

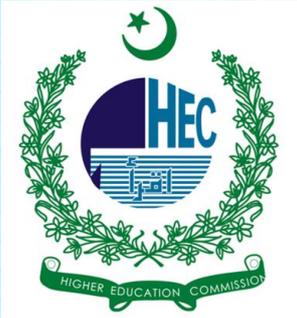
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**Sense of Disorientation and Longing for Belonging:
A Stylistic Analysis of Qaisra Shahraz's Short Story
"The Escape"**



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Abstract

Every writer has a distinct style of his/her own. Even though the writer's dealing changes from subject to subject, there are still some peculiarities or idiosyncrasies which can be found across all their works. Stylistics is a domain that analysis these peculiarities or idiosyncrasies in any piece of writing. Aim of this study is to analyse Qaisra Sharaz's language choice and patterns in her short story *Escape* (2013). This short story deals with the theme of sense of loss of belonging, alienation, foreignness experienced by migrants in the land of their birth as well as the land they have migrated to. To carry out a comprehensive view of language use the paper adopts critical model of stylistics analysis proposed by Geoffrey N. Leech and Michael H. Short. From the four suggested categories i.e. Lexical Categories, Grammatical Categories, Figures of Speech, and, Cohesion and Context the study uses/prefers first three categories to analyse the target text. Paper finds through a detailed analysis that the author has carried out a delicate subject of belonging and disposition in simple yet appealing, sensitive yet impersonal way through her smart linguistic choices. The stylistics techniques used by the author effectively emerge the themes of disorientation and belonging through creating visuals in readers' mind by the use of figurative language, choice of words, writing presentation and sentence structure. They depict the inner feelings of the protagonist regarding his longing for belonging and homeliness, more artistically and effectively.

Keywords: Stylistics Analysis, Qaisra Shahraz, Short Story, *Escape*, Belonging.

Introduction

Stylistic is an essential branch of applied linguistics which investigates the stylistic features of various kinds of texts on scientific basis. It aims at analysing the style and manner of expressing through language and explaining its objectives and out-turn. Stylistic analysis requires the exploration of authors' use of syntactic structures, lexical features, and figures of speech, addition of new forms, deviations from the linguistic rules, cohesion and context. By analysing all these features of a literary composition stylistic analyst figures out how these features help authors conveys their message and what impact these choices leave on the readers. Paul Simpson argues

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that Stylistic is a method of interpreting a text, whether literary or nonliterary, which primarily focuses on the analysis of language use. Although linguistic features do not themselves create meaning of the text, still the description of these linguistic features play a vital role in providing the explanation of how certain interpretations or meanings are possible (2004:p,2). The study aims to carryout stylistic analysis of Qaisra Shahraz's short story "Escape". For this purpose stylistic model prescribed by Leech and Short in their book "Style in Fiction" has been employed.

Short Introduction of the Story Writer

Qaisra Shahraz is a well-known personality in the world of Pakistani English fiction. She is a brilliant narrator, education consultant and college inspector. She has written several short stories. She started her career as a story writer with short stories. Her short story "a Pair of Jeans" first published in 1988, received remarkable appreciation throughout the world especially in Germany Morocco, China and India where it is an essential literary text at schools and universities (Shaw, 2005 ; Siddiqui, 2014, p. 215). The short story recently appears as a part of a compilation of her short stories *A Pair of Jeans and Other Stories* (2013). She has received several awards for her works. She has also written plays for television and radio. Her drama "dil hee to hai" was broadcasted on Pakistan Television in 2013 and received two awards. She has also produced three novels; *The Holy Woman* (2001), *Typhoon* (2003), *Revolt* (2014) which earned her a critical acclaims and promoted her literary reputation. Her first two novels have been translated in several languages. The targeted short story "Escape" appears in her *A Pair of Jeans and other stories* (Shahraz 2013). All the stories in this collection mainly deal with the issue of the sense of belonging. Regarding this collection, Elizabeth Baines, Author of *The Birth Machine*, reviews "Shahraz's depiction, of those characters who are seemingly taken by two dimension of culture- existing one and the previous, is fascinating. Their confrontation with the issues like homeland, generations' gap, and a woman's switching position provides a minute and significant understanding" (Shahraz, praise 2013). Escape especially illustrates the emotions and experiences of the expatriates /emigrants who get stuck within two contrasting cultural milieus; one of their ancestors to which they are connected by birth and the other to which they have immigrated.

