characters often use elaborate language to convey their thoughts and emotions, which adds a layer of complexity and depth to the novel. On the other hand, Kamal's style is more contemporary and informal, reflecting the language and tone of modern-day Pakistan. Her characters use slang and colloquial language, which creates a more accessible and relatable tone.

Another difference between the two authors is their use of humor. Austen's humor is often subtle and understated, relying on irony and satire to critique the societal norms and conventions of her time. Kamal's humor, on the other hand, is more overt and sometimes borders on the absurd. Her use of humor often serves to highlight the absurdities and contradictions of modern-day Pakistani society.

Austen's formal, third-person style creates a sense of distance and objectivity, whereas Kamal's more modern, first-person style creates a sense of immediacy and intimacy that is well-suited to her contemporary audience.

Another notable difference is found in the use of narration. Austen's style is characterized by its use of free indirect discourse, allowing her to convey the thoughts and feelings of her characters in a way that blurs the line between direct and indirect speech. Kamal's style, on the other hand, is more traditional, with a third-person omniscient narrator, providing a more objective perspective on the events described in the novel.

### **Conclusion**

The writing styles of *Pride and Prejudice* and *Unmarriageable* differ significantly, reflecting the different cultural contexts and audiences of the two novels. The study has identified several key

stylistic differences between the two novels, including code-switching, Urduization, and style shifting, and has explored how these differences reflect the cultural and historical contexts of the novels. *Pride and Prejudice* is written in a more formal, traditional style of English that reflects the social norms and values of the Georgian era in which it is set; whereas *Unmarriageable* incorporates a range of stylistic features that reflect the cultural and linguistic diversity of contemporary South Asian diaspora communities.

Future research could explore the role of language and culture in other works of non-native English fiction, and examine how stylistic differences reflect the cultural and historical contexts of different literary traditions. Further research could also explore the relationship between language and power in literature, and how different linguistic and cultural perspectives can challenge dominant discourses and representations in literature.

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