

**RESEARCH PAPER****A Stylistic Analysis of Mohsin's The End of Innocence****¹Urooj Amjad * and ²Sadia Waheed**

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***Corresponding Author:** nadia.zaheer@lcwu.edu.pk**ABSTRACT**

This research focuses on the creative use of deviations in the novel *The End of Innocence* (2006) written by Pakistani novelist Moni Mohsin. The theoretical framework applied to this study is based on the stylistic devices developed by Leech and Short (2007). Their model provides the foundation for analyzing the novel's linguistic and stylistic features. Stylistics is a branch of applied linguistics that focuses on the critical study, understanding, and interpretation of all types of texts, written or spoken, literary or non-literary, and rhetorical. The study explores the impression a writer produces through tonal and linguistic components. The analysis is delimited to two major types of deviations, lexical and grammatical. The research is qualitative. The present research explores how meanings are created through the interaction of various textual features, especially lexical and grammatical. It is also investigated how the author creates lexical, morphological, idiomatic neologism, and how language has been linked with the native culture of Pakistan. This study enhances the understanding of key issues by analyzing specific aspects, themes, or methodologies, thereby enriching the discourse surrounding Pakistani literary traditions and their global significance. It helps to understand the extent to which novel uses of the English language create a unique stylistic effect. The connection between linguistic structures and socially structured meanings in a literary piece is analyzed to highlight the impact created by the selected Pakistani work. This research brings to light new perspectives of Pakistani literature, providing a fresh framework for future scholars in the field.

KEYWORDS Lexical Deviation, Grammatical Deviation, Levels Of Stylistics, Pakistani Literature**Introduction**

The novel was published in 2006. In Mohsin's work (2006), the rural countryside of west Punjab is depicted in its shifting hues and seasons. The protagonist lives in a multilingual universe, and the simple, unique style smoothly transitions between references to the West and translations of regional proverbs and folklore. The story of innocence lost in this book is truly captivating. From the scent of sugarcane to the cool shadows of Laila's opulent home, Mohsin brilliantly recreates the environment of rural Pakistan in all its variety.

Mohsin's novel (2006), is rich with neologisms, borrowings, and inventive word constructions. The narrative portrays both aristocrats and peasants as being governed by outdated social etiquette and family honor. Central to the story is Laila, a nine-year-old girl from a wealthy yet naive family, who is spending her winter break at their estate in Sabzbagh. Her life is surrounded by forward-thinking parents, a caring but strict guardian ayah, and a traditional grandmother who upholds conventional values. Laila is spending her winter break at her family's estate in Sabzbagh, where she becomes entangled in the life of her friend Rani, who is hurriedly pursuing a clandestine relationship. The story centers on the evolving friendship between the two girls against the backdrop of 1970s Pakistan, a period marked by vibrant colors, tantalizing aromas, and intense civil strife.

The setting of Mohsin's work (2006), in 1971 is a carefully chosen backdrop that reflects the protagonist Laila's loss of innocence. This pivotal year, marked by the division of Pakistan and India's intervention following Bangladesh's demand for independence, parallels Laila's personal turmoil. The novel connects the broader conflict and impending war in East Pakistan with Rani's dire circumstances. It addresses the challenges faced by East Pakistan, including linguistic issues, economic difficulties, and the rigged elections of 1970, weaving these elements into the narrative to highlight the socio-political turbulence of the time.

Literature Review

Stylistics, according to Simpson and Baldrick (2008, 2004), is the study of literary works from a linguistic angle. Another meaning of it is the study of linguistic choices made in fictional contexts. Similar to this, literary stylistics gives both linguistics and literary texts equal weight. A common area of stylistic analysis is the study of language in literary writings. It acts as a bridge between linguistics and literary studies. Stylistics examines the specific patterns and language structure used in literary works to unearth the texts' underlying meanings.

Despite the novel having 16 chapters, Adane (2012) chooses to analyze three particular chapters (1, 7, and 16), which are considered to be the novel's stylistically main chapters. He uses lexical categories and figures of speech as a theoretical framework for his analysis. This study is similar to the current one in that they both use figures of speech and adhere to a stylistic approach.

Li & Shi (2015) offer a thorough analysis of E.E. Cumming's poetry, which is regarded as a pioneer of experimental poetry, utilizing a stylistic method. By striving to understand the stylistic elements and innovation in his poetry, the most renowned linguists have become interested in his work. In this study, analysis is done to identify the foregrounding patterns similar to that in his poetry and the types of deviation in a few chosen poems with significant themes of death, life, nature, and love.