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Brief Introduction of the Story

This short story deals with the feelings of seventy years old Samir, who comes to Blackburn short after the partition, efforts to identify the essence of home and to regain the sense of belonging. The story starts with Samir offering Eid-UL Fitar prayer at Darul Uloom mosque in Longsight, the inner city of Manchester. At the end of the prayer he prays for the peace of his late beloved wife Sabiha and his *escape*. After leaving the mosque he looks around to see how things and places have changed while waiting to be picked by his son in the chill of autumn. He wants to stop by a sweet shop to buy sweets for his friends but thinking of not giving his son more trouble he decides to go home. At home he recalls how joyful and lively Eid celebrations used to be when his wife was alive. After spending some time alone at his home he goes to his daughter's place for Eid celebration. Even there being with his family he feels like a stranger. There he expresses his desire to go back to his homeland to live with his brother's family and to meet his friends.

When he reaches his so-called homeland Pakistan, he is not given a warm welcome by his brother and his family. And when he visits his parent's graves in his ancestral village, there too he feels alienated. He finds no sign of familiarity or recognition. He does not feel any sense of belonging. In the cemetery he sees a man dragging a suitcase which transports him to the memory of him going to England to try his fortune. The places, people and language of London seemed anonymous and strange to him. After failing to adjust in London he moved to Manchester and started a manufacturing business. Like many other migrants he did not intent to return to his native city Lahore and settled down in Manchester. This consequently debilitated his ties or links with his homeland. So when after so many years he returns to his native land he remains foreign. His longing to find a place where he feels a sense of belonging remains unfulfilled. In the end when he returns to Manchester he leaves his house to live in an elderly people's home, a place which he used to hate in his past. He happily adjusts there and ultimately seems to find the sense of belonging.

Theme of Disorientation and Longing for Belonging

Madeleine L'Engle's epigraph appears in the collection of the stories; "not quite knowing where the home is." This epigraph provokes the theme of disorientation, estrangement, sense of disposition and homecoming, to Shahraz this conviction

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certainly convinces that the protagonist is lost into the feelings and emotions towards his homeliness and belonging. Hence the emotional attachment and the loss of belonging and physical and emotional displacement are current themes in this postcolonial/metropolitan era. Being trapped between two geographical places and cultural spaces but belonging to none, produces a feeling of alienation, dislocation or otherness in expatriates. Shahraz herself being an expatriate expresses “weaving in and out of two worlds and cultures, there are moments of displacement or culture clashes...During these moments of ‘identity crises’, I can sometimes feel like an alien in both Britain and Pakistan and feel as if I belong to neither place” (Shahraz, 64, 2014) This feeling of alienation or displacement has a very deep psychological effect on the immigrants. These alienated people perpetually keep on trying to cultivate the sense of belonging or affiliation as it is a psychological need of human beings to identify themselves with certain group or region. According to Baumeister and Leary “human beings are fundamentally and pervasively motivated by a need to belong, that is, by a strong desire to form and maintain enduring interpersonal attachments” (1995, p 522).

Author’s inclination towards homeland and her attachment with it, is explicitly expressed through the text of the story which further intensifies the theme of disposition, homeliness and its belonging. For protagonist the feelings abroad becomes too extreme that he loses contentment upon his return towards his homeland Pakistan; and there too he feels alienated and uncertain about his belonging. For the migrant’s involvement in various identities further expends the sensitivity of “where the heart is and where the body is”. The text is all about protagonist’s feelings of home and homecoming, belonging and belonging.

