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**A Stylistic Analysis of the Historical Novel *A Season for Martyrs*
By Bina Shah**



Sumera Palli

Department of English Language and Literature, Government
College University, Hyderabad

Email: sumera.aziz@gcu.edu.pk

Sarfraz Ahmed Lakho

Lecturer Ali Baba Government Boys Degree College Kotri,
Jamshoro. Email: sarfrazlect@gmail.com

Abstract

Stylistics is a modern critical approach that analyses and evaluates a piece of work with the tools, techniques and methods used in linguistics. The present study is a stylistics analysis of *A Season for Martyrs* (2014), a novel written by Bina Shah, a renowned Pakistani contemporary writer who has made a significant contribution in modern Pakistani English Literature. The selected novel shifts between past and present, depicting history, culture and politics in Sindh through a variety of characters. The main theme of the novel is love for motherland. It depicts that those who love their motherland and its people and are ready to sacrifice their lives are martyrs. The stylistics analysis has been carried out with the application of Leech and Short model (2007). It consists of four extensive categories i.e. Lexical categories, Grammatical Categories, Figures of Speech and Cohesion and Context. The study reveals that the apt usage of vocabulary along with figures of speech, local and foreign words and narrative style used by the novelist performs a key function in contributing towards the plot of the fiction. Shah has triumphantly dealt with the nationalistic tone through her extraordinary grip over the selection of vocabulary and patterns which otherwise could have been a challenging task to cope with.

Keywords: Stylistic Analysis, Leech And Short, History, Culture, Politics, Shah.

Introduction

Background

Bina Shah is among the famous Pakistani Sindhi literary figures. She is a Karachi-based writer and columnist, credited with four novels and two short story collections. Her works are translated into many foreign languages such as English, Italian, French, Spanish, German, Chinese, Vietnamese and Danish. *Slum Child* and *A Season for Martyrs* are her famous novels. She contributes as an assessment author in *The New York Times*. Moreover, she is an opinion reporter in daily *Dawn*. Shah also writes for many recognized newspapers such as *The Guardian*, *Al Jazeera*, *The Huffington Post* and *The Independent*. She is also an instructor to young females and advocates their rights. Shah is the recipient of Pakistan's Agahi Award twice for her remarkable reporting.

***A Season for Martyrs*: Plot**

The novel, *A Season for Martyrs*, discusses the culture, history and politics of Sindh. The story surrounds the life of a television reporter, Ali Sikandar, son of a pro-Bhutto Sindhi feudal lord. The former is not on good terms with his father. Ali is disturbed by his father's status as feudal lord and politician. Due to negative actions of politicians in Pakistan, Ali is embarrassed to admit his identity. Disappointed with his job in media, uninspiring studies, the luxurious life style of his Karachiite friends and an expected and a desired US visa, Ali begins to find peace through his active participation in anti-Musharraf protests, which he is sent to cover as reporter. In love for his motherland and his wish for it to maintain the spirit of democracy, Ali begins to regain his identity. The novel also tells the love affair of Ali with a beautiful Hindu girl, Sunita. The work shifts between past and present. It covers the history and

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heritage of Sindh. It includes the invasion of Sindh by British General Sir Charles Napier. The work also portrays the famous sufis and saints like Shah Abdul Latif Bhitai and Khwaja Khizer and their love for Sindh and its people. The novel is also an extraordinary tale of well-known heroes of Sindh and their struggles and martyrdoms. The popular figures mentioned in the book are Ghulam Murtaza Shah (G.M. Syed), Pir Sibghatullah Shah Rashdi (Pir Pagaro), Zulfiqar Ali Bhutto and Benazir Bhutto. Jeandal Shah is a fictional character who is against the British expansionist ambitions towards Sindh during the Talpur rule. The novel also highlights the seven heroines of Shah-Jo-Risalo. It presents the real picture of modern day Karachi along with the depiction of Islamabad and Rawalpindi. One of the most striking features of the book is the portrayal of Benazir Bhutto's homecoming in October after the prolonged period of self-exile. It reveals her love for the land of Sindh and its people. Later, her assassination takes place at a rally in December 2007. The last chapters of this novel are dedicated to a youthful Benazir Bhutto who meets with the father of Ali Sikander, Sikander Hussain Shah, who consoles her at the murder of Zulfiqar Ali Bhutto during dictator Zia-ul-Haq's rule in 1979.