Umukoro (2015) has carried out research to identify linguistic indicators in print advertisements. The research also discovers that all these deviations are done to persuade people and to catch the attention of the consumers. In the particular case study, four advertisements were chosen to examine the linguistic markers. It has been revealed that linguistic markers like capitalization, changes in the layout, punctuation, and mixing of words with numbers are common trends.

According to Dilshad (2006) who conducted studies on language hybridity, communication through television is an essential tool for promoting new discussion in bilingual and multilingual communities. The pervasiveness of television is transforming the sociolinguistic environment in Pakistan. Questions concerning "preservation" vs. "changing" in connection to the disappearance, assimilation, or relocation of Urdu have been raised by the establishment of various TV channels in Pakistan, which have opened doors to the linguistic and cultural diversity of the world. It seems that as a result of globalization, this predisposition for code replacement and code-mixing has increased. Due to the extraordinary increase in TV popularity and its impacts on audience language, we are likely to quit using our language, allowing Urdu to change and hybridize at a previously unheard-of rate.

Numerous studies have explored Mohsin's (2006) work. In an analysis of Mohsin's novel (2006), Mehvish Riaz (2021) identifies various instances of language hybridization. These include morphological neologisms, compound neologisms, idiomatic neologisms, unusual descriptive nouns, peculiar names, nicknames, and address forms. Mehvish Riaz (2021) also notes the use of code-mixing and code-switching. Deviations are observed at

lexical, syntactic, and dialectal levels through various forms of borrowing, such as code-switching, code-mixing, tag-switching, substitution, insertion, and omission.

Material and Methods

The theoretical framework of the study is Leech and Short's theory of linguistic deviance (1969), with its eight kinds. The descriptive method was used for data analysis since the data was carefully picked and stylistically assessed. The current study examines the selected novel from a stylistic standpoint.

According to Leech and Short (2007), the term 'style' specifically refers to how language is employed in a particular context, by an individual, and for a specific purpose. Leech and Short (2007), argue that defining style as the linguistic characteristics of a particular text is the most reliable approach. While style can describe spoken, written, literary, and non-literary forms of language, it is most commonly associated with literary texts due to its origins. Leech and Short (2007) describe style as the 'dress of thought,' noting that while the metaphor of style as an 'adornment' or 'covering' of meaning may no longer be immediately visible, it remains a relevant concept.

According to Leech and Short (1996), stylistics explores the relationship between language and aesthetic function. It involves analyzing how a writer's language choices enhance the creative and aesthetic qualities of a text. This analysis looks at how specific linguistic elements—such as word choice, syntax, and stylistic devices—work together to shape the text's overall impact, evoke emotions, and convey thematic depth.

Understanding stylistic elements helps in appreciating how each text influences the overall composition and integrates details into its structure. Deviation, as described by Leech and Short (1996), involves deviating from conventional linguistic structures or the norms of a particular genre to create stylistic effects and defamiliarize the text. Leech and Short (2007) consider deviation to be 'artistically motivated,' with 'deviant' elements seen as fundamental features of literary language. Leech further categorizes deviation into eight distinct types.

1. Lexical deviation.
2. Grammatical deviation.
3. Phonological deviation.
4. Graphological deviation.
5. Semantic deviation.
6. Dialectal deviation.
7. Deviation of register.
8. Deviation of historical period.

Language deviation in literature stems from three factors: shifting meaning, distorting meaning, and inventing meaning. These variations are deliberate choices by authors to distinguish their literary works and showcase their unique attributes. Authorial deviations are aimed at creating aesthetic and progressive impressions in their work.

This study focuses on the stylistic analysis of Mohsin's *The End of Innocence* (2006). It explores linguistic hybridity through phenomena like code-switching and code-mixing within the novel. Similarly, the study on Levels of Linguistic Deviation in Charles Dickens's

Hard Times (1854) investigates multiple levels of linguistic analysis, phonological, syntactic, morphological, lexical, and semantic that are applied specifically for literary aesthetic purposes.

Various methods were employed to examine and comprehend the data, with close reading providing insights used for interpretation.