In ‘The Escape’, writer’s central point is about the migrants of the first generation. Her parents moved abroad when she was still a child; which emerged her love for Manchester. In spite of that one feels emotional attachment towards the place where one takes birth.

Shahraz expresses that although there are financial profits of living abroad for the family of the migrants and refugees yet it cannot recompense the sorrow and grief of separation from one’s blood-related persons. To her, this fact is true in case of story’s protagonist Samir who is left with nothing but the feelings of alienation,

confusion and disorientation even when he comes back to his homeland Pakistan.

Style and Stylistics

Style in literature is the way in which a particular writer handles a particular subject to attain a particular effect. Out of the huge lexicon and entire repertoire of syntactic expressions and structures he prefers some certain over the others. The choices that he makes make up his style and the study of that style is called stylistics. Stylistics is a rigorous and systematic discipline which helps stylisticians to scrutinize how language serves authors in their artistic creation or how writers exploit language to achieve their literary ends. Stylistic study enables analysts to better understand and appreciate a literary text. It helps them to decipher/ reach more meaningful interpretations of literature. It is a broader approach towards studying a literary text in that it enables them to study a literary text not only as a linguist but also as a literary critic by engaging them in exploring what significance linguistic organization has in the interpretation of a literary text. As Wales opines that the main purpose of the stylistic is not only confined or limited to the features of form in a text but it goes beyond that and aims to explore their importance and significance to show for the function of the form and evaluate the text in such a way that it should look for its functional effect with relation to the linguistic cause (as quoted in Clark, 2007. P,95).

The analysis of the linguistic features helps understand and interpret literary texts better thus stylistics is not contradictory rather complimentary to literary criticism. Widdowson discusses about the relation of stylistics with literary criticism and linguistic criticism. He is of the opinion that it lies somewhere in the middle of the two with the function to arbitrate (1975. p,117). Similarly Leech and Short in their collaborative work *Style in Fiction: A Linguistics Introduction to English Fictional Prose* suggest that Style in literature has both implications explicit and implicit when it comes to explore the purpose of art and language hence it aims to associate aesthetic with linguistic concern (2007.p,11). They propose/render below mentioned check list of stylistic categories for the systematic analysis of a literary text out of which first three categories have been taken to analyse the target text.

- Lexical Categories
- Grammatical Categories
- Figures of Speech,

- Cohesion and Context

Practice of Stylistic Analysis Based on Leech and Short's Model

Song (2009) provides an interpretation of short story Miss Brill written by Katherine Mansfield based on stylistics. The author of the research has chosen Leech and Short's model of Style analysis. The paper provides analysis with a disciplined process exploring the checklist provided by the selected theory. After the detailed analysis and evidences from the text of the short story the paper concludes that checklist suggested by the particular model based on linguistic levels of a text as lexical levels, grammatically levels, figures of speech, and cohesion and context are underlying in the story. Hence it is suggested that Mansfield's writing style is unusually individual for it is unique, delicate sometimes poetic; apparently unbiased yet arousing emotions. Her style of depicting a character is extremely backbreaking which allows character her voice of humanity. Her writing marks the vague sentences, excessive use of exclamation and use of figurative language along with solid imagery; these features are indeed provoking human emotions on the part of the readers.

Khan et al (2015) analyzes short story The Sound of Falling Leaves written by Qurat ul Ain Hyder following Leech and Short's framework of style analysis. Researchers look for some specific features of style e.g. analysis of characters, exploration of point of view and story elements. Furthermore the checklist provided by Leech and Short is observed to be analyzed in the paper specifically phonological scheme, grammatical categories. Features like rhetoric questions, hyperbole, and simile are explored through the text. The study has a limitation as it only goes for few specific features like ratiocinative question, prolepsis, Exclamation mark, Simile and hyperbole.