Statement of the Problem

The stylistics analysis of novel *A season for Martyr* written by Bina Shah, under Leech and Short's (2007) model concludes that the author has successfully handled the main theme of the novel that those who love their motherland and its people and are ready to sacrifice their lives for them are martyrs. The novelist presents the theme using a grandiloquent; yet, her subtle and unique style.

Research Questions

How to analyze the novel *A Season for Martyrs* (2014) written by Bina Shah in the light of Leech and Short's (2007) model of stylistic analysis?

How Leech and Short's (2007) model displays the unique style of Bina Shah as portrayed in her novel *A Season for Martyrs*?

How the writer has portrayed the theme of novel *A Season for Martyrs* through her specific style?

Literature Review

According to Barry (2013), stylistics is critical approach which uses the methods and findings of the science of linguistics in the analysis of literary text (p. 197). Thus, in order to make textual interpretation, stylistics employs tools of science of linguistics. Stylistics is used to analyze and explore the linguistic components of literary writings. For example, it demonstrates how the author of a specific work employs words and sentence structures that produce meanings and effects. For expressing multiple as well as complex emotions of human beings and their thoughts the tool of language is used. Keeping in view wide spectrum of grammatical and lexical choices, the authors in order to convey myriad moods, effects, thoughts, meanings, and emotions have to be selective on this count. Different writers may have different choices even for conveying similar concepts, meanings, and thoughts. According to Olorunfoba-Oju (1999), meaning of style is variety; in simple words it means how the author expresses thoughts which "vary according to the different contexts" (p. 127). According to Leech and Short (2007) the application of style can be on literary, written, verbal and routinely spoken language varieties but: "by tradition it is

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pertinent to written works of literary nature” (pp. 9-10). Thus, Stylistics relates itself chiefly with analyses of style i.e. the way of usage, language and the effect which it creates. Widdowson (1975) puts it as a method of “study literary discourse from the linguistic orientation dimension” (p. 3). Short and Candlin (1989) argue that: “stylistics uses linguistic approach to analyze literary texts. It thus embodies one essential part of the general course-philosophy; that of combining language and literary studies” (p.183). Stylistic analysis either attests to pre-existed interpretation of a work or provides a fresh interpretation which challenges the readings which exist already. Thus, it ushers in the new debate and research dimension on particular work of literature.

The study depicts the linguistic analysis of the novel in the context of the stylistics analysis. Besides, it interprets linguistic information to evaluate the main theme. Thus, it demonstrates the effect of the lexical choices on the readers and goals of such selection by the author.

Methodology

The undertaken study carries the stylistic analysis of novel *A Season for Martyrs* by Bina Shah. The purpose of the study is to analyze the choice of lexical items as used by the author. The study of the selected novel has been carried out with the help of Leech and Short’s (2007) checklist of stylistic categories. Lexical, Grammatical, Figures of Speech and Context and cohesion are the four important categories of stylistics analysis under the present model. The checklist provides a ‘systematic criteria’ for pertinent linguistic information collected from the chosen text apropos stylistic evaluation purpose. The study concludes that the theme has been skillfully dealt with by author using a grandiloquent yet subtle style and language that is specific to her.

Stylistic Analysis and Discussion

(i) Lexical Features

According to Bussmann (2006) lexicology deals with word structure of vocabulary of language (p. 683). In the words of Crystal (2008) lexicology is overall study of language (p.278). Leech and Short (2007) display the lexical features in the form of questions that the stylistician or the student of stylistics should answer in his stylistic analysis of any text. These questions or features are categorized (pp. 61-62) based on their relevance to the coming aspects: general, nouns, adjectives, verbs and adverbs

(a) General Features:

A general analysis of lexical items of the fiction exhibits that the author uses a variety of words ranging from simple to complex lexical items. According to Jackson and Amvela (2000) simple vocabulary contains all free morphemes and such items as analyzable from morphological viewpoint. Feel, cry, room, smoke are examples of such words. However, by addition of prefixes, suffixes and inflections complex words are formed from simple words. Shah uses such words in the novel under study. A few examples of the vocabulary selected from the text are unlike, unreachable, passionately, emptiness, slaves, and prayers. These words used by the novelist play a key role in the development of plot of the novel. The writer also used the words which are descriptive and evaluative in terms of meaning for exhibiting reality and his worldview. A descriptive meaning represents the truth of the reality. Such items carry

