Style Shift: A Comparative Cultural Analysis of *Pride and Prejudice* and *Unmarriageable*

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Article Info	Abstract
	The writing style is the core element of the authors as it varies from place to place under cultural representation through code-mixing and code-switching. The current study is qualitative in nature describing the style shift and the code mixing and code switching in the context of the non-native speakers. The study is being conducted comparatively on the analysis of two novels *Pride and Prejudice* by Jane Austen (1813) and *Unmarriageable* by Soniah Kamal (2019) to highlight the element of style shift from native to non-native context. The study concludes that the shift of the style and sense being presented in the native context of the English language is of a universal level while the style of non-natives is of local level with the inclusion of code-mixing and code-switching.

Introduction

One of the most well-known novelists, Austen, treats regular people in her works in a way that gives them a distinctly modern identity. She is particularly skilled in utilizing language to convey ideas and the sometimes bitter realities of ordinary life, which makes her novels far more intriguing from an artistic perspective. Her Victorian works are very significant because they highlight the numerous societal issues that existed in her era, which was in the 1800s. Her books are ideal for raising moral standards in all societies. They are instructional books that can teach readers how to live better in all spheres of life.

Award-winning essayist and novelist Kamal writes with precision, and her characters are endearing. She made some excellent points about Pakistani culture. Despite currently residing in America, Kamal's works honor her Pakistani heritage. *Unmarriageable*, (2019) is a humorous, modernized retelling of *Pride and Prejudice* by Austen, (1813). It takes place in contemporary Pakistan. We do not know much about Pakistan's past. It was formerly a part of India but broke away following a struggle for independence. It is today a functioning democracy that nonetheless heavily draws on the lessons it gained from British colonial control in the past. All of this is to imply that they study English classics more frequently than many Westerners outside the UK and are fascinated by British literature, which is hardly read outside Europe. Pakistan is a very modern country, but its class system is still firmly rooted in the colonial past. The duties of women are still under the control and domination of patriarchal influence which forces them to lag and remain unprivileged (Amjad, & Rasul, 2017).

The ability of a bilingual or multilingual person to converse in more than one language or a variety of languages is known as code-switching (Ansar, 2017). According to Aranoff and Miller Ansar, (2017), code-switching is a communication choice in a bilingual culture but does not interfere with communication in the same way that a style or dialect can in a society with monolingual speech.

Normally bilingualism is being watched as the result of the two different dialects or language blending when the discussion occurs. Every nation has the circumstances of the phrase 'Truth to be told' which exists among all the social classes as well as at all levels of age in the world. Pakistan is a multiethnic society where bilingualism existed before and after partition. This country is unique and the mixture of different dialects or languages is very common among its individuals. Many of the individuals have the capability of blending the dialects with the semantic marvel. The utilization of English lexis is very common in people even if they cannot talk in or understand English completely. The use of the English language is of high importance the person who uses the English language is being given high prestige in the society.

There is an autonomous semantic level in the language of Pakistani English where there are non-local assortments. At the level of lexis, the language of individuals can be best understood as is being presented. The sense of language with the merging of the words can also best be understood by the people of Pakistan. This type of effect is being shown because of the contact of the Urdu language with English natives. In the Pakistani English dialect, there could be seen the borrowing of Urdu words, as being the colonials of the British and the flourishers of the writers to write in the English language in the context of the native society, such phenomenon is because of the entering of the territorial dialect in Pakistan English as well (Baumgardner, 1993).

Code mixing is the practice of speaking in one language while employing the lexicon of another. Effective communication is improved by this technique, which is a trend in bilingual and multilingual societies. The present study will examine the cultural theory as well as the code-mixing and code-switching of the texts in the new emerging writing and the cultural-based interpretation of things.