Khan et al (2015) evaluates the allegorical features, point of view of the author, characters and the story elements of short story The Last Word written by Dr. A. R. Tabassum. The paper applies leech and short model of style analysis proposed in style in fictio (2007). The paper centers to explore certain elements proposed in the checklist suggested the above mentioned model from the category of grammar and phonology. Characteristics like parallelism, assonance, alliteration, apostrophes and rhyme are explored through the text.

Stylistic Analysis of “The Escape”

LEXICAL CATEGORIES

A. Nouns

Concrete nouns in relation to abstract nouns are found which indicate food, people and places although for places both common and proper nouns are being used. Some of the common nouns referring to the places are: “mosque” “home” “street”, “pavement area”, “station”, “cemetery”, “grocery stores”, “kitchen”, “dining room”, “bed room”, “and courtyard”. The protagonist is so overwhelmed and obsessed with the sense of belonging that his mental approach constantly lives in and is attached to the places which are associated with the past.

The use of nouns is straightforward with a difference between nouns used for home and nouns used for abroad. Those which are proper are indicating places only Manchester, London and Lahore: “Daru uloom mosque, “cheadle mosque”, “Longsight”, “Duncan Road mosque”, “Roman Catholic Church Primary School”, “Montgomery road”, “National Westminster Bank”, “Beresford road Manchester Airport”, “Victoria couch station”, “Trafalgar Square Lions”, “Buckingham Palace”, “Anakari Bazar”, “Mall road”, “Defence area”, “Victorian corridors of government college Lahore”, “Data Ganj Darbar”. Abundantly packed with proper nouns perform actively in the audiences’ perception in a picture based motivation that the reader goes and experiences what Samir has.

A few numbers of abstract nouns are also used in the text. Abstract nouns effectively put on light/ express Samir’s inner gloomy and lonely state as most of them have negative connotations nostalgia, strange, sorrow, desperation abyss, loneliness, uncomfortable, anonymous, have negative connotations, and a few words with positive connotations like “happy”, “relaxed” refers to the lost days of his life or words like “intimacies” “recognition” and “cosy comfort” are accompanied with lexical items having negative connotation as “loath to witness”, “no” “missed” which eventually give negative meaning.

There is striking/ fair repetition of words like “Home” (10 times) and “house” (22 times) along with their possessive forms like Friend’s house Daughter’s house, Bucher’s house, Widow’s house, Family house, Father’s Ancestral home, Muslim home, Nursing home, People’ home.

The word family also occurs many times throughout the text (family, families, along with its possessive forms) to highlight protagonist's yearning for home and belonging. Author makes Samir repeat the word *Escape*, *Homeland* and *back home* recurrently throughout the story, which is one of the few utterances/words he actually utters aloud as well as in a low tone. Through the repetition of these words writer foregrounds Samir's longing to find his roots/ object of belonging and produces thematically evocative effect.

B. Urdu/Arabic Words: Codeswitching

Author has also used Urdu words in this short story referring to food items: sewayian, channa chat, Basmati rice, shami kababs, qeema lobia, gajar halwa, parathas, kulchas, lassi, daig man, daig rice, clothing as Shalwar Qameez, Shervani, ghararas, lahngas, dupatas, and events and greetings: Eid Mubark, Taraveh Ramadan, Eidhi, Eid ul Fitar, hatham prayer, chappati, Bismillah Bismillah, Zakat, tabaruk, all these cultural codes indicate Samir's cultural background and holds strong impact on the audience's emotional capability who belong to similar background. Samir cherishes these food items, clothing and Eid rituals as they part of his cultural heritage and thereby provides him a sense of belonging. These cultural codes explicitly express the emotional attachment of the protagonist with his cultural background.