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objectivity as they are related to truth. For example, the words wide, thin, hard are excellent instance to explain the idea (Kortmann and loebner, 2013, p.22). In the selected novel, Shah uses descriptive vocabulary. The words such as the eldest son, television researcher, affair and the US visa reveal the truth about Ali, who is the protagonist of the novel. However, according to wales (2001), the vocabulary pertaining to evaluative meaning have an impact on our sentiments and feelings as such words reveal subjective impressions or emotions (p.139). Words of such kind can also be found in *A Season for Martyrs*. A few examples of such words are ridiculously, worse, smart, aimlessly, concentrate, adornment, absurd and overexcited. Frequent use of emotive expressions is also present in the novel to produce emotions in the reader. Lexical items like satisfied, affection, greatest, smooth, sweetest, cheer, stronger, powerful, misery, painstakingly, disgraced, boredom, jealous, worse, frightened and distasteful have been added for the said motive. These words can also be put into two semantic sub-fields: satisfied, affection, greatest, smooth, sweetest, cheer, stronger and powerful belong to the subfield of positive emotions, while misery, painstakingly, disgraced, boredom, jealous, worse, frightened and distasteful forms the part of semantic field of negative emotions. Shah also used specialized vocabulary in the novel which bears a mark on her wide knowledge as well as familiarizes the readers about other disciplines. The words and phrases such as peccavi, dysentery, prosopis, scineraria, acacia, tortilis, Alzehmirs, Chinkara, Black buck, poloponies. Ya Wajid, Ya Majid, and Ya Fattah, all are striking examples of the author's acquaintance with various subjects and professions. It also helps in creating an atmosphere of seriousness in the subject matter or the plot. According to Mandell and Kirsznner (2012) specialized vocabulary is also known as "jargon". It is specific to a variety of trades, professions, or academic disciplines (p.195). Shah has also made frequent use of local Sindhi words. It shows that the writer embraces and celebrates her culture holistically. A few examples of such words are Ghee, Dargah, Sur, Urs, Quls, Palla, Aramgah, Imam Zamin, Ajrak, Salwar Kameez, Risalo, Shaheed, and Rukhsati. The novelist has aptly used idiomatic and metaphorical expressions to add humour and sensitivity to the plot of the novel. A few examples of such idioms are to turn tail and run, last nail in the coffin, tongue of a snake, Damocles sword and white heat. Moreover, the writer has made the first letter of every chapter bold and capitalized. It makes readers attentive and builds interest in the write-up. Besides, it also reveals the acumen of Shah as the writer who aims to catch the attention of the readers.

(b) Nouns

Abstract noun refers to situations, quality or concepts that our sense is unable to perceive. Abstract words portray imagination or the consciousness, not the physical world. Eschholz and Rosa (2012) at this point assert that this agreement between two people on abstract items does not mean right for one and wrong for other. For instance, for one person woodlands may be stunning but for the other it may be a terrifying place. It is true in the sense that beauty and fear both are concepts (p.284). Whereas, concrete nouns stand for the items that are accessible to five senses such things reflect physical world like table, clothes, car etc. Shah uses both abstract and concrete nouns frequently in the fiction. However, concrete nouns outnumber abstract nouns in the fiction. A few examples of concrete nouns used by the author are the Quran, rice, nose, stallion, cigarette, bed, salt, flag, wood, glasses and soil. Whereas,

abstract nouns used in the text are vision, supremacy, health, television channel, paranoia, December, night, and Alzehir.

(c) Proper nouns

Shah has immensely used proper nouns ranging from names of historical figures to fictitious characters in the novel. A few examples of such words are Khwaja Khizr, Shah Abdul Latif, Charles Napier, Benazir Bhutto, and G.M.Syed; whereas, the names of fictional characters are Ali, Sunita, Jahangir, Haris, Sikandar Shah, and Jeandal Shah. Apart from the above mentioned nouns, the novelist has also used other proper nouns like The Quran, Mecca, Rig Veda, The romances of Alexendar, The Shah Jo Risalo, Sukkur and Lal Masjid.