The data for this study is derived from Mohsin's (2006) selected novel. This work by the Pakistani novelist serves as the primary text for analyzing the stylistic deviations and their impact on the narrative and thematic elements. Qualitative analysis is performed through close reading, allowing for detailed examination and interpretation of the data.

Results and Discussion

Table 1
Types and examples of stylistic features in Mohsin's (2006) The End of Innocence.

Text	Stylistics features
The cinema, they say, is so big, with hundreds of seats, and so many lights that it is like a night sky thick with stars.	simile
Rani could cut carrots to look like flowers.	simile
I feel so happy when I am with him. It's like.... like the monsoon.	simile
He looked sandy but beautiful, with magnolia skin, long caramel locks, and a slim, straight nose like a sharpened pencil.	simile
A willow tree leaned its shaggy head toward the river and, in the foreground, two tiny figures clad in baggy pajamas and mandarin jackets flew a kite.	Imagery
Scenting blood, Sara had chanted, 'You're a stupid little crybaby. Cry-baby, crybaby.'	Repetition of words
The swing hung from a thick branch of the silk cotton tree that spread over half the house like a hand of benediction.	Imagery
Mist draped the orange trees in the distance like a mosquito net. The sky was swollen with slate-colored clouds	simile
A purple rose was embroidered in neat satin stitch on white cotton.	Imagery
The perfume bottle held a single yellow rose, plucked from Sardar Begum's Garden, and a spray of neem leaves.	Imagery
He said she was ill enough to send him cycling three miles on a freezing, foggy night just to fetch he.	Imagery
Pakistan soldiers fought like cornered tigers on the eastern front.	simile
How pretty these pink roses are on Laila's baby's dress, so, real they look just like the rose she is herself.	simile

This table examines the stylistic aspects of the novel, through the lens of generic stylistics. Stylistics, grounded in modern linguistic theory, analyzes non-literary texts from a stylistic perspective. The novel's distinct stylistic features are prominently seen in its thematic focus on singular forms of plural concepts, as well as its use of rhetorical devices like simile, sound patterns, imagery, and personification to achieve semantic variation.

The author utilizes simile to vividly describe scenes and characters, as exemplified in specific passages. This balance between artistic perspective and language is skillfully demonstrated throughout the novel. The imagery employed by the author illustrates the characters' inner thoughts effectively, serving as a potent narrative tool consistently used throughout the book.

Repetition is another stylistic device employed for emphasis and to captivate the reader's attention. The deliberate reuse of words and phrases underscores the author's thematic points. *The End of Innocence* (2006) by Mohsin is a clear demonstration of these stylistic elements.

Let us now discuss various kinds and examples of grammatical and lexical deviations in Mohsin's *The End of Innocence* (2006).

Kinds of deviations:

Lexical deviation

Morphological neologism

Urdu words with English affix for pluralization:

Ghee-soaked parathas, chappattis, banyans, Gulab jamuns, kaffirs, jawans, kebabs, Muhallahs, ayahs, dahlias, bulbuls.

English words with Urdu/ Punjabi suffix:

Cole wallah town.

Root morpheme in Urdu is compounded with a root/ bound morphemes in English and English words with Urdu/ Punjabi suffix:

Bijli wallah, box wallah, studio wallah's, Gas wallah, Tongha wallah.

Compound neologism

Unusual adjectives compounded with noun usually with a hyphen:

The day bed was a beautiful object, carved with peacocks and inlaid with mother-of-pearl.

Candy- pink-plaza, sardar begum's face darkened as the car passed the double-storeyed garment factory her son had built in the village.

Except for three parallel lines on her forehead, her pale skin was butter-smooth.

A pink- stocking leg ending in a plump foot wedged into court shoe swung out of the car door.

Compounding root morphemes with newly coined suffixes having same sound:

- a) The love-shove is also non-sense.
- b) 'Tun tanna! She stuck out her puny chest.

Idiomatic neologism:

- a) Their love conquered everything but their fate.
- b) Que, sera, sera.
- c) "Sweater than a garden full of bulbuls".