C. Verb Usage

The text fully employs the use of verb like that of Noun, some indicate corporal substance, some speech acts, and a few perform optical acumen. The physical actions associated with Samir such as “*perched, loitered, dropped, bumped into, waved, stood waiting, sauntering, savouring, had cycled, scooted, stooped, got into, shook, unlock, sat, leafing through, shrugged, closed, tipped, checked, smiled, lifted up, holding out, beckoned, spooned, hid, licking, had spent, had flown out, headed, bowed, turned, shook, raised, arrived, followed, shuddered, dragging, counting, escaped, visited, did sponsored, wiped, returned, drinking, nodded, taking, entered, left, had showered, eaten, sipping, threw,, went up, picking up,, had moved, returned*” are all simple actions without showing too much energy, vigor or liveliness. Such verbs contribute to indicate/describe dullness and unliviness of samir's life.

On the other hand the verbs used for his surroundings “*had changed, thriving, living side by side, had sprung up, jostled, catering, hogging, warming, moved out of,*

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returned, chatting, spooning away, glimmering, ran off, jumped into, startling, bringing, stood scowling, sidled, plucked, ran off, disappeared, hosting, munching away, snatched, dispatched, had been soaked, was whisked “ are all suggestive of hustle bustle, noise and liveliness . The juxtaposition of Samir’s languid actions/life and vigorous/ lively/ surroundings explicitly manifest the conflict/ difference between Samir’s state and his surroundings.

Samir’s speech acts verbs like *replied, asked and said*, are objective and unbiased. They do not hold any positive or negative features. Whereas *informed, announced*, these speech acts are devoid of any emotional intimacy or commitment thus indicates formality/ distant nature of conversation. Other verbs referring to speech acts such as “*quietly mouthing, prayed murmured, making no comments* apart from polite, *did not pick on, criticize, slid off, muttered, explained, stopped* from saying, back home *slipped out* of him, *slipped in* the information” also highlight Samir’s aloofness, his inability to communicate and his restrainability to share his feelings and thoughts with others. Only in the end when he meets a person of his age group and joins elderly people’s house is he accorded with the speech acts such as “*exchanging polite chit chat, got into serious talking*), *were into* (the question), *shared* (his musing aloud), *elaborated, went onto explain, instructing, explaining, reassuring, introducing*” which indicate assuagement of his lonesome or distress and of his interest to communicate with others to resolve his innermost distressed feelings.

Author’s choice of diction plays indeed significant part in exploring the main theme of the story which is summed in the table below up.

Table: A

Lexical Categories	Relevance of the choice of words with the major theme
Nouns, Mosque, home, cemetery, Buckingham Palace, National Westminster Bank, Victoria couch station, Friend’s house Daughter’s house,	A difference between nouns used for home and nouns used for abroad is clearly indicated; this shows protagonist’s obsession with the sense of homeliness. Abstract nouns are running across the text to show Samir’s gloomy and sad innermost.

Bucher's house, etc.

Verbs Two types of verbs are dominant which manifest two different connotations e.g. the conflict/ difference between Warming, disappeared, escape, living, Samir's inner state and his surroundings. e.g. Farmer being dragging, startling, etc. too dim and depressing the later lively.

Codeswitching Author's use of words from Urdu and Arabic language is significant as these cultural codes show up protagonist's Sewayan, Eid Mubarak, Ramazan, Bismillah, intense feelings towards his culture and homeland. Taraweeh, etc.

GRAMMATICAL CATEGORIES

A. Sentence type

With regard to the kind of sentences the text is varied. Author has used declarative as well as interrogative and exclamatory sentences. There is also conspicuous use of sentences with dots (...), and (-) dashes.

B. Use of (...) and (-)

Conversation is an important aspect of belonging as it involves exchange of thoughts opinions and feelings; the act of communication develops a sense alliance and belonging among people. There are very few occurrences of conversation in the whole story which is indicative of detachment between characters. The conversation between Samir and his children and Samir and his brother's family is formal enough to indicate lack of emotional engagement. In few of the occurrences the use of (...) and (-) for indicating pauses in the one which takes place between Samir further highlight emotional detachment between them.

It'll be good for me... it's the right time... with your mother gone.... I need a change of scene and I have plenty of time now!"(2009. P,154).

"You'll all be fine without me. Anyway you can phone me every day... you've all got busy lives and families, so it won't be that bad to have me disappear for a few months. I'll hardly be missed.... This trip will be good for me... I need to go...." (2009. p,154).