Literature Review

Culture and Text

Oslon and Dillon (quoted in Purves and Purves, 1986) had a traditional concept of text as 'a whole entity in itself. This structural consideration of text by them was regarded by them to be permanent, having specific meanings; since, according to them, texts are the production of culture merely and they can work the best and can be clearly and completely understood only within a cultural framework. This concept of text is now being challenged by people like Elbow (cited in Purves and Purves, 1986) who see text's meaning not only as the production of an individual (writer/speaker) in a parent culture but also the shared product of the one who sees it (reader/listener) in their own (guest) culture. By doing so, the readers change the meaning by changing the language style of the original text to suit it the demands of their own (parent) culture. In any form, it is clear that text is the product of the culture in which it is written and it can change meaning whenever the style of its presentation is changed.

A text is always the representation of a certain culture in which it is produced; in the same way a culture makes its members by molding their behaviors and ideology. In this sense, culture and text, and vice versa, have a reciprocal relationship. Allen Purves and William Purves (1986) assert that the formalities over which certain text is modeled are best to be understood by the readers of that culture since it is part and parcel of that culture. Not only meanings, they explain, but also larger social values and belief systems keep a constant check and balance over the texts to be produced as such values and beliefs are often deep-rooted in the conservative and orthodox religious backgrounds. Therefore, culture has a deep influence over the texts that writers produce from time to time. In the same way, as it seems to reason that these texts are read by a majority of the members of the same culture, they will be interpreted keeping in view the dominant psychology of the parent culture.

Gabriele Kasper and Makoto Omori (2010) believe that unless and until the concept of 'each culture is different' fades away, there can be no universal agreement on one particular style of writing. Under this terrain, within the array of present semiotic resources or codes, it will not be possible to have any universal formula for language and composition. Talking about the pedagogical implications of language, they assert that through defining the local and nonlocal (terms in) language, one can have an agreement on cross-cultural communication by the teachers and that it may achieve harmony to a certain extent, if not fully. It is particularly helpful in classes having students from different cultural backgrounds and ethnicities.

Joshua Fishman (1989) and Dell Hymes (1972) opine that variation does exist and that there can be no single way of presentation or no single style. As far as the communities exist, the cultures also exist and the different members have different and individual ways of using language i.e., style (Glenn & Glenn; Cole & Scribner, cited in Purves & Purves, 1986) . Even in a single culture, there are different paroles and people use language, idiosyncratically and write differently. Hymes (1972) has the perception that language is the product of the culture in which it is produced, therefore, for a better understanding and comprehension of language, one must be able to have both the langue and parole of that community.

According to Labov (cited in Jürgen Jaspers, 2010), 'style shift' is the adaptation of one language to different social situations like discussing identity, class, gender, position, etc. For each of these situations, the individuals in a particular culture adapt their language speaking (and also writing) to a particular style. The change in style varies as soon as these and the like social situations vary. Another reason for this variation in the view of Labov, is the change in linguistic features from intergroup to intragroup discussions where different social positions and hierarchies are maintained, negotiated, and exercised.

Style Shift

The shift in style has also to do with technology and the printing press. In older times, when technology was not there and languages were not given proper shape, writing was mere signs and symbols having no specific meanings. According to Purves and Purves (1986) , in those times due to the absence of technology and the internet, changing script from one language to another or translating language was a great difficulty. However, that difficulty was solved with the emergence of the internet, e-books, and printing machines which made it easy to translate texts from one form to another and thus, have a new style. The new and different styles also cater to the creation of new meanings. Oslon (quoted in Purves and Purves, 1986) asserts that style shift (and so meaning shift) is not possible since the text is a coherent whole and has a holistic viewpoint. To understand it, all of the information (recorded through style) necessary for the understanding of the participants, must be present inside the text itself; the text should not serve as a hint for the understanding of meaning.

Stuart Hall (1997) gives an emphasis on translation and hence style shift by describing that language is a system of signs (codes) and these codes do not have any specific meaning by themselves, unless and until used within a society (culture). It is the culture that gives meanings to different codes and by doing so, signifies or means something. Hall (1997) was of the view that no two cultures are the same and that do have differences. One object in one culture cannot mean the same thing in another culture. The same is true of the emotions and religious writings and texts as well. To better comprehend one thing in one culture, it must be translated to suit it to the possible and accurate meanings in another culture. As far as we translate, we also shift (switch) from one language (code) to another.