Borrowing:

Code mixing:

a) Urdu or Punjabi words:

Ayah (servant), Bazaar (market), Halwa (sweet), Dullah (groom), Hukkah (a type of smoking), Bijli wallah (electrician).

b) Name of the characters:

Sardar Begum, Rani, Laila, Kaneez, Heer Ranjha, Naz, Snober, Sara, Tariq, Merium, Sharmila, Sushila, Clementine, Mujib, Azeem.

c) Names of Pakistani dishes:

Chapatti, Seekh kababs, karahi, kebabs, chutney.

d) Names of Pakistani clothing items:

Dupatta (shawl), Shalwar kameez (loose pleated trouser shirt), Kurta (loose shirt).

e) Exclamatory expressions used in Pakistan:

Haw, hi, oh-no, uff, hayee, Er umm, Mmmm.

f) Address forms:

Begum Sahiba (ladyship), Dadi (grandmother), Bibi (lady), Sahib (sir), Munhoos (unfortunate), Huzoor (an Indian of high rank, or a title of respect for such a person), Ammi (mother).

g) Names of festivals:

Mela (a religious fair).

h) Greetings:

Salaam, asalam-elekum.

Code- Switching:

a) Tag Switching appeared in the Novel:

- Oh, desi eggs.
- Hai, look how fast it flows. Must be very deep also.
- 'Koi Hai?
- Uff, even now, when I hear that song, the hairs on my arms stand up to salute her.

b) Hedges or gap fillers in this novel:

- A Cuppa cha would do nicely.

- I wondered whether you could send over your electrician chappie to my house for a quick dekkko?

c) Urdu sentences or phrases:

- Nah, it's just a horse.
- Hai, my kismat. My kismat.
- Hmm, now let me see. What do you think I should have, Babu? Barfi or luddoo? I'm thinking barfi is being better after chamcham. Oh, only top ones have silver paper?

Grammatical deviations:

Suffixation of plural "-s" where it is not needed:

Cottons (cotton), Thanks God (Thank God), Cheeses (cheese), Meanwhiles (Meanwhile).

In correct choice of words forms/ Words converted from one grammatical class to another:

Simbal (Symbol)

Colouring (colour).

Improper use of Punctuation:

- Four ladies, dresses in flowered Shalwar- kameezes, sporting identical, beehive hairdos and carrying bright handbags in the crooks, of their arms entered the hall.
- She ran her hands down, her wet cheeks and pulled her dupatta, over the head, with a loud sigh, Sardar Begum hoisted herself out of her seat, that was their signal to depart.
- Peeling aside, the damp folds, of the cloth, she saw a circlet of yellow Chambeli, she lifted the fragile bracelet, draped it around her wrist.
- I like your Sari, Laila fingered the trailing pallu of Fareeda's Sari, it's a Jamdani, it's a bit chilly for Jamdani, but it, one time before, packing it away for the winters.
- I am munhoos, ill starred, all my life, I have bee, dogged by misfortune-when my husband died, I was still a girl, with a baby.

Slang

Cheerio (good bye).

Syntactic Deviations

Transfer errors:

"How you can say that?" (How can you say that?).

The above data represents the grammatical errors and their corresponding subcategories that have been explored in this research. Throughout the novel, we can see

that these errors are comprehensible to English-speaking Pakistanis. The author employs these techniques to establish a stylistic pattern, which gives the novel a significant value.

The lexical variations and their respective categories are listed in the present study. Neologism is explored as the creation of new lexical items arising from changed circumstances. These innovative creations eventually gain acceptance within the speech community. Such creative language use often stems from a desire to deviate from established linguistic norms. These instances serve as powerful illustrations in the selected work.

The narrator of the novel embodies a typical less educated, sociable Pakistani character, reflected in their unconventional use of English. This character engages in gossip, discusses and speculates about others, interferes in their affairs, and employs English to project an educated and modern image.

Several components are explored throughout the analysis. The discussion illustrates how stylistic variations and characteristics contribute to the novel's overall presentation. Additionally, stylistic devices underscore the varying degrees of divergence and highlight the distinctive qualities of the characters throughout the text. By emphasizing stylistic devices, the reader can better understand the intended story. Furthermore, the research emphasized that comprehending the entire narrative requires examining not just a few, but all stylistic devices used in the novel *The End of Innocence* (2006).

Conclusion

The novel *The End of Innocence* (2006), incorporates various lexical irregularities, including code-mixing, code-switching, morphological neologisms, compound neologisms, idiomatic neologisms, rare descriptive nouns, nicknames, and forms of address. The work introduces numerous neologisms, borrowed words, and innovations at both lexical and grammatical levels. The study primarily focuses on deviations, code-switching, and code-mixing.