The (...) and (-) are also used in his conversation with a widow in Pakistan whom his wife used to support. In this instance their use indicates hesitation people feel while conversing when they confront one another for the first time.

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“I just wanted to see how you all are – and how your daughters are doing – I know my wife always visited you – as she did with the other homes she sponsored...”
(2009.p,159)

C. Exclamatory sentences

The use of exclamatory form explicitly manifests Samir’s emotional detachment after the death of his beloved wife.

“Please Allah Pak bless her soul! And let me escape!” (2009.p, 151)

“I have all the time in the world!” (2009. P,151)

“Yes – she was a good soul! And we all miss her!” (2009. P,159)

D. Rhetorical questions:

Writer has also used the technique of rhetorical question to achieve emotional effect or persuasive effect.

Why did he say that? Was Manchester not his “home? After all he had spent over forty years of his life in this city? Surely these facts should make Manchester his home? (2009,p,155)

Was not this his home, the place where he was born? (2009. p,162)

The one that you have just visited, or the one that you are returning to? The place where you have spent most of your adult life? Which homeland are you trying to escape from? (2009.p, 163)

Rather than using simple statements author has used this rhetorical device to provoke reader’s thoughts regarding the question of belonging for those to whom/ for whom both father and foster land remain foreign. Samir has lost his sense of belonging and this feeling of unbelonging/ Sense of loss of belonging is something that is continuously haunting/ preying on his mind. These rhetorical questions underline his troubled and perplexed mental state.

E. Subordinate clause

In terms of syntactic intricacy the content is complicated. The complexity in the text is due to the use of dependent clauses/subordination. Hence proportion of independent clause to dependent clause is 1: 6. One striking feature in the style of the text is the frequent use of those dependent clauses which mostly contain non- finite verbs including –ing participle clauses, which perform the function of adverbials of accompanying circumstances.

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Seventy three years old Samir, perched on a plastic chair because of his bad leg, kept his hands raised, quietly mouthing his own personal prayer (2009. p, 151)

Painfully rising to his feet Samir began the hugging ritual, smiling cordially (2009. p, 151)

He kept himself in the master bedroom, hating to enter the other rooms in the house, especially the one with his wife's clothes (2009. p, 152).

Eyes filling up, Samir kept his face averted towards the window; there was nothing to celebrate on his first Eid without his beloved wife (2009. p, 154).

He waited; heartbeat accelerating (2009. p, 154).

Samir's face fell, quickly averting his eyes, astutely picking up the tell-tale signs from their faces and body language (2009. p, 155).

Remembering his Sabiya, he bowed his head (2009. p, 156).

He turned to look back at the graves, taking his fill, etching the picture in his head (2009. p,156).

And the decades simply slipped away, melting away his youth and gradually severing the links with his homeland (2009. p, 159).

Pure joy raced through Samir lifting his spirit as he rushed to show his friend around the home, enthusiastically explaining and reassuring, introducing him to the other house guests he had befriended, Penny and Derrick. (2009. p, 163)

The overall picture of the grammatical category used by the author is given in the table below with a minute hint.

Table: B

Grammatical Category	Relevance of Grammatical category with the major theme
Declarative, interrogative and exclamatory sentences	These types of sentences indicate different stages of Samir's mental condition like his feelings upon wife's death, thoughts opinions and feelings, lack of emotional engagement, etc.
Subordinate clause	Syntactic intricacy of the text content is a bit complex due to the use of dependent clauses/subordination

FIGURES OF SPEECH

In order to make the text/ subject matter vivid and appreciable and enjoyable writers deliberately use figures of speech. Proper use of this device capture reader's attention and never let them loose their interest. This aspect of the text offers intensity to the subject matter; apart from that it beautifies the language. In this short story use of Figures of speech enhances aesthetic and artistic value of Qaisra's writing. Writer has excellently used different figurative devices with the subtle purpose of intensification of the theme of belonging and disposition.