Style shift occurs as a result of the members' expectations of better understanding. This shift is often interpersonal without having any hint of the phenomenology of the style shift. Richard Nordquist (2018) explains that a style shift occurs whenever a certain audience is faced. It is dependent upon the perception of the members of the audience as the speakers have to focus on their (audience) level of understanding and have to shift their style of presentation accordingly from one language (code) to another. This can become possible through code-mixing or code-switching since members of the audience will mean things differently as compared to those (audience) for whom the text was meant.

Kachru (1996) presented the model of world English in which he described the SEA (South Asian English) nitty-gritty in a way that English is being used in SA (South Asia) in a hybrid form that has included cultural words and interpretations. The involvement of new cultural and local words in the English language gave emergence to the English language as a new regional dialect. These local words are rickshaw-driver, tanga-driver, sari, police wala and samosa etc. These words are a mixture of regional dialect which has mixed up the local and pure English words. Such a new English dialect has also given emergence to the new lexis which has its connotative meanings.

Baumgardner (1993). made a detailed study on the lexical impacts of Urdised words in his study of Pakistani English (PE). The lexical influence of Urdu words in the English language has been described in detail. The study is unique in its nature as it illustrated how the PE has emerged through the influence of the Urdu and local vocabulary lexis as well as the zone of the words is also been thought out by Baumgardner (1993). In his compiled work, he has

demonstrated how cultural words have given emergence to the neology with the addition of prefixes, infixes, and suffixes which have been very fruitful and creative in PE. The same thoughts have been proposed by Rahman (1990) that there are enough lexis of cultural semantics and pragmatics in PE that demonstrate the true meanings created by the authors and these are unmistakably created. Anwar (2007) conducted a research study investigating of the effect of the Urdu language on PE. The study revealed that PE has been pondered over in fiction writing through the writers who have demonstrated the Urdized words in their fiction for semantic purposes. This type of lexis interprets the culture and the norms exited in the society explicitly by fulfilling the true motives of the author to the audience.

The investigation of non-local assortments of English is extremely mainstreaming among language specialists all through the non-local English world. The unmistakable highlights of these nativized assortments are examined in subtleties by various scientists all through the non-local English world (Rehman,1990). The distinguishing issue of proof and agreeableness happens because of the way that even their clients are ignorant of the different highlights of these assortments. There is a critical need for codification of these assortments (on the same page). A similar view is here as well as by the present examination endeavor for broadening the investigation of non-local assortments of PE, to another class of language.

Talaat (1993) pointed out two or three lexical variations in Pakistani English which are 'utilized in both Urdu and English in Pakistan keeping with the peak level of recurrence in discourse just recorded as a hard copy and are in no sense short-lived in nature. However, she has examined a set number of lexical things in her examination; it prevails to fortify the procedure of indigenization of English in Pakistan by indicating how the utilization of English lexical things in Urdu or the other way around brings them or their exacting interpretations into Pakistani English. This regionalization of English proceeds with the process, which makes another semantic code with the assistance of provincial words and sentences, strange capital letters, italics, sentences without subjects, miss-spellings, single-word sentences, and unusual word requests which are in a bigger number of Pakistani nature than English. In any case, there is, truth is told, not a solitary report accessible on the indigenized phonetic highlights of the novel.

Anwar (2007) considers PE from a sociolinguistic point of view. His important commitment to the paper class is reported through the corpus assisting of the papers. Anwar (2007) and Talaat (1993) also conducted a study on the highlighting of the particulars by the PJ (Pakistani Journals) describing the cultural lexis by the link of pragmatic meanings. From the morphological level to the syntactic level, work is also been made by Baumgardner in 1993 in his study while Anwar (2007) and Talaat (1993) also have highlighted the significant role of the Urdized words as code-exchanging in the PE being, considering these exchanging words as the disparity factors.