(d) Adjectives

Presence of adjectives is frequent in the book. *A season for Martyrs* comprises different types of attributes of adjectives. The words that depict physical adjectives are big, small, tall, short, hard, soft; while, questionable, torturing, and jealous are psychological adjective. The adjectives of colour, used in the text are dark blue, white, black, blue green, green brown. Adjectives of number are which are recurrent in the text are eleventh, eighteenth hour, six foot, six or seven children, and fifteen days. Adjectives can be categorized into gradable and non-gradable. Leech et al. (1982) shares that gradable, adjectives “are those attributes that are in contrast on a continuous scale” (p.48). On the other hand, non-gradable adjectives are those which “refer to all-or-zero attributes, like sex and nationality” (ibid, p.48). Big small, tall, expensive, dangerous, and guilty are a few examples of adjectives which are used in the novel under study. Whereas, some non-gradable adjectives quoted in the novel are Australian, Chinese, Korean and Iranian.

(e) Adjectives and noun clusters

But the cluster of nouns and adjectives portray the physical appearance and qualities of different characters in the novel. Shah depicts Sunita, whom Ali is in love with as having long black hair, glowing skin and almond shaped eyes. The cluster of nouns and adjectives to depict the complex of Sunita for being dark and Ali’s carefree attitude towards her as “She feared her dark skin would dissuade her suitors” (Shah, 2014, p.56) He knew Sunita had complex about her dark skin and her unspoken gratitude towards Ali for having chosen her above a whiter paler girl-a muslim girl. The other clusters of noun and adjective that depicts Ali’s strained relations with his father are claustrophobic existence that he has been forced into, dizzy feeling, wishful arguments and imagined conversation. The next clusters of noun and adjective phrases that highlight the beauty of Thar and its people are women, white bangles, lone, dressed in bright colours, are now free from care, needy women, lone, fragrant are the paths, happy herdsman’s wives, and all this share. The physique of wife of Shah Abdul Latif Bhitai is depicted as heavily shrouded figure, slim shoulders, and delicate throat. The adjectives and nouns used to depict the physical features of Charles Napier and his family are shortsighted, highbridged noses, unsettling blue eyes, Greek skin, Mediterranean temperament. Adjective and noun cluster to describe the outward appearance of little Benzair Bhutto are little girl, pink princess, night gown, rubber chapel, pink cheeks.

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(f) Verb

Owing to the semantic qualification verbs have different types (Leech et al., 1982, p.46). Verbs that express occurrence or actions are known as dynamic verbs; on the other hand, verbs that display condition or states are known as stative verbs. Dynamic words carry a pivotal role in the development of the plot. Whereas, stative verbs denote condition Shah has used stative and dynamic verbs in the selected novel. Examples of dynamic verbs are weeping, smoking, rising, lowering, whistle, stamp, clenched, buried, surfing, running leaping, jumped, trapping, pacing, falling, unfurl, swimming and landed. However, some examples of stative verbs are wish, heap, hate, respected, thought, was, fixed, hearing, knowing and dreamt.

(g) Adverb

Adverbs are used lesser in number than other lexical items. They show manner, place degree, time etc., of characters. A few examples of adverb used in the text of the selected novel are simply, secretly, badly, defiantly, surreptitiously, up, here, now there, already, before, now, after, nobody, altogether, only, specially, really, generally, aimlessly, presumably, and freshly.

(ii) Grammatical category

The grammatical structure the writer has used in the selected novel reveals author's peculiar style. The sentences are made complex and long by recurrent usage of comma and conjunctions. Which make her writing style unique to her? Following sentences are examined below in this context:

- (a) "Ghulam Murtaza Shah had been homeschooled **and** kept in relative isolation **because** his mother and aunts feared that his father's enemies were planning to kill him, too, **so** little was known about his character **or** his activities" (p. 135).

Possible structure:

Ghulam Murtaza Shah had been homeschooled. He was kept in relative isolation. His mother and aunts feared that his father's enemies were planning to kill him. Hence, very little was known about his character or activities.