PHONOLOGICAL SCHEME

A. Alliteration

In this short story the alliteration has been used several times/ frequent instances of alliteration are found. Following few examples illustrates the use of alliteration in the story. The below examples are selected to render adjectival density in the text

In the packed prayer hall of Darul Uloom mosque in Longsight, the Imam concluded the Eid prayers with a passionate plea for world peace and terrorist activities in Pakistan to stop (2009. p, 151).

At the door he dutifully dropped a five pound note in the collection fund box (2009. p, 151).

soft sobs shook his large body. (2009. p,156)

...never having had the heart...(2009. p,157)

Sorrow Suffocated... (2009. p,157)

Too many memories were caught up with it (2009. p,157).

Bemused, Samir stared wide-eyed, temporarily transported to another time and place (2009. p,157).

Where will we go and What will we do? (2009. p,157).

Samir had happily fled (2009. p, 157)

Samir said, surprising himself (2009. p, 162).

B. Assonance

The use of assonance creates internal rhyme as a result accord text with a musical effect/ creates a musical effect in the text. In these lines author has used long vowel sounds which slow down the pace of the lines and create serious or grave mood that is appropriate for/ congruous with the subject matter. The repetitive use of long vowel

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sounds signal long standing gloomy/ pensive and perpetual desperate mood of Samir.

In the packed prayer hall of Darul Uloom mosque in Longsight, the Imam concluded the Eid prayers with a passionate plea for world peace and terrorist activities in Pakistan to stop (2009. p, 151).

“No. Let’s go home.” he murmured, eyes closed (2009. p, 152).

How he longed to have this Eid dinner at his own home and with her hosting it; instead of sitting awkwardly here as an interloper (2009. p, 152).

C. Personification

Another figure of speech used in this story is Personification. Concretization of abstractions or non-human objects captivates imagination and insight of reader to such a degree that these abstractions become visional/ visible/ seeable to human mind.

Nostalgia tugging at him,... (2009. p, 151).

With his wife and family gone all the joy of living had fled (2009. p, 152).

Sorrow suffocated; desperation tearing at him (2009. p, 154).

Complete silence greeted his words (2009. p, 154).

The loneliness crushed. (2009. p, 156).

“And I live in a large house all by myself.” The thought terrified him (2009. p, 160).

In first three sentences writer personifies nostalgia sorrow suffocation and loneliness and assign them violent and rough human attributes to highlight Samir’s distress and to make these abstract forces appear more real. Through the use of personification writer not only creates visual representation of abstract ideas in our minds but also gives some poetic quality to the text.

D. Parallel Structures

The text also contains various parallel structures on syntactic level. Through these parallel structures author assigns equal importance to all the ideas with the sentence. Parallelism occurs at word level, clause level and sentence level These parallel structures make narration interesting and like alliteration gives story a rhythmic effect.

The Look. The Laugh. The teasing banter (2009. p, 151).

“No. Let’s go home.” *he murmured, eyes closed* (2009. p, 151)

Outside, in the chilly autumn day, his friend, who lived a street away from the mosque, invited him to his house for the Eid hospitality of *Vermicelles, sewayian and chana*

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Manzoor – they greeted, smiled broadly and warmly hugged.

He had wanted *to go to Sanam Sweet Centre to buy a few boxes of Asian sweets to distribute to friends* but he hesitated, suddenly overcome by trepidation (2009. p, 151)

He sat there leafing through *The Times, the Daily Jang and The Nation*, watching the traffic go past on the busy road (2009. p, 152)

Nodding, she disappeared into the kitchen leaving Samir to *smile, watch, listen and respond* where appropriate (2009. p, 152).

The other place was just *his birthplace, his country of origin and reminder of his youth* (2009. p, 155).

Two days later, after *visiting the local Anarkali Bazaar, taking a leisurely walk down the famous Mall Road, and spending time with his sister's family in her villa in the Defence area*, he headed for the village where his parents were buried (2009. p, 155).