Conceptual Framework

Allan Bell's (1984) 'Audience Design Theory', Howard Giles' (cited in Giles & Ogay, 2007) 'Communication Accommodation Theory', and Stella Ting-Toomey's (1985) 'Face Negotiation Theory build the necessary conceptual framework for the current study.
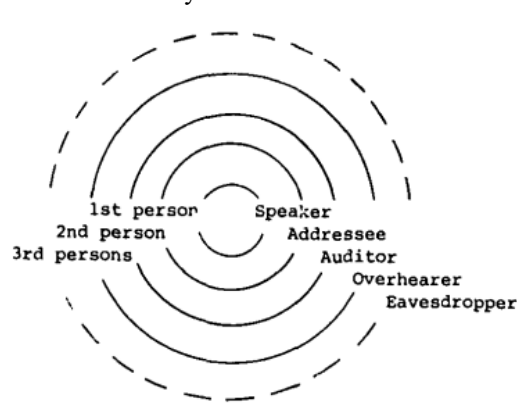
Audience Design Theory model, adopted from Bell (1984, p. 159)

Bell's (1984) model has three different kinds of principles for the audience in a conversation which are important from the point of view of the speaker; the Speaker being the 1st person, the Addressee being the 2nd person, and the Auditor, the Overhearer, and eavesdropper being the 3rd persons. They are: Known Audience i.e., the addressee who is known by the speaker and is part of the conversation; Ratified Audience i.e., the addressee whose presence is accepted by the speaker in the conversation; and the Addressed Audience i.e., the addressee who are directly spoken to by the speaker. In this regard, there are the following four types of audiences in a conversation or speech context.

Addressee: Listeners who are known, ratified, and addressed.

Auditor: Listeners who are not directly addressed, but are known and ratified.

Overhearer: Listeners who are not ratified but the speaker is aware of them.

Eavesdropper: Listeners who are not ratified and the speaker is not aware of them.

The speaker's influence depends upon the type of audience to whom they are talking. The distance at which an audience member stands from the speaker is not the physical distance but the psychological distance or the distance of the action role of the audience member, more accurately Edward Bullough's (cited in Sophia Omni, 2001) psychical.

Giles' (cited in Giles & Ogay, 2007) Communication Accommodation Theory states that successful communication is two-fold i.e., both speaker-oriented and listener oriented. It focuses not only on the changes in attitudes that people feel when they speak to other members of society but also on the changes in behaviors and perceptions of the speakers regarding the attention of their fellow listeners. This theory works on two principles i.e., convergence and divergence in language. Convergence, according to Giles, is making the listener certain during the talk that they are valued and appreciated. Divergence on the other hand, Giles asserts, is showing superiority to and dominance over the hearer in talk. It is to make them consider themselves inferior, lower in rank, social position, etc.

Face Negotiation Theory by Ting-Toomey (1985) asserts that in communication, the participants try to save their face. Here, the face is not used in the literal sense but as a metaphor for the social image that one possesses in a society. As a cross-cultural practice, people from different cultures try to retain their self-image and as a result, want their accommodation and acceptance by the other members from other cultures. During different conflicts of interest, when one's face is threatened, they want to restore and uphold their self-image through facework which is "the communicative strategies individuals use to enact self-face or to uphold, support, or challenge another person's face" (John Oetzel et al., 2008, p. 383). Each culture has its own ideologies, rituals, ethnic backgrounds, politics, values, and belief systems. Members from different often do not find it easy to come to a point of agreement over different issues which results in conflicts. To avoid such conflicts, they use facework strategies which can eliminate the growing differences among members of different cultures.

Research Objectives
- To analyze the Non-native and native literature and existing shift of style.
- To highlight the existing variations in Pakistani literature.