- (b) "Jeandal Shah knew that he who controlled the waterways---its veins and arteries, pumping precious lifeblood through the land---controlled Sindh was halfway toward ruling the western areas of India; the Indus reached up like a jugular vein right into the heart of the Punjab, and once the British were allowed to contaminate those precious waters with their missionaries and merchants, troops and weapons were sure to follow" (p.71).

Possible structure:

Jeandal Shah was aware of the importance of the waterways and their tributaries. Hence he knew that anyone who controlled them was in fact capable of ruling over Sindh and later on the western parts of India. He also believed that the British missionaries and merchants if allowed to use the Indus for transportation will be followed by troops and weapons.

- (c) "let's go away," he told Khwaja Khizer, saddened by grief at the loss of his wife, **who** had been very young **and** pretty **and** much beloved by Zakira Noor"(pp.22-23).

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Possible Structure:

He proposed to Khwaja Khizer that they both should go away. Zakria Noor was very sad at the loss of his young, pretty and much loved wife.

- (d) "Benazir Bhutto, away in Dubai during the emergency, flew back immediately- a move Ali did not expect of her, **but** had to grudgingly admit that he admired" (p. 95).

Possible structure:

Benazir Bhutto returned from Dubai hurriedly during emergency. Although, Ali did not expect it from her but he reluctantly admitted to admire it.

- (e) "People murmured to each other, naming those pirs who everyone knew supported the British **and** had refused to take part in the Khilafat Movement, remaining loyal to the government **instead**" (p.139).

Possible Structure:

People talked each other about the pirs who had openly supported the British. Also they had refused to participate in Khilafat Movement and remained stalwart to the government.

- (f) "Ali got out of the taxi and walked across the open-air parking lot, climbing over a concrete barrier to get to the ticket booth, where he was instructed to leave his mobile phone and bag at the collection booth" (p.91).

Possible Sentences:

Ali got out of taxi and walked across the open-air parking lot. He climbed over a concrete barrier to get to the ticket booth. There, he was instructed to leave his mobile phone at the collection booth.

(iii) Figures of speech

The figures of speech are used by the authors to produce unusual effect, to explain a concept and to make the language look more impactful and colourful (Abraham's and Harp Ham, 2012, p.130). The writer has added figures of speech in the selected novel for the aforementioned purpose. The first figure of speech used by the author is metaphor. The title of novel itself is metaphor and title of one of the chapters of novel is "The Old Man and the Sea" is also metaphorical in nature. It is metaphor because of the martyrdoms of several personages of Sindh namely Pir Pagara, Zulfiqar Ali Bhutto, Benazir Bhutto etc., have been mentioned in the novel. The Old Man and the Sea is also a metaphor. In fact, this title is name of one of the most famous works of world literature and the name of a novella by Ernest Hemingway. However, Shah has aptly used the title owing to the fact that the term old man is used for Khwaja Khizer and the sea is used for the all the water ways of Sindh. Another outstanding example of metaphor is "her voice taste *mithai* in his mouth, freshly made and smelling of rose water and sugar syrup, decorated with silver paper and packed into colored boxes for a great celebration" (Shah, 2014, p.16). Here, Shah creates a sharp resemblance of Sunita's voice to the sweetness of *mithai*. Writer also uses simile to create extraordinary impact in the story. Next, striking example of simile is "a group of Makranis from Lyari, breakdancing; old dignified men with white beards, the mirror work on their Sindhi caps catching the bright lights and flashing them around like shooting stars"(Shah, 2014, p.31). Following example of simile is: "the whole crowd

was shouting and it was like thunder, no, it was like the roaring of the sea” (Shah, 2014, p.10).The cheering in the crowd is made similar to the sound of thunder and roaring of the sea. Shah also used Anaphora as an important literary device. The sentence containing anaphora is “I thank you, my brothers, I thank you, Saen and I thank you for coming here today and giving me your support” (Shah, 2014, p. 139). Here the word thank you is used three times to create emphasis in the speech delivered by G. M. Syed. Hyperbole is also used in the fiction. One such example is: “Were they entrusted with access to the Fountain of Life and the Water of Youth?” (Shah, 2014, p.22).Antithesis is also used in the novel. The first example is :“Respect the Baloch. Buy the Pashtun. Oppress the Sindhis. Beat the Punjabis!” (Shah, 2014, p.130). All the verbs and nouns used in the above sentences are in sharp contrast. Another example is: “If Punjab was the heart of Pakistan, then Sindh was its soul” (Shah, 2014, p.276). All the nouns used in this sentence are also in sharp contrast. Personification is also found in the text of novel. One example is: “He offered nafils of gratitude to Allah Saen, not just for the day’s catch but for the kindness of sky and generosity of water”(Shah, 2014, p.24). Kindness and generosity are attributed to sky and water as if they were living creatures. Another example is in the following lines:
“With flags and banner
With selfless zeal to change
The sad present
Into a smiling future”(Shah, 2014, p.269).
The present and future are attributed with emotions like sadness and smile as if they are alive.