Why was he crying? *For his parents who had died decades ago or for his beloved Sabiya?* (2009. p, 155)

Tired, hungry and harassed, he and his friend stumbled thankfully into a Victorian house with a Bed and Breakfast sign; (2009. p, 157)

Enoch Powell had done his bit; *frightening the host community with his racist speech citing "the rivers of blood" and leaving the migrants in fear of being thrown out of the country* (2009. p, 158-159)

In his brother's home there was *no element of guilt – no waiting upon ceremony* (2009. p, 161)

Heads turned, TV forgotten, surprise written on their faces (2009. p, 162)

The one that you have just visited, or the one that you are returning to? (2009. p, 163)

E. Phrasal verb/ verb phrases and Idiomatic Expression

The abundant use of phrasal verbs/ verb phrases and idiomatic expressions produce sublime effect in her writing and also give it a unique flavour while simultaneously maintaining the simplicity and clarity in her writing. Their use in the text makes reading experience enjoyable. Some of the verb phrases and idiomatic expression used in the text are "*brought out, spooning away, leafing through, munching away,*

care about, flown out, slid through, go past, holding out, ran off, filling up, made up, parting away, flown out, picking up, come across, turn down, carry on etc”, “here he was large as life, temporarily transported to another place, Another hour to kill, I live in a large house all by myself, etc”.

F. Metaphor

However metaphor is a very common and powerful device that is used by almost every writer, Qaisra Shahraz rarely makes use of this device in her story. She uses “Ants loaded with scraps of leaves” (2009. p, 156) as an extended metaphor for human life and their efforts for earning livelihood as Samir later in the story remarks that human beings spend all their lives in search of food; all their efforts are for filling their bellies. She also uses a dead metaphor “Life is a cycle!” (2009. p, 156) which means series of reoccurrences of death and birth, and series of gains decline and losses.

For the major part these poetic devices like alliteration, assonance, metaphor etc. are used in order to emerge poetic touch that may effectively capture audiences’ attention. These techniques help reader deviate from daily life and create visuals in the minds of the readers. Consequently they depict inner feelings of the character in the most effective way which exhibit feelings of unhomeliness and sense of belonging.

Below is the table indicating summary of the section of figures of speech analyzed above.

Table: C

Figures of Speech	Relevance of the figurative language with theme
Alliteration, Assonance, Personification, Metaphor	Author’s use of figurative language offers poetic touch to the text. They set forth optical position for reader to comprehend Samir’s emotional facet.

Conclusion

Under the light of above stylistic analysis of *Escape* it can be concluded that Qaisra Shahraz’s writing is sensitive, persuasive and impersonal at the same time. She handles a delicate theme of disorientation and belonging in very objective yet compassionate way. The analysis brings to light the significant features and aesthetic tendencies of her style as a writer. Her choice of words is simple yet appealing. There is rigorous use of lexical categories draw attention to the thematic concerns. The

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concrete nouns, abstract nouns, verbs and adverbs formed into cultural/homeland words versus words used for abroad collectively illustrate protagonist's feeling of alienation and longing for belonging. Like many other British writers of Pakistani origin she has used Urdu and Arabic words to give native and cultural concern to the story in order to reveal protagonist intense feelings towards his homeliness. Use of various figures of speech such as alliteration, assonance, parallelism, personification, metaphor, phrasal verbs and idiomatic expressions exhibits author's artistic and aesthetic tendencies. Use of alliteration, assonance and parallel structures makes her writing stylistically appealing and attractive. Alliteration and assonance also create a musical effect in her writing. Another device 'rhetorical question' makes her writing persuasive without being judgemental. In grammatical categories the use of dependent clauses starting with -ing participle creates enigmatic effect in her writing. The above analysis demonstrates how the author has handled a tense and serious subject in a light and balanced way through her proper linguistic choices. Above stylistic analysis enables us to study the use and function of language in literary text reinforcing that language and literature are inseparable.

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