Research Questions
1. What is the role of code-mixing and code-switching in the creation of Pakistani literature?
2. Which elements create the variations in the literature concerning style shift?

Research Methodology

According to Gay (2012), a qualitative research method is one in which facts and figures are expressed in discussion form, whereas a qualitative approach is one in which facts and figures are represented in textual form. The current study is qualitative in its structure and character. The term 'qualitative method' was highlighted by Glense and Peshkin (1992) in such a way that it was discussed from the perspective of positivist theory, which holds that the world is made of qualitative measurement and observation.

The study will observe the qualitative analysis under the cultural theory as described by Olivier Serrat (2008). The study will be observed in the context of Pakistani English by Baumgardner (1993) and code-switching and code-mixing perspectives as well. In the study, two novels *Pride and Prejudice* (1813) and *Unmarriageable* (2019) have been taken as the sample of analysis and their text is selected for the analysis to check the style shift from native to non-native context.

Data Analysis

It is a truth universally acknowledged that a single man in possession of good fortune must be in want of a wife (Kamal.2019)

The subjects Austen is talking about, are present in her studies as she gets ready to speak on the subject of the society that is male-centered in the novel and addressing the people that the person having wonderful money must be looking for a marriage. Only the male members of society would accept and benefit from the female in this situation, according to the presenting or suggesting phenomenon. The book can be used to illustrate how important it was for men to be well-known and affluent enough to support their wives as their life partners during the Victorian era. The author is also eager to discuss societal norms because they are influenced by men's preferences. The author's style is entirely natural as a result of the linkages between the topics covered in the book and the occurrences now occurring in this field.

It is a truth universally acknowledged that a young girl in possession of a pretty face, a fair complexion, a slim figure, and good height is not going to happily settle for a very ugly husband if he doesn't have enough money unless she has the most incredible bad luck (which my cousin does (Austen,1813)

Due to the tendency of the majority of people in this nation, extremely perceptive and hasty in their situational judgments, the wording, interpretation, and style of the story have been altered for the Pakistani setting. Cultural interpretation is kept necessary in Pakistani literature since it portrays the culture, ensuring that the topics included in the study are only pertinent to the current norms in Pakistani society. Marriages in society are regarded as being the most significant factor, particularly for the female gender, while beauty is linked to the female gender as fashion depicts the society that the things happening in society are also of certain types making the people more concerned with beauty while at the same time, keeping it in the minds of females that they cannot live. This statement differs from Austen's since she is not held up as a symbol of their culture and because they also view people of color as being the most alluring and endearing in all ways.

It is a truth universally acknowledged that a girl can go from pauper to princess or princess to pauper in the mere seconds it takes for her to accept a proposal [1]

The style of writing and the cultural interpretation is also of high concern in this regard as it is describing the elements of deprivation as marriage is kept as an important and an integral part while dependency in the acceptance of proposals is also being seen as the dependency on the monarch and the parents. The crucial style of cultural representations is the dependency of the female gender in the choice of the parents because the elements of marriages as well as the liking phenomenon are too abandoned in many aspects.

There is a stubbornness about me that never can bear to be frightened at the will of others. My courage always rises at every attempt to intimidate me (Kamal.2019)

The lines are of the universal approach describing the choice of things in the way of describing the elements of suggesting courage and no fear which illustrate the inner feeling of the author as well. The attempts in this regard show the courage of the females, represented as the symbol of vigor. The issues which are being described in the novel are of high concern illustrating the magnificent and glorious vigor of the culture and the writing style which describe the universality of the author and the cultural approach as well.

An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents. Your mother will never see you again if you do not marry Mr. Collins, and I will never see you again if you do (Kamal.2019)

The lines talk about the existing style of writing through which women are represented in a way that the females were close with their fathers and closer with their intentions while the mothers of the times were also in favor of the concern that they were to make their daughters involve in the issues of marriages. The unsuited proposal could be abandoned in this regard making the negligence and by making restrictions against the things which cannot be acceptable in the minds of females. The favoring and the intended style can be seen in the writings of Austen as she proposed that things could not be acceptable being seen as unethical based on the availability and money.