(iv) Cohesion and context

(a) Cohesion

Cohesion is the most noticeable aspect in the style of the present novel. In order to ensure cohesion in the selected novel, the author has made frequent use of co-referential link among succeeding sentences. Shah picks a word or phrase from the preceding sentence to demonstrate the effective cohesion. It is shown in the following sentence: “he wanted to forgive his mother for not being able to understand him. For not being able to talk to him or listen to him when he was the one who needed to communicate.” (Shah, 2014, p.184). The preceding sentence alludes to Ali Sikandar. In the same way, we find another example of co-referential link between sentences: “Nobody knew where she found stamina...But she knew, she had to be not perfect...” (Shah, 2014, p.268). The foregoing sentence refers to Benazir Bhutto. Other such examples of cohesion are: “Ali did not know what Sunita would say nor did he want to imagine it. All he knew was that he had to go” (Shah, 2014, p.20). Shah has attributed most of her characters with different names and titles. For example, names like a career soldier, Sir, the general, commander-in-chief have been used to refer to Charles Napier. Pinky, Bibi, the eighth queen are titles used for Benazir Bhutto. The Surhiyabadshah, the brave king, the sixth Pir Pagaro are used for Pir Pagaro in the novel; while, Pir Saen and the old man are used for Khwaja Khizer. These references are necessary replacements as they display a number of qualities possessed by the characters. Readers become acquainted with the versatility of the characters. For instance, the eighth queen refers to Benazir Bhutto as the eighth queen of Shah Abdul Latif who sacrificed her life and suffered martyrdom. Another cohesive aspect of her novel is the words from her native language. Being a Sindhi herself, Shah has made

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an extensive use of Sindhi vocabulary. Words like: Ghee, Dargah, Sur, Urs, Quls, Palla, Aramgah, Imam Zamin, Ajrak, SalwarKameez, Risalo, Shaheed, Rukhsati are used in the novel. They add Sindhi flavor to her writing. The author prefers the words from her native language. This might draw attention and produce interest among readers.

(b) Context

The story of the novel is narrated by third person narrator called omniscient point of view. The story's perspective is narrated or told from author's lens. The plot of the novel provides a panoramic view of historical and fictional context of the novel and also narrated the inner and outer world of every major and minor character of the novel. The narrator describes the actions of all the characters through her point of view. Therefore, the reader sees what is narrated by the author. The minds of the characters are portrayed so the readers get the idea about what is going on inside their mental faculty and conscience. Moreover, in the narrative, the use of words such as he knew, he was convinced, he trusted the love, hungered to know, needed to keep her close and many other similar phrases exhibit the inner world of Ali Sikandar in which he desired for Sunita. It demands that the narrator is omniscient and all knowing about the inner world of character.

Shah(2014) provides commentary on history of Sindh and the emergence of Pakistan as an all knowing narrator. She tells the readers about the outer and inner happenings surrounding the character and his mind. She extols the role of Sufis saints who converted millions of Sindhis into fold of Islam and whose teachings will ultimately inspire the Sindhi muslims to end the British rule.