Bilingual creativity involves linguistic processes that emerge from proficiently using two or more languages. Kachru (1985) uses this concept to describe the originality arising from creative language activities. The foundation of linguistic creativity often lies in surpassing restrictive norms. Borrowing has led to variations in lexical and grammatical forms, including code-switching, code-mixing, tag-switching, substitution, insertion, and omission.

This study explores several stylistic components throughout its analysis. Furthermore, stylistic devices highlight the varying degrees of deviations.

The researcher has formulated three key questions to guide the study. The first question focuses on identifying the diverse stylistic features present in the novel. These distinctive features include the use of unmarked themes, singular forms of plural concepts, and rhetorical devices such as similes, sound patterns, imagery, and personification, all contributing to semantic variation in the text. The author employs similes to vividly depict scenes and characters, as exemplified by specific descriptions.

The second question examines lexical and grammatical deviations within the novel. It encompasses a variety of lexical items and grammatical structures that diverge from conventional norms.

The third and final question explores patterns of code-switching and code-mixing. These phenomena are studied within the framework of linguistics, which constructs models of texts and languages based on linguistic theories. To address these questions, the

researcher has applied the Leech and Short (2007) model, systematically evaluating these elements across all nineteen chapters of the book. The linguistic aspects of the research are investigated through a thorough examination of the text's properties using Leech and Short's (2007) model.

This study focuses on how linguistic innovation, particularly neologisms and unique linguistic structures, is used to create humor and parody in social practices. The book under review demonstrates how inventive use of English is helping Pakistani authors forge a distinctive national vernacular. The novel's narrator, who is portrayed as a typical less educated, sociable, and domestic Pakistani character, uses English in a deviant manner. This use of English serves to create an appearance of education and modernity while engaging in gossip and meddling in others' affairs. Neologisms and unique linguistic constructs play a significant role in humor and parody, as they often break conventional norms and introduce fresh, creative elements into communication. For Pakistani authors, this is particularly impactful in crafting a distinct national vernacular that reflects cultural nuances and social contexts.

Exploring how these linguistic innovations contribute to humor and parody reveals a lot about the interplay between language, culture, and identity. It's intriguing to consider how authors might use language creatively to both entertain and comment on societal issues and how these innovations help shape and reflect a national identity in a globalized world. This study uses linguistic deviations to both reflect and critique cultural practices and social norms. This type of language play reveals a lot about how local beliefs and practices are represented in literature and how they are perceived by readers. By deviating from standard English in locally meaningful ways, the author creates a sense of authenticity and engages readers with humor that resonates on a semantic level.

To address the study's questions, the researcher has employed content analysis and has presented the findings through tables. The study aims to enhance students' understanding of the intricate linguistic phenomena of deviations and stylistic features, which impact language use, identity, and communication. Future researchers can use this study as a framework to explore stylistic differences in the works of Pakistani authors. By applying Leech and Short's (2007) model of stylistic deviations to other works by Mohsin, scholars can identify similarities and differences across her body of work.

The novel covers a wide range of linguistic components, stylistic features, and deviations. With its comprehensive content, engaging presentation, and thoughtful progression, it serves as an effective tool in enabling students to achieve their goals for the study. In addition, to having consequences for linguistics, education, and social interaction, the concept of code-switching and mixing is crucial to understanding language. In this study, some components are explored throughout the analysis.

The data analysis unveils a notable correlation among these elements. Unlike previous studies that may have emphasized different aspects, this research specifically evaluates the stylistic features, linguistic deviations, and patterns of code-switching and code-mixing within the novel. However, enhancing it with supplementary resources and activities will further enrich the learning experience.

Recommendations

- 1- The reader's comprehension is enhanced by this stylistic analysis. This research will help future researchers to identify the linguistic strategies used in other literary piece.
- 2- The writer's personality can be inferred from his choice of style elements and deviations through stylistic analysis. In light of this, every stylistic variance can be considered if the researcher hopes to fully comprehend any literary work.

- 3- By studying deviations and other stylistic features, students will gain a deeper knowledge of the intricate linguistic phenomenon that affects language use, identity, and communication.
- 4- Scholars in the future will be able to use this study as a model to investigate stylistic variations in other Pakistani writers' works.
- 5- Researchers can apply Leech's (2007) model of stylistic deviations to Mohsin's other works to find similarities and differences across all of her works.

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