Fiede's cousins and close friends – sat on the makeshift dance floor in front of the bride-and-groom stage with a dholak between them, though clearly none of them knew how to properly play the double-sided drum.

Lady was an expert; she elbowed her way into the group, and soon she was playing the drum and bellowing Punjabi wedding songs – 'lathe dichaddar, chittakukkarbanere, saddachidiyan da' – with such gusto and tosuch ear-shattering whistles that several guests asked if she was Fiede's best friend (Austen,1813).

The portrayal of society and customs, when a female is getting married, is crucial because it outlines the components of appearing decent and intended in every way. The writer's intent to depict cultural aspects is indicative of her style since Pakistani authors place a higher value on cultural representation in their writings. The authors' use of code-mixing in their writing is another crucial factor in this regard. The purpose in this case is just to describe the cultural aspects that are of high prestige and to depict cultural songs as the representation of the culture; writers employ cultural interpretations in their compositions. The usage of terms like lathay di chadar and chirhyankunda, only applies to women because they are required to be in families and must be kept covered. Because these things are kept necessary in a way that they are believed to be integral components of life for the depiction of the culture, the writer's style also demonstrates how important it is to employ code mixing when explaining the cultural credo. The writer's writing style limited the details to a minimum to represent the style and culture. There is also a major transition in the culture because what was depicted by Jane Austen in the 18th century drawing the image of rural life issues, social complications, and hardships of gentry Pride and Prejudice, same was depicted by Sonial Kamal in Unmarriageable as a social picture of Pakistan in 21 century. In other words, there is a cultural shift from 18th century England to Pakistan in the 21st century through the fiction of Jane Austen to Soniah Kamal as it is said that "restores the culture to itself: mirroring what it finds there but also embodying the higher purposes and buried ideals of that culture" (Serrat, 2008).

Chaleinjee,Alysbabibi,' he said, 'phirbulawaaagayaaapka. MrsNaheed requires your presence yet again (Austen,1813)

The language used in the context of the lower middle class for the representation in Pakistani literature is code-switching, in which the peon is giving direction to the madam of the class in the native language which shows the intentionality of giving the issues of the class who are unaware to the foreign language. The other objective of the study to describe the native concern of language is the Urdized words and the Urdu language which is being described by the author as the inferior culture or giving stress on the things as the complaint is being observed in the contempt of the office to call the teacher for personal hearing as the culture of the school does not allow her to talk in the scenario of the marriages or the personal concerns.

It is a truth universally acknowledged,' Alys said, 'that hasty marriages are nightmares of *bardashtkaro* (Auste,1813)

The marriage debate continues to be one of the world's most contentious subjects, and in Pakistan, cultural pressures have made it a difficult subject. The work addresses the worries: 'bardashtkro' (to bear and tolerate) is the manifesto for the cultural representation regarding marriages, and this can be observed in the way that native language terms are used to illustrate the emotional reaction. How the items are being described makes it clear that the cultural term that best captures what is happening in society is also the true representative word. As'brdasht' is maintained as the true representative for females in the concern of the description, the society and culture that are being depicted are founded on it. The writers' writings place a great priority on the relationship between lexical and cultural factors because they view the local language terms as being a part of the culture that represents the ideas put forth and the style transitioning from a British to a Pakistani environment.

Conclusion

The study reveals that the representation of the cultural element is based on the element of the style shift from native language to non-native language. Such a way is adopted by the authors through the manipulation of the aspects of the culture that are being presented in society. The use of code-mixing and code-switching is also evident in the Pakistani context as Pakistani culture is different from the Britain culture. The use of Urdu words seems much in the writings for the presentation of the true image of Pakistani culture. The other important factor is that the representation of the culture and style in the writing of native speakers is of universal approach while the concern shown in the writings of non-native writers is that of local values. The language style is shifting from universal to the local level.

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