(c) Thought Presentation

Thought presentation and point of view both are inter-linked. The most significant role of thought presentation categories especially free indirect thought is to manoeuvre the narrative point of view. The purpose of thought presentation resembles to that of speech presentation and that is to control the opinion of the readers. Shah strictly controls the opinion for different characters with free Indirect thought. She writes for Benazir Bhutto: "Still, she wished for a moment that she was not in her house in Islamabad, but back home in Larkana. She always felt strongest in her ancestral home, not far from where her father was buried. It was as if his bones had leached into the sand and given her strength; as long as she could be connected to the earth, through her feet and legs, she would not lose him.... She could not bear it if she were to never see Sindh again. But then she shook her head and pushed away the gloomy thought: of course she would get through this, as she had, by the grace of God, got through all the other days" (Shah, 2014, p.267). The writer enters into the consciousness of Ali who is not on good terms with his father: "And the decision to forgive- now that was a decision made by the soul. To forgive his father for his limitations, his weaknesses and vulnerabilities, his inability to show love was a step that Ali was not yet ready for. He could see it waiting for him as part of his future. Someday when he was married and had children of his own, when he lived through the stresses and pressures that a man had to go through in order to feed his family and still remained sane, he would understand and then perhaps he would know compassion for his father's flaws. But for now, Ali wanted to run away from having to see his father as fully human. To declare his father dead was a decision Ali made with heart, mind and soul" (Shah,

2014, p.109). Another similar example is depicted through the mind of Jeandal Shah “As the sun seeped in the chamber, Jeandal Shah began to make out the form of the creature locked in with him: the Mir’s pat Cheetah. The cat had been circling around in the dark but now that it was growing light it could see him, too, and it began to lick its lips in anticipation of its next meal. So this is what honour gets you thought Jeandal Shah to himself” (Shah, 2014, p.80).

(d) Speech presentation

Vivid direct speeches are recurrent in the novel. These speeches reveal characters, mood as well as their inner world. It also helps readers to create a deeper understanding of characters as the words said by the characters are real expressions.

The direct speech produced by Benazir Bhutto reveals her love for Sindh. She depicts herself to be its savior “Wake up, my brothers! This country faces great dangers. This is your country, my country! We have to save it” (Shah, 2014, p.276). Another example that highlights love for Sindh by Benazir is in the words of a Parrot-Master: “My queen! My beloved! She has come to save Sindh! She will live forever! Martyrs never die” (Shah, 2014, p. 251). These statements reveal her patriotism, foresight, and concern for Sindh. The free indirect thoughts, like these, develop readers’ huge respect towards the character as they find him as a figure who loves his motherland beyond anything else. Below is an example of free indirect speech from the novel:

“But had always thought that love would transport him to the heavens: he had never realized that it also sank down deep, into bone and blood, flesh and marrow-until he had married his wife” (Shah, 2014, p.40). Shah depicts that the concept of love of great poet Shah Abdul Latif transforms following his marriage and reveals her inner state of mind. Another example of free indirect speech is given below:

Conclusion

The undertaken stylistic analysis of the novel has highlighted the peculiar features of the writer’s style in all the four categories proposed in leech and short model. Nouns and verbs are the most extensively used words. The author has also used concrete nouns along with abstract and proper nouns. The Clusters of adjectives as well as nouns describe physical and mental picture of various characters. They also depict the surrounding of characters’ words. Verbs depict dynamic and static state of characters’ personalities and emotions; whereas, adverbs portray manner, degree and time of various characters’ of action. Besides, the other features of her styles, the use of cohesion between sentences, make the text a compact and unified whole. Her unusual use of punctuation marks shows her mastery over the language and its effective use. The figures of speech have been repeatedly used in the novel. Hence, the frequent use of various figures of speech such as metaphor, anaphora, antithesis, and alliteration and the native flavour due to the use of Sindhi words, the novelist is successful to produce a literary effect that compels the readers to appreciate the aesthetic quality as well as the literary genius of Shah. Furthermore, the author has used scientific terms which demonstrate her multi-disciplinary knowledge. The distinct usage of lexical items, figures of speech, local as well as foreign words and narrative style by the novelist plays a prominent role in contributing towards the plot of novel. The author has triumphantly dealt with nationalistic theme through her extra ordinary grip over the selection of vocabulary and structures which otherwise would have been difficult to do so.

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Future recommendations

In future this novel can be studied from corpus linguistic viewpoint to study Bina Shah's lexical and syntactic patterns more systematically chapter-wise. Besides, Shah's style can be compared with the style of selected modern contemporary writers' novels to study the stylistic features reflecting shared themes like nationalism, patriotism, resistance against colonial masters etc.

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